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MOVING PICTURE WORLD

THE FILM INDEX

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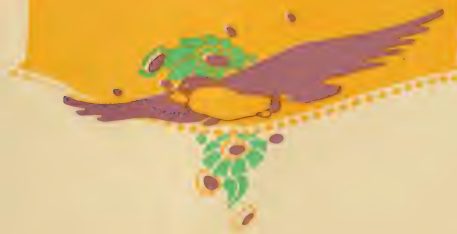

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"The Real Bohemia"

PARAMOUNT PICTOGRAPHS No. 25
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A Lesson in Horsemanship
Landing a Man-Eating Shark
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Speeding up the Mails

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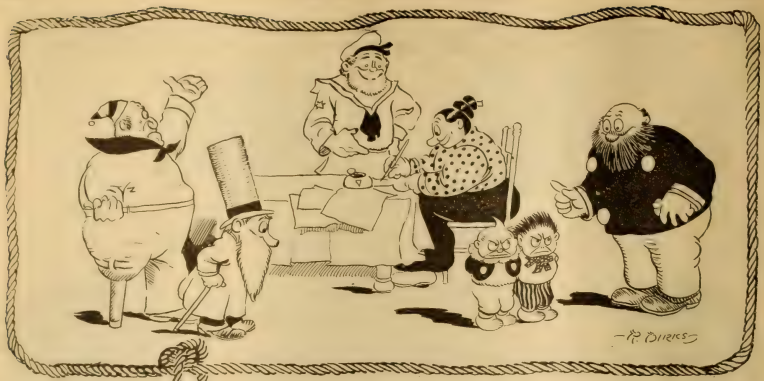

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Don't be deceived by imitations. The real Katzenjammer Kids are coming, and they are going to make a record-breaking splash among animated comics.

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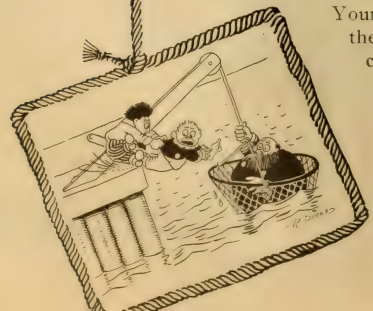

Your patrons will eat 'em up. They've seen the Katzenjammer Kids since they were children—and now they are to be on the screen.

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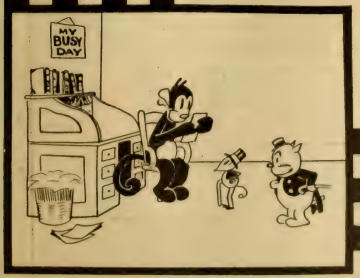

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A picturization of the novel
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Apr. 24	House Peters Barbara Tennant	in	The Closed Road (Directed by Tourneur)
May 1	Clara Kimball Young	in	The Feast of Life
May 8	Kitty Gordon	in	Her Maternal Right
May 15	Robert Warwick Clara Whipple Gerda Holmes	in	Sudden Riches
May 22	Alice Brady	in	Tangled Fates
May 29	Mollie King	in	Fate's Boomerang
June 5	Ethel Clayton Carlyle Blackwell	in	His Brother's Wife
June 12	Edna Wallace Hopper and Frank Sheridan	in	Perils of Divorce
June 19	Alice Brady	in	La Boheme
June 26	Frances Nelson Arthur Ashley	in	What Happened at 22
July 3	Kitty Gordon	in	The Crucial Test
July 10	Holbrook Blinn	in	The Weakness of Man
July 17	Carlyle Blackwell Muriel Ostriche	in	Sally In Our Alley
July 24	Gail Kane	in	Paying the Price

COMING

Aug. 7	Ethel Clayton Carlyle Blackwell	in	A Woman's Way

From every angle a wonderful picture

MAY 6TH 1916

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fought by the Greatest Modern Force-Leaving an indelible impression on the public mind-The most overwhelming story ever written

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ETHEL GRANDIN
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A stupendous Nation-wide Advertising Campaign
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YES

I did guarantee profits at the Chicago Convention.

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3

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A

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Directed by Archer McMackin; released August 2nd.

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Directed by Orral Humphrey; released August 6th.

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How Boston Likes *"Reel Life"*

(Special Correspondence of Moving Picture World)

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"An excellent number of the Mutual Magazine in Film. Exceedingly interesting items."

"An interesting group of subjects."

"Entertaining views. Fine pictorial glimpses."

"Excellent number."

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"A fine subject and a mighty interesting one. A thousand feet worth seeing."

ENTHUSIASM 100% Plus for

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The Mutual Film Magazine

By Reviewers of

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"The Misleading Lady"
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...THE... LYRIC THEATRE

W. R. VINCENT. PROPRIETOR

Cass Lake, Minnesota.

V. L. S. E., Inc.,
1600 Broadway,
New York City.

Gentlemen:

I have always contended that the "open booking" policy was the correct one, and when your representative called here with this proposition, I joined the V-L-S-E fold, and from present indications, I will be with them for some time to come.

My opinion is, that no one but the exhibitor, is in a position to pick out satisfactory plays for their respective theatres, and the beneficial results of this method is clearly proven, by my personal experience with the "open booking" policy.

The one feature that should appeal to all thinking exhibitors, is that the releasing companies of the V-L-S-E Inc., are compelled to make good productions, for, under the privilege of selection, the poor ones remain idle and their earning qualities will not cover cost of production. The old system compelled an exhibitor to use the good, bad and indifferent picture at the same price, hence, eliminating the necessity of the producer making a consistent line of good pictures.

I also want to express my appreciation of the courtesies and cooperation received from both your representative covering this territory, and the office. It is a pleasure to do business with you, and it is also gratifying to know that there is one organization in the film business that is not only willing, but anxious to do the right thing by the exhibitor. Keep up the good work the others will trail along in time.

I am yet to get a poor picture from you. This shows what I think of the service I have been getting.

With best wishes, I am

Yours truly,

W. R. Vincent.

V. L. S. E. Inc.

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The Essanay trademark guarantees clean, wholesome and entertaining photoplays of one, two and three acts. Just the thing for the entire family. Its comedies and dramas inject life into a program and insure success.

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SELIG'S

"THE NE'ER-DO-WELL"

BY REX BEACH

TEN REELS
OF CONCENTRATED ACTION
AND TREMENDOUS HEART-PULL

SUCCESSOR TO "THE SPOILERS"

A REAL RIOT FOR RECORD-SMASHING RETURNS WHEREVER PLAYED

BOOK IT THROUGH V·L·S·E

BY ARRANGEMENT WITH SOL L. LESSER

THE ANSWERS

THE STRAND
VAUDEVILLE AND PHOTO PLAYS

V-L-S-E Inc.,
New York City.

Gentlemen:

Just a few lines to let you know that we opened with "the Ne'er-do-Well," last Monday night to 1,100 paid admissions.

The business left the theatre praising the picture, and our business increased nightly. On Saturday we showed to 3,400 people, making the entire population of Lincoln and its suburbs, or one-fifth of the population of the State of Nebraska. While nothing can be said against the merits of the other pictures that were shown during the week, there is a remarkable difference when you look at the posters advertising "the Ne'er-do-Well" and those showing the merits of the other features. Comparing this picture with other features now showing in theatres with seating capacities ranging from 500 to 1,800, I have had to change and at lower admission fees.

Yours very truly,
[signature]

The Xydias Amusement Company

V-L-S-E Inc.,
Dallas, Texas.

Gentlemen:

I cannot resist telling you of the great success I had with "the Ne'er-do-Well" in Houston, San Antonio, Beaumont and Waco.

I have played all other great productions in these towns, but have been unsuccessful with every feature, but have been compelled to withdraw "the Ne'er-do-Well" in Houston, and reconsider my decision to withdraw it in San Antonio, and have played it for a week, which is unprecedented in the history of the theatre in San Antonio. Beaumont and Waco, which better than completed the second week, which is unusual.

I have never shown a picture so universally liked.

Yours very truly,
Anthony Xydias.

PLAYED TO ONE-FIFTH OF THE POPULATION OF THE TOWN

BEST PRODUCTION EVER PLAYED

SELIG'S "THE NE'ER-DO-WELL"

AND THE SUCCESS IT IS DELIVERING AT THE FORREST THEATRE, PHILADELPHIA PA., AT ADVANCED ADMISSION PRICES.

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BY ARRANGEMENT WITH SOL. L. LESSER.

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in "The Daring of Diana"
FIVE-PART BLUE RIBBON DRAMA
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Edith Storey and
Antonio Moreno
in "The Tarantula"
SIX-PART BLUE RIBBON DRAMA
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BLUE RIBBON DRAMA
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The Golden West of romance and red-blooded adventure in fifteen stirring two-reel episodes, featuring

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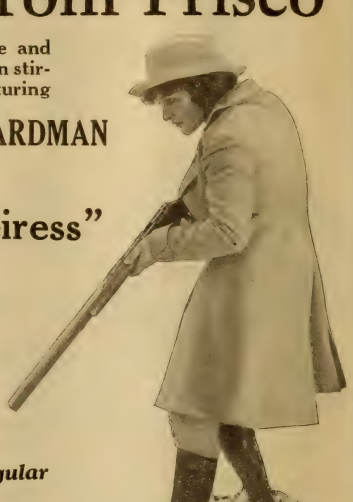

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Wednesday, August 9th

A terrifying and spectacular prairie fire, cattle rangers and sheep herders in a gripping pitched battle, and daring horseback riding are woven in the powerful story

By ROBERT WELLES RITCHIE

Stories Will Be Published in Short Stories Magazine

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in "PEACHES AND PONIES"

The international beauty supported by Henry Murdock in a reel of rapid-fire action and continuous laughs.

Released Friday, August 4th

HAM in "THE HEART MENDERS"

Ham, Bud and Ethel Teare—an unbeatable trio—as menders of marital mishaps are a thousand foot laugh.

Released Tuesday, August 1st

HELEN GIBSON in "A MYSTERY OF THE RAILS"

A mystery story with gripping suspense that leads up to a climax that is a series of breath-catching thrills.

Released Saturday, August 5th

FOR A PROVEN FIFTEEN WEEK WINNER BOOK *"THE SOCIAL PIRATES"*

KALEM COMPANY

235-39 WEST 23d STREET NEW YORK CITY

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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(*The Index for this issue will be found on page* 1008)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, August 5, 1916

Facts and Comments

THE MOVING PICTURE WORLD has received a copy of a single reel print of the picture "Better Babies" made by exhibitors of Cleveland. We thank the exhibitors of Cleveland for their kind gift and we ask exhibitors who think they can use this picture, not as a regular part of their programs, but as a special feature in connection with some civic enterprise in their city to let us know and we will gladly let them use the reel with our compliments. We must confine the offer to territory within 200 miles of New York City.

We feel that in making this offer we are making the right use of this splendid gift of the Cleveland men.

* * *

WE GREATLY respect the man who has the courage of his convictions however wrong those convictions may be. When a man tells us that in the face of the almost unanimous opposition against censorship he believes in censorship we must give him credit for sincerity. One of the dissenters tells us that he thinks but little of our objections to censorship. He says the reproach "Un-American" or "Anti-American" means little to him. To us we confess this argument means very much indeed. Censorship is essentially alien. It does not fit in with our history or our traditions or our institutions. It has no room in our body of laws or in our system of legal procedure. That's why the courts of Ohio and Pennsylvania do not know what to do with the censorship law. They want to uphold it because the legislature has put it on the statute books, but at the same time they feel that it outrages the American spirit. We do object to censorship very largely because it is un-American.

* * *

WE HAD no idea to what extent the motion picture had earned the hostility of the liquor interest. As far as we know the motion picture has never gone out of its way to paint the evils of intemperance; if the screen reflected them it was merely performing the function of a mirror held up to the daily lives of the people. One liquor organ now proclaims with considerable pride that it is back of the proposed increase in taxation for motion picture theaters. According to the editor of the liquor journal he gathered the statistics which enabled and encouraged Congress to propose its new tax. We had no idea Congress was drawing from such sources for its information on the motion picture industry.

* * *

WHILE we have thus incurred the enmity of the saloon and of the men who furnish the saloon with its materials the churches are gradually "warming up" to the motion picture. There is still a lot of clerical ignorance and prejudice, but it is dying fast. Every clergyman and every social worker who has honestly sought to study the pros and cons of the motion picture is arraying himself on the side of the motion picture and is beginning to love it for the enemies it has made." Recent clerical gatherings furnish pleasant proof of this fact. The Women's Clubs, too, formerly too often hotbeds of mistaken and iconoclastic zeal, are coming to look upon us with a more friendly eye. All these forces will eventually see the folly of legalized censorship and that alien idea will disappear as we always said it would.

* * *

OUR congratulations to the Oregon Motion Picture Men's Association, which is making such a splendid fight against the various brands of censorship in that state. Like all censors the Portland variants have overstepped the bounds of law and common sense by "ordering out" a trailer which contained a copy of the constitutional guarantee of freedom of expression. This silly step has brought down the wrath of the press upon their devoted heads. Our friends the exhibitors have published a well edited pamphlet explaining their position and the injustice of the political censorship that is to be foisted upon them. It is indeed a most convincing document. In the mean time several capitalists who intended to put up a big motion picture house in Portland have decided to turn their back on the inquisitorial city and will build their new theater in another town.

Bigots of the Screen

By Louis Reeves Harrison

PRODUCER. While he honestly believes that he is catering to public taste and as honestly believes that he is entirely capable of doing so, guided by the teachings of practical experience, the average producer of the better class is unconsciously bigoted. The fact that he, more than any one else concerned, has the power of determining his own actions tends to make him illiberally attached to his own opinions. Even when he is generally broad and without intention of becoming intolerant he autocratically sets up what he regards as a good business policy—he will have this kind of play, suited to his own ideas, or that kind of a play, suited to the requirements of his company.

There is small probability that he will change. He becomes attached to his individual opinions, believing that his business success is due to them instead of to an unprecedented demand for a product which he happened, most fortuitously, to be in a position to help supply. That is human. We all assume the importance of our circumstances, even though these are known to be the combined result of heredity, environment and chance. If the producer is making money, he naturally regards that as a tribute to the correctness of his judgment, and he will stick to his favorite theories as long as dividends roll in.

Unwittingly, unintentionally, the producer of set policy is really opposing the best public taste. The light of human intellience can not be diffused through the pin hole of a set policy. The rays of the sun, carrying infinite beauty of color, are unconfined. So beauty of composition is not of this or that shade, but of all combined. The producer is enforcing a limitation while the public loves variety.

The producer of set policy is not only opposing public taste, but he is as unconsciously making it difficult for the author to market good plays. True genius, the kind to be nourished, is not only sensitive, but also easily discouraged. The author who pours out a story from the sources of emotion and thought, who is distinctly original, who gives what the public most craves, can not be what he is and subscribe to this or that set policy. He must be as free to create as the audience is to appreciate.

The use of precedent as a basis of judgment prepossess the mind with what has been done, as opposed to what can be done, the deadly enemy of originality, the determined opponent of progress. To compress all future performance within the narrow confines of the past is to dull creative effort and to seriously injure advancement in an art where it is much needed. The door should, in reality, be wider open to those who are thinking ahead than to those who are thinking and writing behind the times. The builder naturally follows convention. The architect may study convention only to know what to avoid.

DIRECTOR. This master workman is more intentionally a bigot. He has been given greater latitude than was due his specific role in production because of the many responsibilities attached to his position under the early arrangements, where, as general superintendent and contractor for supplies of all kinds, he became a veritable autocrat. Having never chosen a novel for publication, or a play for stage presentation, he was without other selective taste than guided by his own personal bias and what he had seen, yet he insisted upon plays that appealed to him.

We have plenty of evidence that directors who can only put on plays that "appeal" to them are afflicted with an extremely limited appreciation. A director of wide appreciation, who can grasp the best work done by others, who realizes that his **treatment** of a subject may make the powerful impression, can handle any bright and original story well designed to entertain a mixed audience, whether or not it happens to suit **him**. Especially is this true when the author completes his scenario in psychology and characterization and develops it to the stage of an effective working plan.

The director's function is bound to become that of picturing the story, and only when he masters his specific art will he be able to make the first impression. The spectator's eye first grasps the intrinsic beauty of a scene, its appropriateness, its atmosphere, its harmony with the subject matter, this before the emotions are stirred or the mind set to thinking. Producers have learned that it is an author's role to write the story and that of the director to picture it with skill and beauty. The director's true function is not that of a general contractor and obstructive autocrat, but of an artist.

The author's appeal is to emotion and intellect, that of the director to temperament, yet he has rarely shown himself to be aware even of the possibilities of his role. The fault lies in a stupid system of working without definite plan, blundering through a lot of detached and irrelevant picturings, eliminating and joining-up in the assembly room in order to reach a semblance of complete result. Raw stuff! The only way to build a big play is from a plan studied and criticised in advance, made perfect before salaries begin to eat up dividends.

The director of theatrical experience is often limited in his vision by that experience, not equipped to select from the broad point of view in this new art and hampered in some respects by what helps him in others. He might well study Thomas Griffiths Wainewright, who held that "no work of art can be tried otherwise than by laws deduced from itself." He might have better said that no art can be otherwise tried. He was one to appreciate that an art of expression must give its equivalent for a creative author's imaginative and mental effect.

EXHIBITOR. Stand near the screen and look over the audience. Note that a few dozen enthusiasts can make a big noise with their hands, while thinking people are rarely given to that form of approval. They come again if the pictured stories have merit. Again and again they come when drawn by merit of performance. "To which show shall we go?" is the question asked after dinner at home. Occasionally they are moved by curiosity aroused by passing inspection of a billboard.

The wise exhibitor does not pronounce against this kind of play or that kind of play, for he knows that his audience loves variety, but he may well make a general demand of quality of treatment and vitality of subject matter. As to the specific kind of vital matter and fine treatment, he becomes a party to monotonous production the moment he imposes such a limitation upon the producer. Stories can not be written, nor can they be successfully visualized to suit this or that exhibitor or section of the country. Only when their appeal is big and broad can they win, and then despite bigotry in all its manifestations.

Gouging Stars

By W. Stephen Bush.

IS THE motion picture industry going to pour its accumulated wealth into the laps of a dozen or two of stars? Are producers and exhibitors going to strain and drain all their resources merely for the purpose of paying fabulous and ridiculous salaries to certain men and women claimed or supposed to be stars and superstars?

These are questions that have to be answered. Let there be no mistake. Upon the answer to these questions will depend the prosperity of both producer and exhibitor. There seems to be, I am happy to note, a spirit of cooperation between the two great branches of the industry, as evidenced by the action at Chicago. I earnestly hope that the producer and exhibitor will unite in abating this fearful star evil which is eating into the vitals of the industry with no benefit to anybody but the inflated and overpaid stars themselves.

The insolence and rapacity of these greater and lesser stars is getting worse every day. We hear of two instances where these stars "laid down" in the middle of their work and gouged huge sums of money out of their victims.

In order to remedy the evil the producers must come to a decent and rational understanding among themselves. They must realize and repent the mistakes of the past. If they had not set to work their press agents creating a fictitious value of stars through unsound and often disgusting methods of publicity, if they had not foolishly bid against each other, these preposterous salaries of stars and of near-stars and of would-be stars would never have happened. No progress toward saner ideals and saner methods will ever be made if these evils are not abated first. Not until there is not merely a legal but an equitable respect for contracts, not until one company refuses to tempt a star away from its rival by a bigger salary may we hope for better things.

Nor is it possible to absolve the exhibitors from all blame for the cancerous growth of this star evil. As one of the producers at the Chicago Convention pointed out "too many exhibitors are crying for stars and for nothing but stars." These exhibitors want a name to conjure with, a name that will draw the people into their houses. They do not realize that however promising this policy may be first it is bound to lead to bad results. It gives the real stars, who will always be few and far between, an exaggerated idea of their importance, and results in the creation of artificial stars; of men and women of the third and fourth grade, who are puffed into stardom by the indefatigable press agent. Such a policy is sure to pervert the public taste. Plays, no matter how good, have come to mean nothing to the public unless there is a star, and the presence of the star excuses and covers a multitude of sins. Of course such a state of affairs cannot last. There are not enough real stars to go around, and the "fake" stars are bound in the end to bring on a reaction on the part of the public.

I had a talk with one of the biggest and most successful exhibitors of the Northwest on this subject of the exaggerated star.

"It is up to us exhibitors," said he, "to help the producers in their battle to shake off the star evil. We have it in our power to punish stars who break contracts or who follow the greater salary from one company to another. We have a very vital interest in this matter because in the long run we are the people that pay these fat and fatuous salaries. Every dollar comes out of our box office receipts. Now when we see a star who is well paid at say $10,000 a year leave his company to follow an offer of $20,000 a year we can bar him or her out of our theaters. Of course ten or twenty thousand dollars a year are trifling amounts. I use them merely as arithmetical examples. Recently a capable young actress who on the legitimate stage considered herself well paid at $1,000 or at the most $2,000 per week has demanded six thousand dollars a week, and I believe she got it. We are the ones to pay the bill, hence we have a right to interfere. I tell you the worst feature in connection with this idolatry of the star: The producer who has to pay such salaries to one man or one woman naturally tries to skimp his productions in every possible way. Hence we get stars and rotten plays. That kind of a combination does not bring people into our houses. Personally I am willing to let my competitor have a star in a rotten play if I can get a first-class play with good artists who can act their parts well but do not aspire to stardom. I am sure I can more than hold my own in such circumstances."

We propose to hammer away at this star evil as much as lies in our power. We feel it is an obligation imposed on every true friend of the industry. The present situation is intolerable. The stars must not be permitted to become the leeches and the parasites of the screen, sucking the lifeblood of the industry.

Principle and Personality

By W. Stephen Bush.

A YOUNG man, described as a nephew of the late Adlai E. Stevenson and secretary of State of Illinois, arose at the Chicago convention and gave much edifying testimony.

"I did at one time believe in censorship for motion pictures," said he. "Our state legislature had passed a law similar to that of Ohio, and while it was in the hands of the Governor and awaiting its fate men and women from all over the state came to Springfield and offered themselves as candidates for the office of motion picture censors. Now, when I took a close view of these candidates I saw my folly and I became an ardent convert to the freedom of the motion picture."

Of course we admit that censorship is a question of principle rather than personality. Just the same there is a significant relationship between principle and personality. A man with a red nose and bleary eyes may be a sincere advocate of teetotalism, but we know how confoundedly cynical this world of ours has become. A man with a double chin will never be taken seriously by an apostle of a strictly vegetarian diet.

No sensible man or woman will ever want to pose as the judge of other people's tastes and morals. Looking over our motion picture censors, we cannot help thinking of the silly and stupid work they have done and are still doing. We feel that the principle they embody must needs be wrong, just as we plainly perceive by the appearance and accoutrements of Falstaff recruits that they do not personify the great and glorious principle, preparedness.

Some recent and youthful entrants into this wonderful industry of ours have lately throbbed with pity for the poor censors, because we have launched some shafts of satire at their devoted heads. We urge them to repress their compassion. The average censor is impervious to criticism. It's absolutely over his head. The average legalized censor has but one faculty which is fully developed—the faculty of grasping the monthly salary check.

When we take an occasional shot at our Catonian sages in Pennsylvania, Ohio, Kansas or Maryland we have no idea of affecting them in any way whatever; we merely aim at the delectation of our readers.

Exhibitors' Convention Closes with Banquet

Merry Time in Hall of Hotel Sherman on Night of Monday, July 17—Five Hundred and Fifty Persons Present

THE banquet that closed the sixth annual convention of the Motion Picture Exhibitors' League of America was held in the Louis XVI rooms of the Hotel Sherman Monday night, July 17. It was about midnight when the guests sat down, and it was close on four o'clock in the morning when they dispersed.

The writer had attended numerous gatherings of the kind in the history of the business, but none that created such a feeling of confidence in the future of the moving picture industry and such a keen sense of the growing importance of the exhibitor as this.

The three great branches of the business were well represented, a fact that proclaimed the welding of interests that have been mutual all along, although the get-together policy has only recently been adopted. This banquet signalized the combination of all the potential forces in the business to protect it from outside influences that tend to dwarf its growth and usefulness, and it also reflected a spirit of harmony and co-operation that made the future look bright with promise.

W. Stephen Bush, of the Moving Picture World, was toastmaster. With ready and apt speech, and in felicitous manner, he introduced the various speakers, never failing to inject a delicate touch of humor when opportunity offered. He thanked the meeting for the honor and caused Chicagoans to strut when he declared that all Eastern men are benefited by a short stay in the Windy City. He claimed that the democratic spirit is more clearly manifested in Chicago than in any other city, and declared that he would return to New York a better American than when he left it.

William R. Ross, of the Association of Commerce, was introduced as the chief speaker for the occasion. He extended a welcome to the delegates and other visitors from the 4,000 members of the association.

He referred to the trying days now upon us, with a world war and the consequent problems that confront our 100,000,000 people. Here moving pictures are given a great opportunity, and true patriotism can be fixed through their influence. The amount of money in a business he considered a small factor compared with taking the proper pride in one's work and making that work contribute to the country's welfare.

"The moving picture industry need not be afraid of censorship; what those in it should be afraid of is the censorship of those dear to them," he said.

He closed by expressing the hope that the men engaged in moving picture work would rise to the full height of their opportunities, knowing that the business is for the highest benefit of the people.

M. A. Choynski followed. He stated that he had been an exhibitor for twelve years, and that only now had the opportunity come to do certain things that are very important to the business, and with the hearty co-operation of the manufacturers he looked for their successful accomplishment.

Judge Tugwell, of Los Angeles, was the next speaker. He commended the convention for the election of Lee Ochs as president, and also for the appointment of F. J. Herrington as national organizer. He had also praise for Samuel L. Trigger, "the politician," and announced that with the three mentioned as leaders victory would crown the league's efforts during the coming year.

J. A. Berst, vice-president and general manager of Pathe

Scene of the Banquet Closing the Sixth Annual Convention at Chicago.

Exchange, Inc., in response to the chair, expressed his thanks for the fine reception given Miss Pearl White and himself by the convention.

F. J. Herrington delivered a comprehensive speech, after being very happily introduced by the toastmaster. He touched on censorship and asserted that it had been a failure for centuries. "Women demand clean, moral pictures and think that censorship will aid them," he said. He held that every exhibitor must clean his own house, or the state or federal government will clean it.

Sam Trigger was the next speaker, and complained that everyone who preceded him had talked shop, shop, shop. He had heard a lot about the exhibitor—"the great I am." This he considered "bunk." "Thank the manufacturers, who have made the exposition possible," he shouted with much energy. "Few know the amounts of money spent by them to make the exposition the success it has been," he continued. "Essanay has sent its photoplayers to the exposition every day, for two or three hours or more. The New York producers, who have sent their stars, have done so at great expense, not only for the liberal salaries paid these stars, but because of the stopping of work that involves twenty or thirty other people, who are all the time under salary. This has happened, to my knowledge, two or three times this week, as in the case of Vitagraph and Pathe."

Other speakers called upon were Robert R. Levy, Harry Reichenbach, V. R. Day, Sam Spedon, Alfred Hamburger, Miss Rose Tapley, Ed. J. Mock and William J. Sweeney.

There were present at the banquet over 550 guests, among whom were: J. A. Berst, Pearl White, Mr. and Mrs. Werkmeister and Mr. and Mrs. Bunn, Pathe Exchange, Inc.; Sam Spedon, Lillian Walker, Rose Tapley, Dorothy Wayne and Mr. and Mrs. John B. Rock, Vitagraph; Mr. and Mrs. John Bowman and Leigh Mann, International Film Service; V. R. Day, Henry Walthall, Richard C. Travers, Bryant Washburn and Nell Craig, Essanay; Alice Brady, Mr. and Mrs. Harry Reichenbach and E. C. Jensen, World Film Corporation; Mr. and Mrs. Wm. R. Ross, Association of Commerce; Mr. and Mrs. Henry Marvin, Supreme; Henry E. Dixey, Mrs. and Miss Regalia, the Misses Arnold and Asterigan and Messrs. Powers and Clark, of the "Mr. Lazarus" company, playing at the Princess; Miss Della Connor, M. Moree and W. Thomas, Jr., of the "Musty Suffer" company; Mr. and Mrs. O. J. Gross, Strand theater, Milwaukee; Mr. and Mrs. Maurice Fleck, Mr. and Mrs. Frank Flaherty, Mr. and Mrs. Lesserman, Mr. and Mrs. C. R. Plough, Mr. and Mrs. I. Van Ronkel and Eli Van Ronkel, Universal; Mr. and Mrs. O'Toole and Mr. and Mrs. Leonhardt, Fox Film Corporation; F. J. Herrington and Messrs. Delves, Evans, Krisel, Smith, McKee and Klihem, Pittsburgh; Mr. and Mrs. Walter Bloeser, Chicago Tribune; Mr. and Mrs. Kehoe and Mr. and Mrs. H. B. Brown, Paramount; Mr. and Mrs. Kirkland, Examiner; Mildred Josyln and Mr. and Mrs. Fred Fischer, Chicago Post; Mr. and Mrs. O. L. Hall, Journal; Mr. and Mrs. W. K. Hollander, Mr. and Mrs. Burnstein and Mr. and Mrs. B. H. Beitler, Chicago News; Louella O. Parsons, Mr. and Mrs. Clark, Mr. and Mrs. Hanley and Mr. and Mrs. H. C. Roach, Chicago Herald; Mr. and Mrs. R. E. Brockell and Mr. and Mrs. Stephenson, Paramount; Mr. and Mrs. Alfred Hamburger and Mr. and Mrs. Franklin, Hamburger Theatrical Enterprises; Mr. and Mrs. J. L. Friedman, Celebrated Players; Mr. and Mrs. Abel and Mr. and Mrs. Lawrence, V-L-S-E, Inc.; Mr. and Mrs. Fred C. Aiken, General Film Co.; Mr. and Mrs. Harry Weiss, Central Film Corporation; H. A. Spanuth, Central Film Co.; Mr. and Mrs. J. P. Seeburg, Seeburg Piano Co.; Mr. and Mrs. O. F. Spahr and John McAuley, Enterprise Optical Co.; Mr. and Mrs. B. N. Judell, Mr. and Mrs. L. A. Getzler and L. N. Noto, Mutual Film Corporation; Mr. and Mrs. R. R. Nehls, American Film Co., Inc.; Mr. and Mrs. M. E. Smith and Mr. and Mrs. Jenner, George Kleine; Mr. and Mrs. Colin Reed and Geo. W. Cochrane, Selig; C. M. G. Watkins and Dolores Cassinelli, Emerald Motion Picture Co.; Mr. and Mrs. L. W. Atwater, Precision Machine Co.; Mr. and Mrs. Wamsley, National Cash Register Co.; E. S. Bowman, Automatic Ticket Selling & Cash Register Co.; H. W. Clark, Westinghouse Electric & Manufacturing Co.; Mr. and Mrs. M. A. Chojnski, Mr. and Mrs. Wm. J. Sweeney, Mr. and Mrs. Robert R. Levy, Mr. and Mrs. Louis H. Frank, Mr. and Mrs. John H. Frundt, Mr. and Mrs. George Henry, Mr. and Mrs. C. C. Whelan, Mr. and Mrs. F. Hartman, Mr. and Mrs. Julius Mereck, Mr. and Mrs. F. W. Schaefer, Mr. and Mrs. M. Johnson, all of Chicago; Mr. and Mrs. Wm. Bradley, Ottawa, Ill.; Samuel L. Trigger, New York; Judge A. P. Tugwell, Los Angeles; Mr. and Mrs. James Gilosky, St. Paul; Wm. H. Cadoret, Kankakee; Joseph Trinz, of Luhliner & Trinz, Chicago; Harry E. Gramp, Rockford, Ill.; A. C. Nelson, Galesburg, Ill.; H. B. Knapp, Freeport, Ill., and C. F. Van Duzee, Minneapolis.

The trade press was represented by Mr. and Mrs. Ed. J. Mock, Motography; Mr. and Mrs. A. L. Haase, Exhibitors' Herald, and W. Stephen Bush, Wendell P. Milligan and James S. McQuade, Moving Picture World.

List of Delegates at the National Convention.

The following delegates were present at the convention:

CALIFORNIA—State delegate, Judge A. P. Tugwell.

FLORIDA—State delegates, Henry J. Burkhardt, Carl Kettler.

ILLINOIS—State delegates, R. R. Levy, Wm. J. Sweeney, George Henry, Fred Schaefer, Louis Frank, Geo. M. Laing, L. Lieberthal, Sidney Smith, C. C. Whelan, M. A. Choynski, Harry Hyman, Dee Robinson, E. A. Kuntz, W. W. Watts, G. M. Luttrell, Alfred Hamburger, Wm. Bradley.

INDIANA—State delegates, A. Z. Zaring, P. S. Skora, G. W. Hinds, W. Lipps, J. Bettman, Harry Koch, F. J. Rembusch, R. M. Rhodes, T. T. Soller.

IOWA—State delegates, F. T. Lehman, A. H. Blank, S. E. Greenbaum, D. W. Englander.

KANSAS—State delegate, J. G. E. Ganmann.

MASSACHUSETTS—State delegate, E. H. Horsemann.

MICHIGAN—State delegates, John Brennan, J. Fred Wurth, L. C. Barnes, J. Niebes, A. C. Huffee, A. J. Moeller, J. Wentzel, A. Kleist.

MINNESOTA—State delegates, James Gilosky, C. E. Van Duzee, Henry P. Greene, David Rodgers, Thomas Furniss, Wm. Koenig, Julius Riessman.

MISSISSIPPI—State delegate, W. Isenberg.

MISSOURI—State delegate, H. M. Pashmezoln.

NEW YORK—State delegates, Lester Cohn, Ed. Gorman, Lee A. Ochs, Henry Harring, Samuel H. Trigger, H. Clark Mooney, Otto Laderer, Ben Title, Lester Needles, L. Blumenthal, Sam Spedon (alternate), Sol. Coleman, H. Strauss, Bert Gibbons, J. Manheimer, Sam Lesselbaum, W. O'Donnell (alternate), L. L. Levinn, Wm. Thet, I. Hartstall, W. L. Linton, Thomas Howard, H. Mendleson, A. Cheiss, G. Koenigswald, H. Goldman, M. Machet.

OHIO—State delegates, J. H. Simpson, G. W. Heinbush, S. Bullock, W. H. Dorsey, F. J. Deutsch, C. A. McGowan, W. J. Slimm.

OKLAHOMA—State delegates, L. W. Brophy, S. H. Johnes, John Slocum, John S. Slocum.

PENNSYLVANIA—State delegates, Wm. Fritz, A. C. Klihem, B. H. Zerr, C. F. Krisel, I. W. Shearer, Oliver McKee, James E. Smith, A. J. Barthell, Jerome Dawson, Chas. F. Kear.

WISCONSIN—State delegates, Phillip Gross, Jr., J. Sillman, Frank Cook, Tom Lee, J. Gramman, H. Trinz, George Fisher.

V-L-S-E Entertains

S. E. Abel, Chicago Manager, Dines Vitagraph and Essanay Stars.

SIDNEY E. ABEL, Chicago manager of the V-L-S-E, who won for himself the title of "Prince of Entertainers" during convention week in the Windy City, entertained the stars of the Vitagraph and Essanay companies and the representatives of V-L-S-E at a dinner given in the Chicago Athletic Club on the evening of Sunday, July 9.

Although various other social functions were being held at the time, the Abel dinner attracted considerable attention in the big Chicago club. A reception committee of the club paved the way for this. Speeches were made by almost everyone who attended, and satisfaction was expressed by the stars present at being associated with the Big Four and of the wide distribution their art received as a result of this association.

Among those who attended were Edith Storey and Mrs. Storey, Antonio Moreno, Rose Tapley, Miss Wagner of the Vitagraph, Sam Spedon, special representative of the Vitagraph, John Rock, western representative of the Vitagraph, and Mr. Rock, Nell Craig, Fred J. Wright of Essanay, Bryant Washburn and Mrs. Washburn and Richard C. Travers, of Essanay, and Gordon Lawrence and Sydney Abel, of the V-L-S-E.

"CIVILIZATION" FOR MINNEAPOLIS IN AUGUST.

The premiere Mid West presentation of Thomas H. Ince's eleven reel peace allegory, "Civilization," will be presented in Minneapolis the last week in August at the Empress Theatre Film Company, of which the native Minnesotan, Mrs. Rhea Rathmer and Mr. H. Cunhahn. Mr. Rathmer has also purchased the rights of "Civilization" for two other states to solve Minnesota and contemplates opening "Civilization" in fourteen cities during the months of September and October

Last Days of the Chicago Motion Picture Exposition

Several Producing Companies Make Generous Displays---Players Receive Ovations---Mary Pickford Great Favorite.

THE eager crowd of expectant picture fans that awaited the arrival of the Twentieth Century Limited, at the La Salle street station, Saturday morning, July 15, reminded one of the old-time receptions given "Our Colonel" when he came to the city. Mary Pickford, the one star on whom every citizen of the fandom world can agree as being worthy of united adoration, was aboard. And when she alighted and her escorts enabled her to make her way through waiting auto, the ovation was remarkable both as a tribute and a psychological incident.

Old as the drama is, one cannot recall an instance where thousands of admirers ever gathered to welcome a great actor and make her visit a triumphal entry; yet in ten years the moving picture has accomplished this feat!

At the Blackstone, where Miss Pickford was guest, another great gathering had assembled to do honor to the beloved little woman, who has brought so much brightness into the lives of men, women and children of all stations in life. Adolph Zukor, president of the Famous Players-Lasky Corporation, and his staff had all they could do to convey the star to her room, where a rest was most essential to the grueling day's work that was ahead.

It was the day of days at the exposition, in the Coliseum. The afternoon crowds were the largest yet seen, the floor and the balconies being packed and progress through the aisles made almost impossible, though twenty extra police had been added to the force in charge. Standing on a table in the classically constructed Paramount booth, Miss Pickford smiled and talked and gestured to the enthusiastic fans for nearly two hours. Then she was taken back to the Blackstone for a rest.

In the evening a visit was paid to Orchestra Hall, where Miss Pickford addressed the large audience from the stage. Thence back to the exposition, where she arrived about 9.45 p. m., being accompanied by her co-star, Miss Pauline Frederick. The evening reception exceeded even that of the afternoon, highly gratifying as that was in the numbers present and in enthusiasm.

In the Paramount booth a large and inclusive staff of the company had gathered to do Miss Pickford and Miss Pauline Frederick honor. Among these were: Adolph Zukor, president; William L. Sherry, vice president; James Steele, secretary and treasurer; John Flynn, Lasky's publicity manager; Ben P. Schulberg, publicity manager Famous Players; Wallace Thompson, publicity manager Paramount; Carl Pierce, publicity manager for Morosco-Pallas, and the following branch managers: F. M. Brockell, Chicago; J. Stoughton, New York; D. Leo Denison, Detroit; W. C. Bachmeyer, Cincinnati; Russell Schmidt, Pittsburgh; Bert Barnet, Sr., Minneapolis; A. D. Flintom, Kansas City; M. H. Cohn, Denver; J. E. Allen, San Francisco; J. E. Tandy, Atlanta; Mr. Asher, Boston; also Al. Lichtman, special representative of Famous Players-Lasky Corporation; George E. Carpenter, publicity manager for Salt Lake City and manager of the Paramount-Empress theater there; L. Marcus, president of the Notable Feature Film Co., Salt Lake; Herman Wobber, general manager Progessive Moving Picture Co., San Francisco., and Mr. Robinson, publicity manager, Boston.

During Mary Pickford day at the exposition, the gate showed an attendance (by actual count) of 22,000 people.

Vitagraph Day at the Exposition.

Sunday, July 16, was one of the hottest days of the summer, thus far, the temperature registering high in the nineties; but even that temperature did not prevent moving picture fans from attending Vitagraph day at the exposition. Owing to the excessive heat the attendance during the afternoon was not up to the usual mark, but in the evening, when the temperature was cooler, the aisles were packed.

Edith Storey and Antonio Moreno were the only Vitagraph stars present, as Lillian Walker and Anita Stewart were detained in New York until they had finished certain scenes in which they were cast, so that they could not arrive until Monday morning.

The Vitagraph booth was surrounded on all sides, and a large police force was required to keep the throng moving.

About 8:30 p. m. the Vitagraph stars, accompanied by Sam Spedon, Nell Craig and Bryant Washburn, proceeded to the V-L-S-E theater, in which every available seat had been secured in expectation of seeing the visitors. Miss Storey and Mr. Moreno were taken to the stage and introduced by Mr. Spedon, each being received with great applause.

In the V-L-S-E booth, at the exposition, to receive the visiting stars were: S. E. Abel and F. W. Redfield, manager and assistant manager of the V-L-S-E Chicago branch office; John B. Rock, Chicago representative V-L-S-E; E. R. Pearson, branch manager, Kansas City, and the following members of the Chicago sales force: A. G. Gallos, B. I. Goldstein, I. Natkin and J. R. Clements.

Exactly at 12:01, Monday morning, July 17, an invitation performance was given in the Princess theater by the Chicago Herald to the moving picture stars in the city, delegates to the convention and exhibitors. The attraction was "Mr. Lazarus," in which Henry E. Dixey is featured. All the Essanay stars, the Vitagraph stars in the city, and Miss Alice Brady, of the World, were present, and an audience of about 600 people waited until 2:30 a. m., when the performance was concluded.

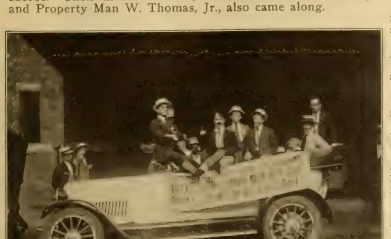
"Mother" Mary Maurice, 72 years old, and for many years connected with the acting staff of the Vitagraph, could not come on from New York on account of the tremendous heat. To her had been extended an unusual honor by the exposition committee. She was the only invited guest to the exposition by the committee, the members of which had offered to pay all expenses to and from the exposition and during her stay in this city. Many thousands of fans were disappointed because her kindly face was missing, but she can have satisfaction in the fact that she has so many friends and admirers among the great moving picture public.

Monday, July 17, Rich in Stars.

July 17 was set apart as Alice Brady day, but that estimable, clever, young star had been working like a beaver ever since her arrival in the city on Friday, July 14, so that this day could scarcely be termed her day. Every day since then she had been at the exposition, afternoon and evening, and won the admiration of the many thousands who met her.

Lillian Walker arrived Monday evening from New York, and so did Pearl White and Tom Moore, of the Pathe Exchange, Inc., accompanied by J. A. Berst, vice president and general manager. Anita Stewart set out from New York for the exposition, it is said, but never got this far.

Then there was the popular favorite, Harry Watson, Jr., best known by the title, "Musty Suffer," who also came in Monday morning on the Twentieth Century, accompanied by Della Connor, Dan Crimmins, H. H. McCollum and M. Moree. Their invaluable aids, Cameraman Walter Blakley and Property Man W. Thomas, Jr., also came along.



"Musty Suffer" Company in Front of Coliseum.

But these did not comprise all the stars that were present. Essanay was represented by Henry Walthall, Richard C. Travers, Bryant Washburn, Nell Craig and other favorites. Miss Craig, especially, has won her way into the hearts of the thousands of fans that surged around the Essanay booth during the exposition.

V. R. Day, Essanay's business manager, has been one of the hardest worked men at the exposition. I have never passed the Essanay booth that he was not present, instilling new life into his people and assisting in getting the crowds to keep in motion.

The bright particular stars for Monday, July 17, were Lillian Walker and Pearl White, and the Vitagraph and Pathe booths were surrounded by striving crowds both in the afternoon and evening.

Harry Watson, Jr., let everybody in Chicago know that he was in the city. He and his company and a special band of music left the Sherman Hotel about noon, for the exposition, accompanied by a retinue of not less than ten automobiles filled with admiring friends. On arrival at the Coliseum the party marched through the aisles headed by the band, both in the afternoon and evening, and drew all eyes their way.

On the stage of the theater in the Annex, in the afternoon, the "Musty Suffer" company made a scene from a comedy that will be released about three weeks later, under the title, "Who's Guilty?" Many hundreds of people were present at the time, and voiced their approval most eloquently, as it was the first time in their lives they had ever seen a picture, or part of a picture, in the making. The members of the company already mentioned appeared in the scene.

In the evening Harry Watson appeared in his famous three-round comedy boxing bout with a "strange unknown." The approaches to the roped arena in which the combat took place were unapproachable, owing to the crowds, and roars of laughter rolled up to the high skylights of the Coliseum.

This day vied with Mary Pickford day in the numbers present. The balconies were almost filled and the aisles on the floor were jammed, so that about sixty police officers were busy all the time in keeping the crowds in motion. Mary Pickford, however, still carried the banner, according to the count at the gate.

Closing Day of Exposition.

Tuesday, July 18, marked the close of the greatest exposition yet seen in the history of the moving picture industry. It was Universal day, and was looked forward to by thousands of fans who had not been slow to note the vigorous punches delivered by Universal, in the earlier days of the [illegible]

Joe Brandt had done big things the opening night of the exposition, and he had added to his company's reputation for doing things by the Universal Moving Picture Ball at the Hotel Sherman. Therefore, when it is said that Universal day brought no stars to the exposition, it can be readily understood that no blame attaches to the Universal executive. Arrangements had been made for the appearance of King Baggot, Mary Fuller and Violet Mersereau, according to the official program, but the Universal booth was occupied by a band instead.

I have been told that . . . . is responsible for the falling down of Universal's castle, but why speak of it now since the incident has passed into the "spilt milk" region.

Lillian Walker was the only star of the evening, as Vitagraph came to the rescue nobly with Sam Spedon and John B. Rock as standard bearers to the fair Lillian. The crowds around the Vitagraph booth were the most eager since Mary Pickford's appearance, and thousands of admirers of the V-L-S-E-Vitagraph star pressed forward to get her photograph.

The "Musty Suffer" company, seeking needed rest after the strenuous efforts of the members to entertain the many thousands at the exposition on Monday, July 17, spent Tuesday as an outing day in Lincoln Park. There they participated in the making of comedy scenes, in which the little park auto train with its load of passengers cut quite a figure, and evoked great laughter from the crowds of children and their elders. George Kleine and the members of the "Musty Suffer" company returned to New York by the Twentieth Century, Wednesday, July 19.

The grand ball announced for the closing of the exposition, on Tuesday, July 18, was called off, as all the stars, with the exception of Lillian Walker, had already returned to their home studios, and without them it could not possibly have been a success.

Manufacturers' Exhibits at Exposition.

At the right of the entrance, immediately opposite the Universal booth, the booth of the Bluebird Photoplays, Inc., representing a pergola arbor effect, was situated. Both the Universal and Bluebird booths were built especially for the occasion.

The Universal booth was built to represent an Italian garden, the central feature of which was a flower vase and an electrolier. Large twisted Italian columns surrounded by caryatids stood at the corners. These supported the flower vases and were connected by a balustrade.

The Bluebird booth was finished in green and antique gold, and an assortment of cement garden furniture occu-

Moving Picture World's Booth at the Exposition.

pied the floor. An attractive electric fountain, such as may be seen in modern stage settings, occupied the center of the floor. The bowl was made of iridescent glass and there were a number of lights concealed therein.

The Decorators' Supply Co., of Chicago, is responsible for the decorative ideas of both booths.

The entire sales force of the Bluebird Co. was there at the opening night. I. Van Ronkel, the manager, was in charge. Assisting him were Messrs. Dumas Miller, Ely Van Ronkel and Farnum.

The Balaban Hershberg Film Attractions exploiting "The Yellow Menace" serial and the Ivan productions occupied the booth adjoining that of the Bluebird. Simeon Levier, general manager, was in charge. Mr. and Mrs. A. J. Cohn, of the Unity Sales Corporation, were seen during the week at this booth. The attractions here were two young women

and a young man wearing original costumes of the principals in "The Yellow Menace" serial.

The Typhoon Fan Co., of New York City, was represented by Ernst Glantzberg, the president. It might easily be said that this was the most comfortable booth in the exposition building, due to the unusual heat that prevailed during the entire exposition. The sweltering crowd sought relief here at all hours of the day. A set of the company's typical twin blowers were in motion from the opening until the close at night.

Sosman & Landis Co., Chicago, represented by P. L. Landis, secretary and treasurer, displayed a various assortment of miniature stage settings. Assisting Mr. Landis were Messrs. Mayer, Feinberg (of Minneapolis) and Francis.

The Decorators' Supply Co., Chicago, represented by A. F. Powers, displayed small models of ornamental plaster decorations, portable booths and lighting fixtures. This space excited keen interest among exhibitors and theater supply houses.

Exhibitors' Supply Co., Chicago, represented by G. A. Lincoln, displayed a general line of theater supplies.

Nicholas Power Co., New York City, represented by R. W. Horn, assisted by Messrs. Griffin and Lewis, displayed 6A and 6B models of Power's machines, and demonstrated a model of Geneva intermittent movement; also displayed the first grand prize certificate awarded to the company at the Panama-Pacific Exposition.

Newman Manufacturing Co., Cincinnati, represented by W. J. Newman, manager of the company's Chicago office, had on exhibition a line of brass lobby display frames.

Descriptive Film Co., Grinnell, Ia., represented by Dr. J. W. Billings, general manager and inventor of the "Descriptograph," and Leroy S. Spurlin, displaying the Descriptograph machine, a new apparatus which advocates the elimination of subtitles. The machine automatically throws the subtitles, etc., at the bottom of the screen while the film runs, without interruption.

McMahan & Jackson Film Co., Cincinnati, represented by E. J. Bauman, exploiting the feature subject, "Diana," made by the Pluragraph Co.

Alfred Hamburger Theatrical Enterprises, represented by Messrs. Beaumont, Peters and Hopson. A portion of this booth was also occupied by the Botanical Decorating Co., Chicago, manufacturers of artificial floral decorations for moving picture theaters.

George Kleine and Kleine Optical Co., Chicago, displayed a general line of supplies and theater equipment. The entire Harry Watson-"Musty Suffer" Comedy Company was present at the exposition. Their reception and activities are described under another head. In charge were W. E. Green, W. H. Jenner and M. E. Smith. George Kleine was also seen here frequently.

Amusement Supply Co., Chicago, displaying a general line of theater supplies, represented by P. Plummer, manager, and Messrs. Calkins and Sipe.

E. E. Fulton Co., Chicago, displaying a line of theater supplies and equipment, was represented by E. E. Fulton, R. H. Fulton and F. A. McMillan.

The Tom Phillips Slide Manufacturing Co. and the R. Williams Co., manufacturers of electric fountains, also occupied the booth jointly with the E. E. Fulton Co.

The booth of the General Film Co. was very attractively decorated with photographs of the players, artistically draped with red plush. The picture of nearly every prominent player could be seen at this booth. It was one of the largest in the exposition. The furniture was of green wicker, and the floor was covered with oriental rugs. The company was represented by F. C. Aiken, division manager; W. R. Skates, manager of the Chicago office, and Messrs. McDaniels, Rowley, Lansing and Mytinger. C. J. Megan, the company's advertising manager, was also present during the week.

The Enterprise Optical Co., Motiograph manufacturers, Chicago, displayed a complete line of hand-driven and motor-driven types of Motiograph machines. The booth was in charge of General Manager O. F. Spahr and John E. McAuley. They were assisted by Messrs. Hahn, Blakely and Furnay. It must be said that the Enterprise Co. made a fine impression on its visitors. The booth was in a very good location, and the machines on display were specially built for the occasion. There were several Motiographs finished in white and gold enamel, which were very attractive. Congenial Mr. Spahr and Mr. McAuley were there most of the time to greet the many callers.

The National Carbon Co., Cleveland, O., showing a line of projection carbons for all purposes, demonstrated the new silver-tip carbons for direct current. In charge were W. R. Kunzmann, Cincinnati, and Messrs. L. W. Fischer, O'Connor and Wilkins, of Chicago.

Automatic Ticket Selling & Cash Register Co., New York, was represented by E. B. Bowman, the company's secretary from New York. Arthur N. Klein, Chicago manager, and Messrs. Perrin, Rickey, Farrelly, Swiski and Howard. Several new types of automatic ticket selling machines were on display at this booth. One model was set in an attractive ticket booth. Mr. Bowman reported a number of actual sales during the exposition. A very useful souvenir was given away at this booth, in the form of a celluloid signature blotter.

Photoplay Magazine, Chicago, represented by J. R. Quirk, general manager; Julian Johnson, editor; A. A. Cohn and Miss R. C. Slotkin, who was in charge of the booth.

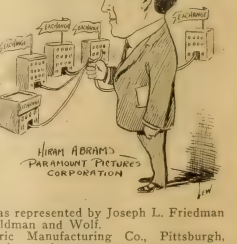
The National Cash Register Co., Dayton, O., represented by M. L. Whitney, of the sales department, Dayton; A. J. Cron and H. M. Montgomery, displayed various types of National ticket-printing registers; also two-color ticket-issuing machines. A number of good sales and inquiries were reported.

Mutual Film Corporation, represented by B. N. Judell, of the Chicago office, and Messrs. Getzler, Noto, Mitchell and Duffy. The booth was tastefully decorated, and the company gave out souvenir "Charlie Chaplin Jumping Jacks" during the show. A young man dressed to represent Charlie Chaplin attracted the public to this booth.

Reel Fellows Club, Chicago, represented by R. R. Nehls, president, and M. G. Watkins, secretary, sold Reel Fellows badges at 50 cents apiece.

The F. I. L. M. Club, Chicago, also had a booth. H. A. Spanuth, of the Central Film Company, was in charge.

World Film Corporation was represented by E. C. Jensen, Chicago manager, and Messrs. Landis, Mordue, Phillip, Thompson and Ballard. Harry Reichenbach, the company's general representative from New York City, was also present.



The Celebrated Players Film Co., Chicago, exploiting new state rights subjects, was represented by Joseph L. Friedman and Messrs. Kusell, Feldman and Wolf.

Westinghouse Electric Manufacturing Co., Pittsburgh, manufacturers of projection equipment, motor generator sets, ventilating equipment, etc., were represented by H. A. Campe, East Pittsburgh; H. W. Clark, district publicity representative of Chicago, and Messrs. Campton, Price, Drake, Prindaga and Small.

International Film Service was represented by W. W. Johnson, publicity manager; John Bowman, manager of Chi-

cago office; J. W. Burger, general manager of exchanges, of New York, and Messrs. Filkins, Friedlander, Mitchell, DeOto and Jay. The International booth was attractively decorated with paintings of the players. One of Irene Castle was particularly attractive.

The musical instruments displayed at the exposition will all be completely described in the "Music for the Picture" department, by C. E. Sinn.

On the left-hand side of the entrance, the Universal Film Manufacturing Company's booth was decorated in a very attractive manner, and in electric lights the word "Liberty" was placed, announcing a new Universal serial. Throughout the week Universal was well represented by a large staff. C. W. Potter was in active charge.

A. L. Randall & Co., Chicago, had a booth that looked like a spring blessing. There were artificial flowers of all descriptions and two fountains, which were surrounded by flowers. This company supplied the artificial flowers used in many of the exhibits.

The Moving Picture World booth was in charge of Paul C. Hinz, W. P. Milligan (New York) and Robert Marston. Other papers which had booths were: the Chicago Morning Telegraph, the Exhibitors Herald, Amusements, New York Morning Telegraph, Charles Geigerich; Motion Picture News, Wm. C. Estey; the Billboard, Wm. Page and A. C. Kellog; Chicago Herald, in charge of Louella O. Parsons; Chicago Examiner, Chicago Daily News, in charge of W. K. Hollander, James Fox and Hill Burnstein.

The Patriot Film Co., of New York, had a booth in charge of two young women attired as nurses. The booth was decorated with still pictures from "How Britain Prepared."

The Johnstown Automatic Register Company's booth was in charge of C. O. Bowman. This is a new register, which is manufactured in Johnstown, Pa., and will soon be offered to exhibitors.

The American Automatic Arc Co., Chicago, had a booth which displayed the new American arcs.

The Arcus Ticket Co., Chicago, manufacturers of roll tickets and regular theater tickets, had an attractive booth in charge of S. E. Peterson.

The Vitagraph Co. had a large space, attractively furnished, under the general supervision of Sam Spedon and John B. Rock. This booth was always popular because of the constant presence of Rose Tapley throughout the week.

The Essanay booth was in charge of Vernon R. Day. Mr. Day worked out a very pretty gray color scheme in this booth.

The Paramount-Famous Players-Lasky-Pallas-Oliver Morosco combination booth was one of the finest exhibits at the show. At the rear of the booth were large oil paintings of Blanche Sweet, Pauline Frederick, Cleo Ridgely, Mary Pickford, Marguerite Clark, Geraldine Farrar and Hazel Dawn. There were miniature lakes at the front of this booth, in which goldfish swam, adding considerable charm to the general scheme.

The Pathe booth, in charge of A. Werkmeister, assistant treasurer of the Pathe Exchange, Inc., was another artistic creation. The furniture in this booth was Adam style mahogany. There were pictures of the Pathe stars in oil paintings, placed advantageously. An interesting feature of the furnishings was a large reproduction of the Pathe trademark rooster, in marble. Mr. Werkmeister was ably assisted in his work by five beautiful young women.

Menger, Ring & Hamburg Co., Chicago, manufacturers of artistic frames, had an attractive display in charge of W. W. Wilson.

The Mid-West Supply Co., Chicago, dealers in picture theater equipment, had Power's 6B Motiograph, Simplex and Baird projectors on display. G. A. Williams was in charge.

The Cahill Igoe Co., Chicago, printers, had a very attractive booth in charge of P. O. Garbour.

The Precision Machine Co., New York, was represented by L. W. Atwater, L. M. Porter and F. B. Cannock. A Simplex machine, in bold relief against red plush in the back of the booth, attracted considerable attention.

The Metro booth was voted one of the most artistic and novel creations at the exposition. The general scheme of decoration was Japanese, and the main attraction was an Hawaiian orchestra, which kept a crowd around the booth constantly. The whole booth was roofed with dark brown bamboo poles, and the whole exhibit was surrounded by a little stone wall covered with moss, with fountains at both ends. There were also miniature lakes with a small brood of ducklings, to add charm. The Chicago branch office must be credited with the nice taste and art reflected in the construction and in the general scheme. R. O. Proctor, J. B. Clark and J. A. Fitzgerald were in charge most of the time.

The Monarch Film Producing Co., Chicago, had an attractive booth, with several of the Monarch stars present. I. Elfler was in charge.

"PURITY" AT THE LIBERTY.

Mutual's Picture Featuring Audrey Munson, with Some Eliminations, Is Permitted to Show.

AFTER a brief hold-up by the Commissioner of Licenses of New York city, the Mutual's picture featuring Audrey Munson, an artist's model, and entitled "Purity," was permitted to open at the Liberty theater, New York, on Saturday, July 22. Crowded houses are said to be the rule at that theater just now.

Newspaper comment on the picture was varied in nature, but none seemed to condemn the use of the nude figure in very severe terms. It is likely that "Purity" will have a considerable run at the Liberty.

JOHN ARTHUR, SCENARIO WRITER, DEAD.

John Arthur, who wrote the first working scenario of "Romeo and Juliet" for the forthcoming Metro-Quality production starring Francis X. Bushman and Beverly Bayne, died July 21 at New York Hospital, New York City, of intestinal trouble. Mr. Arthur was only forty-four years old, but he had become so feeble that his associates had supposed him much older.

Mr. Arthur was a graduate of Northwestern University, Evanston, Ill., and became a member of the faculty of that institution, in the department of expression and dramatic art. Leaving professorial work for the stage, he had his own company and made many productions in the West. A few years ago the accumulations of years were wiped away in a bank failure, and he abandoned acting for the writing of plays and scenarios, specializing in revising the work of others. His bent was artistic rather than commercial. Mr. Arthur leaves a widow.

SUIT AGAINST BEACON FILMS DISCONTINUED.

The Great Northern Film Company has filed a notice of discontinuance of the action brought against the Beacon Films, Inc., in which it was alleged that the latter company was distributing a picture entitled "Germany's Battles at Verdun," or which had been used scenes from several Great Northern features. Before the case came to trial it was represented in affidavits filed by the Beacon Films that this defendant company had no interest in "Germany's Battle at Verdun" and that it was not handling that picture also that the books of the Beacon Films precluded it from handling anything pertaining to German battles. Upon these affidavits representations the plaintiff agreed to a discontinuance without costs to the defendant.

NATHAN HIRSH AT BLOCK ISLAND.

Nathan Hirsh, president of the Famous Players Film Corporation, is enjoying a stay at Block Island. He and the company have chosen some very beautiful exteriors, which will show off to great advantage in the new sea picture. Sharks do not prevent them from enjoying their daily dips in the water.

Little Jim Gorman, the seven-year-old who is starring, will soon be a Kellerman Junior, performing clever stunts in the water.

The Motion Picture Exhibitor

OHIO TO FIGHT CENSORSHIP.

President Ochs of National League Addresses Cleveland Exhibitors on Question.

THE foundation of a state-wide campaign to defeat the censorship law in Ohio was laid at a meeting of the Northeastern Ohio Motion Picture Exhibitors' League July 18, when Lee Ochs of New York, newly elected president of the Motion Picture Exhibitors' League of America, was the principal speaker.

The meeting held in the league club rooms in the Republic Building was declared to be the most interesting session the local body has held in a twelve-month. More than fifty Cleveland exhibitors were present. Following the meeting Mr. Ochs was the dinner guest of Charles A. Megown, secretary of the local league.

"I believe Ohio has been the cause of retarding the advancement of the motion picture art by ten years," Mr. Ochs said during his address. "The advance of the business itself has been kept back by the state of Ohio," he added.

Mr. Ochs declared that wherever official censorship existed there must be a reason, and deplored the fact that Ohio motion picture exhibitors are divided on the censorship question, some favoring it and many being unalterably opposed to it.

"I personally am opposed to any form of censorship," Mr. Ochs declared. "I believe the public is the best judge of what they should see. No hired board can censor pictures for me. There should be a getting together of the biggest state in the union. I mean Ohio. The Cleveland exhibitors have done all they could to get the Ohio picture men together and your duty in Cleveland now is to get together the men in the rest of the state and fight censorship. I am personally anxious that you men in Ohio shall wipe out censorship and I believe you will do it.

"With no censorship the manufacturers will be able to give you and the public better pictures. I don't mean smutty pictures, indecent films, risque pictures or whatever you may call them, because you do not want that kind of stuff, but I feel that without censorship the class of pictures will be greatly improved.

"I suggest that this local league start to work at once. Show the manufacturers you are working hard to this end and you can have anything you want from them. It is your duty to break away from this burden of censorship. This must be done and it is your duty to do it."

In conclusion, Mr. Ochs urged the end of factionalism in Ohio and declared "Ohio is going after the scalp of censorship."

At the opening of his address he described the activities at the Chicago convention when the National Association of the Motion Picture Industry was formed. The need of such an organization has been keenly felt, he said, since the demise of the Motion Picture Board of Trade. The speaker placed great emphasis on the fact that no individual exhibitor or theater company could become a member of the new association without first becoming a member of the Exhibitors' League. He declared a fund of half a million dollars annually would be raised to combat adverse legislation and asserted that the league is now stronger in several ways than it has ever been before.

"I propose to make the national body the supreme court of the entire moving picture industry," Mr. Ochs declared. "We are going to be exacting, whether you want to or not. Co-operation and efficiency is what we want."

The speaker then discussed the deposit system for exhibitors and predicted that it would soon be eliminated through the efforts of the league.

Benjamin J. Sawyer, president of the local league, followed Mr. Ochs and branded the new association's program as "the most dangerous possible. The ammunition is in the hands of the manufacturers," Mr. Sawyer declared. He asserted that by reason of stock affiliation between the film producers and the accessory manufacturers the exhibitors would be left in an "If you please, sir," position.

He then reminded his hearers of the power of the screen and declared the exhibitors could and would use this power in their own behalf if necessary.

Samuel Bullock, who is chairman, and William J. Slimm, secretary of the League national grievance committee, followed Mr. Sawyer and declared that while it might be well to point out the possible danger in the new program, they believed it would work to the benefit of the exhibitors and prove splendidly successful.

Mr. Ochs then spoke again, declaring that the accessory men would be disposed to favor the exhibitors rather than the film producers on any vital issue.

The League members then discussed the efforts of the Cincinnati exhibitors to have a "get-together" meeting at Mansfield. Mr. Ochs advised against the Cleveland exhibitors officially attending any meeting not called by a body holding a national league charter. He suggested that W. H. Horsey, state secretary, attend the proposed Mansfield meeting and invite the Cincinnati exhibitors to apply for a charter.

Cleveland exhibitors are enthusiastic over the results of the Chicago meeting which they believe has given great impetus to the work of the league especially in Ohio.

Cleveland will figure largely in the national program because it will be the headquarters of the national arbitration and grievance committee.

The part the Cleveland body is to play in the national program and the manner in which the censorship fight is to be conducted are to be discussed at the next meeting.

Some of the problems to be taken up by the grievance committee are understood to be: Film rental discrimination rates; unfair competition; the deposit system, and advance payments for film.

It is also understood the local league is to undertake a membership campaign.

LEE OCHS HONORED.

Three hundred or more exhibitors, exchange men and manufacturers foregathered Thursday, July 20, at the headquarters of the New York Local, 218 West Forty-second street, to do honor to Lee A. Ochs, the recently-elected national president.

Mr. Ochs was agreeably surprised at the unusually large gathering and expressed his deep felt gratitude. An informal but delightful luncheon was served under the personal supervision of I. N. Hartstall. The luncheon was heartily enjoyed. At the end of the feast Mr. Ochs arose and thanked the exhibitors for their warm and loyal support of his candidacy in Chicago. To the film men present he said he was with and for them and would see that they got a square deal. Joe Brandt, of the Universal, on behalf of his company, presented Mr. Ochs with a magnificent floral horseshoe. Among those present were: Arthur James, of Metro; S. P. Reibon, of Big "T" Film; E. Saunders, of Metro; Mr. Shaeffer, of World Film; Mr. Seeley, of Pathe; Mr. Bauerbaum, of General Film; Mr. Sennett, of Paramount; H. Clark Mooney, of Kemble Film; E. J. O'Donnell, John Wittman, Louis Blumenthal, Tom Howard, Willie Brandt of Brooklyn, C. F. Haring, Samuel Bock, Adolph Weis, Mr. Rownheimer, F. J. Dollinger, R. Israel, Otto Lederer, James Kellock, Mr. Martino, B. Zeidman and many others.

V-L-S-E CUTS MELON.

Saturday was profit-sharing day for the employees of Vitagraph-Lubin-Selig-Essanay, Inc., and every member of the organization who had been an employee thereof for the past thirteen weeks, from porter to manager, received a very substantial check. This is in accordance with the custom established by this concern nine months ago, which permits every employee to receive a certain proportion of the money made. Business has been so good that the profit-sharing checks for the period just ended was 79.6 per cent. higher than that of the preceding period. This is the kind of incentive that makes for loyalty and efficiency, and is one of the reasons for the V-L-S-E success.

Universal Buys Laemmle and Powers Exchanges

Big U is Said to Have Paid One Million for Eight Distributing Offices—Re-alignment of Managers

ONE of the most important announcements was made by the Universal Film Company last week when an official statement was sent out to the press that President Carl Laemmle and Treasurer P. A. Powers had sold out their exchanges to that company for the sum of $1,000,000 in cash.

When the Universal was formed several years ago these two men retained their exchanges in the west and middle west and up until now have operated them independent of the company. The exchanges in Buffalo, Cleveland, Cincinnati and Indianapolis were owned by P. A. Powers, who is the second largest stockholder in the Big U, and Mr. Laemmle owned exchanges in Minneapolis, Des Moines, Omaha and the Laemmle Film Service in Chicago.

From time to time there have been rumors to the effect that Laemmle and Powers had sold their private holdings to the Universal and since the Chicago show opened it has been stated that Mr. Laemmle had disposed of his Universal stock to John D. Spreckles, the California millionaire. But this has been strongly denied by Mr. Laemmle and the other officials of this organization. The stock of the Universal is almost equally divided between Laemmle and Powers and neither have any intentions of disposing of their holdings.

About a year ago it was rumored throughout the industry that both Laemmle and Powers had turned over their exchanges to the Universal for a large sum, but this was denied and later turned out to be simply a trade wind, the source of which could not be traced.

When the convention started in Chicago, many of the film folk were surprised at the large number of exchangemen and other Universalites who had come to town. It was evident that something was going to happen, but few of the moving picture people were able to predict what that something would be.

Among the first to arrive was President Laemmle; then came General Manager Joe Brandt; he was followed by P. A. Powers, and after him came M. H. Hoffman, general manager of exchanges, and his assistant, Manny Goldstein. Then came the exchange managers from Detroit, Buffalo, Minneapolis, Omaha, Des Moines, Indianapolis, Cleveland, St. Louis and Kansas City. Immediately upon their arrival they all went into private session at the "Universal Headquarters" at the Hotel Sherman and there they remained several hours. After their departure Sunday night of July 16 the news was given out. This is a very important move on the part of the Universal and the taking over of these exchanges is going to greatly improve conditions in the Universal field. Such a transaction is usually accompanied with certain changes, and this is no different from the rest. One of the first announcements General Manager Hoffman made was that he would establish district managers throughout the country, and that the object in calling in the exchange managers was to decide on the men for these new offices. Accordingly he announced that F. C. Cropper, who has been manager of the Universal exchange in Kansas City, will be district manager of the Middle West, and will have the exchanges in Omaha, Wichita, Oklahoma City and Des Moines in his territory. His office will be in Kansas City.

George Weeks will have supervision of the Detroit, Cincinnati, Cleveland, Buffalo and Indianapolis offices, with headquarters at Detroit.

William Oldnow of Atlanta, Ga., will have the Southern District, which comprises Louisville, New Orleans, Memphis, Jacksonville, Nashville, Baltimore and Washington, with the office at Atlanta.

M. L. Markowitz, of San Francisco, will have the territory west of Denver, with his main office at Los Angeles.

Maurice Fleckles will have the central division, which will include Chicago, Minneapolis and the territory between here and Kansas City.

The eastern division will have Manny Goldstein as District Manager, and his jurisdiction will include New York, Philadelphia, Boston and all of New England.

All of these men have been with the Universal a long time and here again this company has shown that it lives up to its slogan: "When we have a vacancy we hire an office boy," for every one of these men have worked themselves up in the Universal employ and have justly earned the tribute which has been paid them.

It is the intention of General Manager Hoffman to hold a meeting of district managers every sixty days in Chicago at which time he will listen to the reports of these men and discuss various questions which have come up in the meantime and listen to the suggestions which the district managers may have for improving their particular fields.

"This is one of the most important moves we have made in some time," said President Laemmle, when discussing this subject to our representative. "It means that the Universal is going to do greater business than ever before, and it proves unquestionably that we have the greatest moving picture concern in the universe. We have the finest program today and the exhibitor knows it, and admits it, but we also have the greatest organization in the field.

"During the past few months we have knowledge of the weakening conditions in certain sections of the industry. Some of the largest concerns have been close to shutting up their studios. But the Universal I think has proved to the exhibitor during the Chicago show, and to the public, that it is always in front. We don't place our stock on the market and not a single share of it is for sale. We don't need to sell it; in fact we are bigger and stronger than ever. We have done more business this year than in any year since we started and next year we are going to do even more. Today we know before we start a picture just what length it is going to be, and exactly what it is going to cost. Can you show me another firm that knows these things. This is because we run our business systematically. The day has passed when our directors can start a picture without knowing how much it is going to cost us. Efficiency is the keynote to it all, and that's just what we have today in the Universal.

"When the Universal gave up its beautiful and modern studio at Leonia, New Jersey, which cost us $500,000, and sent our ten Eastern companies to Universal City, our competitors were amazed at the move. But we found that we could make better pictures with those same companies out in Universal City, where we have tremendous facilities, and save at the very least $8,000 a week. The cost of running the studio at Leonia was $12,000 per week, and we are now making better pictures, with those same companies, at a cost of $4,000 a week. Simply a question of efficiency, you see.

"Another thing we have done which will surprise some of the other companies is to do away with stars. Today when an actor signs a contract with the Universal he agrees to play whatever parts he may be called upon to play. In other words he becomes a member of the Universal stock company. He may play the lead in a picture today and a small part tomorrow. This cuts down the large list of those who we used to keep just to play small parts in our productions. How does it work out? Well, ask the actor. Once or two of them have objected and we have immediately notified them they could leave us if they didn't like our way of doing business. But they preferred to remain. The day of the actor dictating to the manufacturer what he will do and what he will not do has passed, and the Universal is now telling the actor what he can expect. If he doesn't like our method of doing business he will get to appreciate it even leaving. In other words this industry is becoming more conservative and we are trying to run it as any other big, successful business is run. This will be more noticeable during the next year than it is now."

METRO'S NEW VIOLA DANA FEATURE.

Viola Dana, the charming and gifted little Metro star who made her debut on the Metro program in "The Flower of No Man's Land," is at work on another five-part wonder play. The next offering, starring Miss Dana, is called "Out of the Darkness." It is an unusual story of great power and with many gripping dramatic situations artistically blended with delightful lights, scenes and comedy relief.

"Out of the Darkness" was written especially for Miss Dana by John H. Collins, who will also direct the star and a strong supporting cast in the production. Mr. Collins was associated with Miss Dana when she was starring on the Edison program, and came to Metro when she was engaged for that program.

For Better Plays By Epes Winthrop Sargent

Need for More Variety and Less Personal Prejudice in the Selection.

NONE are so blind as those who do not wish to see. Lately Jesse L. Lasky wrote that only the author, of all the factors in photoplay, had failed to keep pace with the general march of improvement. Mr. Lasky was immediately jumped upon with intelligent enthusiasm. With a promptness that smacks of the carefully prepared and "planted" press campaign, he announced that he appreciated the truth of these remarks and that he had "established a scenario department along new and original lines." Thereupon Mr. Lasky gained two inches of space for every inch his first complaint had found and he was lauded as the man who was personally pulling up the sun upon the dawn of a new day. Not a single person seems to have sat down to figure out just what the new dispensation meant. Here is what it means:

Mr. Lasky had maintained a staff of writers at his studio in the west. They wrote to order. He brought east Hector Turnbull, a former dramatic critic. If freelance writers will do precisely what Mr. Turnbull tells them he wishes done, he will perhaps buy their stories. They must, however, sink their own personalities. They must remove from their stories every trace of originality. They must make a synopsis of Mr. Turnbull's improvement on their ideas, and all the stories will be stamped by the same seal of deadening approval. It is not sufficient that the story is good. It must be such a story as Mr. Turnbull approves. He might better write them all himself. He deals with the freelance instead of the studio writer, but the result is the same. They are all Turnbull. This is not a new or original idea. It is the same old reconstruction stuff that has been eating at the vitals of the business since production began.

Mr. Turnbull may know the drama, but he does not appear to know photoplay. We have seen an original script and a Turnbullized version. The former was better calculated to make an entertaining play, but it was not Turnbull. Mr. Lasky has not hit upon the solution of the problem.

In the first place a dramatic critic is about the last man to place at the head of the script staff. He is looking for drama, for dramatic situation. He does not consider the story so much as the matter of the moment. And photoplay is not drama. It is photoplay; more nearly akin to fiction than to drama, but begotten of both though possessed of an individuality of its own, strong and well marked. The ideal editor would be an old magazine editor who has studied the new art without prejudice. He must not compare it with fiction nor yet seek a drama. He must look for photoplays and be competent to tell them when he sees them.

In the second place, he must realize the value of variety. He must see many men of many minds and encourage them to write along their lines and not in accordance with his own ideas. He must be a man so broad of mind that he does not even like those plays that are most nearly in accordance with his individual judgment. He must purchase to gain as wide a diversity of thought as is possible.

He must train these men to express their ideas in action. He must not be content with a thousand-word synopsis for a five-reel story. A five-reel story should carry as much plot as the average novel and the average novel cannot adequately be condensed into a thousand words. Each author should be encouraged to express his ideas in action in harmony with the nature of the story. He must not be shown one or two plays that shall serve as standards. He should read Munsterberg and Lindsay and be encouraged to try and realize their ideals in the light of his own wisdom and from his personal point of view.

Then, and then only, will photoplay be something spontaneous and free, not trammeled by the narrow views of a dozen men nor downtrodden beneath the hoofs of hobbies ridden by fanatics.

It is not a case of money alone—though it is discouraging to be offered a hundred dollars for a five-reel play and then be told that thirty thousand dollars will be expended in its production. Money alone will not suffice. Better plays may sometimes be bought for five hundred than for a thousand dollars and liberality is not extravagance. Money must be spent, but it must be spent intelligently to gain variety of product and production.

As matters stand there is no variety and no chance for variety. The script must please the editor or his employer, must accurately represent his personal ideas, no matter how erroneous those ideas may be, and often only one style of script is available since the entire energies of the production company are centered upon one theme. Take the Famous Players, for example. They have for stars Mary Pickford, Marguerite Clark, Ann Pennington, Louise Huff and Marguerite Courtot, all of whom work along the same general lines. Another company specializes in Vampires and another can see only western stories with rugged male leads. If we get little girls, they all act the same way, we get one general brand of vampires and one trade-marked style of westerners where we might have three styles of each with a more diversified scheme of production.

The only new and original scheme of script purchase will be an editor who knows what a photoplay is and who seeks to get as many different sorts of photoplays as he can. This has not yet arrived.

Pallas Engages Florence Vidor.

FLORENCE VIDOR, the talented beauty whose work under the Vitagraph banner has been attracting considerable attention of late, has been engaged by Pallas Pictures to appear in important ingenue roles for the Paramount program. Although scarcely twenty years of age, Miss Vidor has achieved considerable success in the silent drama, one of her most noteworthy portrayals having recently been presented in "The Yellow Girl." Prior to her affiliation with the Vitagraph Company in Santa Monica, she appeared on the screen under various brands in the East.

Florence Vidor.

The initial production in which Miss Vidor will appear for Pallas Pictures is "The Intrigue," a story of present international conditions by Julia Crawford Ivers. This photoplay will also mark the return to the screen of Lenore Ulrich, who is starred. Supporting Miss Ulrich in the role of the Countess Sonia, Miss Vidor is given what is expected to result in her greatest dramatic effort in motion pictures.

Miss Vidor is the daughter of a rancher from the old school and a lover of the great outdoors. She recently made an automobile trip from Houston, Texas, to San Francisco during which time she camped out and cooked her own meals the entire trip. She has many friends among the Indians on the Utah reservation, where she spent the greater part of her childhood days.

NEW THEATER AT ENDICOTT.

F. and B. H. Dittrich and R. L. Keeves are to build a moving picture theater at Endicott, N. Y. They have purchased a lot 75 by 100 feet at the corner of Washington and Monroe avenues, that place upon which the photoplay house is to be constructed. The theater will seat 800, and it is expected to be ready for opening in November next. B. H. Dittrich, who has had considerable experience in managing picture theaters, is to be manager of the new house.

KARPEN A UNIVERSAL FILM EDITOR.

C. A. Karpen, film expert, attached to the Universal studios at Leonia Heights, N. J., did not accompany the exodus to Los Angeles, but has been transferred to the main office of that company at 1600 Broadway, New York, where he is engaged in editing film.

Spoor Announces Next Walthall Feature

"The Misleading Lady" Is a Five Part Subject Which Will Be Released Through V-L-S-E —Has Interesting Features

PRESIDENT George K. Spoor of Essanay announces that construction of Henry B. Walthall's next feature has been completed and that the play, "The Sting of Victory," will be offered through V-L-S-E early in August. It will mark Mr. Walthall's first appearance since "The Strange Case of Mary Page" and his first five-act picture since "The Misleading Lady."

The several hundred exhibitors who visited the Essanay studios the day before the opening of the convention saw Mr. Walthall appearing before the camera.

Both Mr. Spoor and Mr. Walthall are eminently satisfied with the new production, the former because it gives him a feature of unusual merit to offer exhibitors and the latter because he considers it typical of his greatest work on the screen.

In it the well-known Walthall talent has full sway; his deep emotional powers and interpretive abilities rule the story. To test his art to the utmost, Mr. Walthall appears in a double role, that of two brothers of opposite dispositions. What an opportunity this gives him can readily be imagined.

Heading the supporting cast is Antoinette Walker, famous on the stage. She attained especial prominence because of her success with David Warfield in "The Music Master." She has starred in numerous other Belasco productions.

Thomas Commerford, Essanay's "old man of the screen," who has portrayed so many lovable parts, also appears in the supporting cast. John Lorenz and Anne Leigh, also known in Essanay leads, make up the other principals.

Although everything was undertaken on a large scale, the picture was completed in four weeks. Essanay's largest studio was set aside for this picture alone. As soon as Director J. Charles Haydon completed his exteriors he found his principal interior sets ready and waiting.

The First Regiment of the Illinois National Guard was used for several battle scenes, which were taken at Camp Logan, the guard rifle range near the Wisconsin and Illinois state line. The boys received their call to the border, oddly enough, just as the last scene was taken. Eight cameras were utilized for these scenes, each man getting about 200 feet apiece, from which the required 600 feet could be selcted.

The story deals principally with the affairs of two brothers of a Southern family. One is an officer in the United States army and with the outbreak of the Civil War he retains his commission. He is spurned by friends, relatives and the girl he had hoped to marry.

As military commandant he returns to his own neighborhood after the war and finds the plantation hardly more than a waste and his brother deep in the power of a mortgage shark whose son aspires to marry their sister.

When the lender is found dead, the reckless brother is accused. He must come before the military commander for trial. The brother, who will not swerve from his duty, is about to sentence him to hang when a negro confesses he killed the man.

It is then "the sting of victory" is experienced by the officer when he sees the girl he loves throw herself into the arms of the ne'er-do-well brother.

Varied Assortment of Bluebirds Ready

Early August Releases Include a Number of Excellent Subjects—Many Leading Players Featured

THE Bluebird management looks with complacency upon the early weeks of the forthcoming theatrical season, assured that their exhibitors will be abundantly fortified with excellent class releases to combat the opposition of the regular dramatic houses. There have been produced and made ready for release enough features to carry the program through the Autumn months, in a varied and entertaining manner, each production calculated to back the national advertising and individual people are promoting in the mutual interest of themselves and the exhibitor.

The early August releases have been announced: Harry Carey, Olive Fuller Golden and a company of typical plainsmen in the Western comedy, "Love's Lariat;" Louise Lovely, Francelia Billington, Rupert Julian and a sterling comedy-drama organization in "Bettina Loved a Soldier," and "Little Eva, Edgarton," featuring Hall, Herbert Rawlinson, and Robert Z. Leonard's company. These three releases carry the program to August 28, when "The Girl of the Lost Lake" will be presented.

Myrtle Gonzalez, Val Paul and Fred Church will be featured in "The Girl of the Lost Lake," following the great success attained by Miss Gonzalez and Mr. Paul for their work in "The Secret of the Swamp." In preparation for early showings are "Saving the Family Name," "The Social Buccaneers," and "The Clique of Gold," three features based upon popular fiction of wide vogue.

"Saving the Family Name" is a Smalley production with Phillips Smalley leading man for Mary MacLaren, the heroine of "Shoes." Lois Weber furnished the scenario along lines of an idea advanced by Evelyn Heath's writings. The first showing of this feature, to the employees of Bluebird during the past week, made every one who saw it eager to have it scheduled forthwith, so greatly were they impressed with its forcefulness and charm.

"The Social Buccaneers" will mark the advent of Louise Lovely as leading lady for J. Warren Kerrigan, clever players who have previously been lone stars in Bluebirds. Jack Conway directed the production, F. McGrew Willis adapted the scenario from Frederick S. Isham's widely read novel. This will be Miss Lovely's third change of directors in as many successive productions, the Australian beauty having passed from Joseph De Grasse to Rupert Julian and on to Jack Conway, through "The Grasp of Greed," "Bettina Loved a Soldier," and finally to "The Social Buccaneers."

"The Clique of Gold," based on Emile Gaboriau's famous novel of the same title, will have Elsia Jane Wilson featured with Rupert Julian her leading man and director. Francelia Billington, Douglas Gerrard, Tom Lockwood, Hobart Henly and Sydney Deane will also be in the company. E. J. Clawson adapted the scenario.

WILL C. SMITH RETURNS FROM CHICAGO.

Will C. Smith, assistant general manager of the Nicholas Power Company, who has been absent from New York attending the motion picture convention and exposition at Chicago, returned to New York very enthusiastic with the success of the Chicago show. Mr. Smith asserts that the exposition was the most largely attended of any yet held and was particularly pleased with the interest shown by exhibitors, exchangemen and the public in the Nicholas Power Company display, and he feels that a great deal of good will be derived by the entire industry from both the convention and exposition.

EM GORMAN TO STAR FOR PIONEER.

Em Gorman is going to star in a new production for the Pioneer Feature Film Corporation. The numerous fans that have run "The Little Orphan" featuring this world famous child, will be delighted with her summer picture. A story full of heart interest, pathetic and appealing to everybody, and whereby the child Bernhardt can pronounce her emotional and dramatic qualities.

Em assures her exhibitor friends that she will try and please their audience as she intends to cry with real tears and also make them feel happy.

CANADIAN FILM MEN VISIT NEW YORK.

A. H. Fischer of Montreal and Meyer Fischer of Toronto, both connected with the United Photoplays, Limited, of the Canadian provinces, were recent welcome visitors at the office of the Moving Picture World. The brothers were in town on a brief business trip.

August Big Month for Kalem

Will See First Release of New Series and Early Ivy Close Comedies.

INSTEAD of bringing a "summer letup" August bids fair to be a month of unusual activity for the Kalem forces. The initial releases of that company's new series production, "The Girl from Frisco," will be seen early in August, while the month also brings the early Ivy Close

Scene from "Daisy the Demonstrator" (Kalem).

comedies. In addition the one-a-week releases of "Hazards of Helen" and "Ham and Bud" comedies are also continued in the Kalem output.

All of these productions will be found in the regular service of the General Film Company. Ivy Close comedies get off to their start with the last Friday release in July, when "The Girl and the Tenor" is issued. The first week of August brings the second Ivy Close comedy, "Peaches and Ponies," on Friday, August 4. On the following Friday, August 11, "Daisy the Demonstrator," another Ivy Close comedy is issued.

These new comedy releases are all of one reel length. In addition to the famous English beauty in the leading parts, Henry Murdock, the acrobatic comedian who achieved such popularity in Sis Hopkins' comedies, is seen in prominent roles. Arthur Albertson, William McKey, Mary Taylor-Ross, Frances Nemoyer and C. D. Perushi are others seen in the all-star casts. Robert Ellis is in charge of the direction.

"The Heart Menders," is the one-reel comedy that will mark the first appearance of Ham and Bud on the August schedule, being released Tuesday, August 1. Ethel Teare is also seen in this single reeler which finds Ham and Bud leading a jolly life as menders of marital breaks. The same week will also see the release on Saturday, August 5th, of "A Mystery of the Rails," a "Hazard of Helen" which finds Helen Gibson performing new feats of daring to live up to her reputation as a fearless screen star.

Four episodes of "The Girl from Frisco" series are scheduled for release through General Film exchanges during August. Wednesday, August 9th, brings the initial episode of this series featuring Marin Sais and True Boardman, this two reel issue being titled "The Fighting Heiress."

"The Torquoise Mine Conspiracy" follows on Wednesday, August 16th. It was in filming this episode that the company encountered such dangers in the Mojave Desert. "The Oil Field Plot," which has its setting in the Bakersfield oil district, is then issued on Wednesday, August 23rd, while the month closes with the release on August 30th of "Tigers Unchained," fourth episode in the series.

In addition to Marin Sais and True Boardman, others seen in the casts of the four "Girl from Frisco" episodes are Frank Jonasson, E. Forrest Taylor, Ronald Bradbury, Edward Clisbee, B. Furey, Jack MacDonald, Rupert Dell and Hart Oxie.

Clara Kimball Young at Solax Studio

With Conway Tearle and Paul Capellani as Principal Support in Cast of "The Common Law"—Work is Well Under Way.

ON her return from the Chicago Convention last week Miss Clara Kimball Young and the supporting company engaged by Director General Albert Capellani plunged at once into the production of Robert W. Chambers' famous novel, "The Common Law," at the Solax studio in Fort Lee, N. J. In the absence of the star the director and his staff had prepared the majority of the interior settings for the picture so that there would be no delay in getting started.

The engagement of Conway Tearle to play the part of Kelly Neville, the artist, opposite Miss Young in the role of Valerie, the model, is of unusual interest. Mr. Tearle is one of the best known leading men on the American stage. He is recognized as a supremely capable actor of the modern school and has appeared as the principal support for many noted stars, including Nazimova, Frances Starr and Grace George. In pictures he has been in all-star casts with Famous Players and Lasky.

Paul Capellani needs no introduction to Miss Young's followers as he has appeared opposite her in several of her biggest pictures, including "Camille," in which he played Armand, a role he had played with Mme. Bernhardt on the Paris stage. In the screen version of "The Common Law" Capellani, who is a brother of the director, Albert, will play the part of Querida, a strong characterization that will give him opportunity to win new laurels.

Among others cast to play parts in the earlier scenes of the picture are Lillian Cook, well known to the screen for her many engaging ingenue impersonations; Julia Stewart, who has played "grande dames" in a number of Miss Young's pictures; Charles Craig, one of the best known character actors on the screen, and Lydia Knott, who plays the part of Valerie's mother.

Gaumont Releases.

Week of August 6 Presents Some Interesting Single-Reel Subjects on the Mutual Program.

NO PHOTODRAMAS are scheduled for release by Gaumont the week of August 6, but three single reels will come from this company's laboratories for Mutual Service. August 6 "Reel Life," the Mutual Magazine in Film, will answer the patriotic demand for preparedness by showing pictures of "The Making of a Naval Apprentice." These have been taken at the U. S. Training Station at Newport, R. I. They show the youth from the day he enters the service as a raw recruit until he is ready to serve his country as "the man behind the gun." Another division of this reel will take spectators on a visit to the largest duck farm on Long Island. As about 5,000 ducks are shipped to the New York market from this farm every week, the magnitude of the place can be imagined. The duck is shown from the egg until he goes to market and to the manufacturer of feather beds.

The second Gaumont release of the week is "See America First." This appears August 9 as a trip to Delaware Mountain Gap and the Pocono Mountains. As this territory is one of the most familiar summer playgrounds of the Atlantic States, it will be a welcome series of views both for those who have enjoyed vacations there and for those who have only read of its summer glories. On the same reel will appear a topical cartoon from the pen of Harry Palmer.

The third Gaumont release of the week will be The Mutual Weekly. This will have views from the border among its current news pictures.

Mary Pickford in "Hulda from Holland"

Famous Players Production Exhibited in Principal Cities Before Its Scheduled Date by Paramount

SO KEEN was the interest manifested in Mary Pickford's latest Famous Players production, "Hulda from Holland," that it was decided to permit the exhibitors in the principal cities throughout the country to book the picture before its scheduled release date, July 31, on the Paramount Program. One of the immediate effects of this decision was the appearance of the production in Chicago last

Scene from "Hulda from Holland" (Famous Players).

week at the time of the exhibitors' convention while the star herself was in the Windy City.

The success of the production was phenomenal even for a Mary Pickford subject and the lavish praise which was bestowed upon "Hulda" at Chicago has been echoed by the other cities in which the photoplay has been given its respective premiers.

"Hulda from Holland" was produced under the direction of John B. O'Brien, who also directed Mary Pickford in "The Foundling," one of her more recent successes. As the title suggests, the story is Dutch in its setting, the action opening in Holland and then being transferred to America, where it centers in the heart of the Pennsylvania Dutch settlements and in New York City. For the purely Dutch scenes a complete village was erected, town pump and all, and a number of interesting types were secured by the director to serve as villagers. There is no character more interesting or more pronounced than the Pennsylvania Dutchman and it was therefore decided to take the players to the Keystone State for those scenes which transpired in that locality.

Though Mary Pickford created a sensation by her enacting of the Italian character in "Poor Little Peppina," it was the verdict of the press and of the public that Hulda was even more appealing from a personal standpoint than Peppina. The production abounds in those homely little domestic scenes which endear a character in the eyes of the audience and everywhere that Hulda goes she takes with her three of the most adorable little Dutch children that have ever been seen.

The story concerns itself with the sudden death of Hulda's father in the dyke country and her valiant efforts to look after her three tiny brothers until her wealthy Uncle Peter sends for her to bring the children to Pennsylvania. He meets them in New York, but is injured and removed to a hospital without any means of identification.

The children are in despair until a kindly landlady takes pity on them and is the indirect means of Hulda's meeting with the young son of a railroad president who is endeavoring to force Uncle Peter to sell him a right of way through the farm. From that point on the dramatic note in the story becomes increasingly intense in the efforts of all concerned to locate the stubborn old Dutchman and in the gradual development of the romance between Hulda and the president's son.

Though there is a great deal of pathos and dramatic action in the story, there is an unlimited amount of comic relief in the situations arising between Hulda and the three irrepressible children. Imagine Hulda mending her little brother's pantaloons without the formality of removing them. Not she—Hulda simply puts him over her knees and plies needle in the required spot while he kicks up his heels regardless of the imminent danger of being sewed fast to his apparel. That, however, is only one of the many funny scenes which occur in the picture with such frequency that one is at a loss to describe the photoplay as anything but a big slice from all the emotions of everyday life.

In support of Miss Pickford there have been gathered several prominent players, among them Frank Losee, John Bowers, Russell Bassett, Charles E. Vernon and Haral Hollacher.

Exchanges Buy "How Britain Prepared"

Jones, Linick and Shafer Get Illinois and Indiana —Monarch Feature Film Co. of Kansas City Takes Kansas and Nebraska, Iowa and Missouri—Emanuel Mandelbaum Gets Ohio

FOLLOWING the return of Al Lichtman, the general manager of the Patriot Film Corporation, from his trip to Chicago and Detroit last week, that company has announced the sale of state rights to a number of the most important exchanges in the country. Messrs. Jones, Linick and Shafer, the owners of one of the largest theatrical and picture organizations in the middle west, have purchased the rights to the States of Illinois and Indiana, and will handle the production through their Central Film Exchange, of Chicago. The production is at the present time playing in the Colonial theater, in Chicago, which is owned by Jones, Linick and Shafer.

Emanuel Mandelbaum, who owns one of the most important exchanges in the middle west, has secured the rights to the State of Ohio, and the Monarch Feature Film Co., also an important factor in their territory, has bought the states of Kansas, Nebraska, Iowa and Missouri.

During his trip Mr. Lichtman also arranged for a number of important showings. The Detroit opera house, of Detroit, Mich., has booked the production for a run of four weeks, and the theater in Grand Rapids, Mich., has booked the production for an indefinite run. Other bookings have been arranged for, pending the sale of state rights.

The Boston Photoplay Co., which bought the rights to all of the New England States, reports splendid business on "How Britain Prepared" throughout their territory. The timeliness and the publicity value of the picture has made it perhaps the most desirable box office attraction obtainable, according to the Boston company.

FRANKLYN FARNUM JOINS UNIVERSAL.

For the first time in his theatrical experience Franklyn Farnum, well known on the speaking stage, has made his appearance before a motion picture camera. He has been engaged as leading man for Ruth Stonehouse, the well known film star, who is to appear in "The Spring Song," under the direction of William Worthington. Farnum has just closed an engagement in New York with "The Only Girl," in which he played the lead. He was two years with Charles Frohman, and has played important roles in such well known productions as "The Dollar Princess," "The Sunshine Girl," and the lead in Henry W. Savage's production of "Little Boy Blue."

Paramount Program for Week of August 7

Two Famous Players and a Variety of Short Reel Subjects

TWO Famous Players productions will be featured on the Paramount Program for the week of August 7, in which Marguerite Clark and Pauline Frederick will be starred. Miss Clark will have as her vehicle, "Little Lady Eileen," this being her first appearance on the program since her great success in "Silks and Satins," on June 12, while Miss Frederick's production, "A Woman in the Case," will be her first appearance since June 26, when she appeared in "The World's Great Snare."

Variety will be the watch-word of the Paramount Program and its short reel releases for this week. Short reel subjects will include the 26th edition of the "magazine on-the-screen," Paramount Pictographs, a trip from Carlsbad to Moravia with Burton Holmes in the Paramount-Burton Holmes Travel Pictures, and the Paramount-Bray Animated cartoon, "Farmer Al Falfa's Egg-citement."

Paramount Pictographs will have five leading subjects including "Better Babies," "Living in the Air," "Yachting," "Tree Surgery" and "Breaking the Freight Tie-up."

In the "Better Babies" subject, there is shown how to make a bed as it is made in hospitals, so that it is physically impossible to kick the sheets out at the bottom. New York has one of the greatest conglomeration of roofs in the world, upon which people eat, sleep, dance, drink, raise birds, fish and chickens, farm, play baseball, etc. This is one of the most unique pictures that has even been put on the screen.

"Driving a Yacht" is another very interesting section of the screen-magazine, showing the various features of sailing a yacht, and also picturing Pierpont Morgan at the helm of the "Grayling." In "Tree Surgery" there is shown how an immense cavity in a huge tree is filled with concrete, and also how stumps are pulled out by "four-footed dentists." The concluding pictures of the Pictographs show how modern methods were installed around New York which finally broke up the freight tie-ups, being instrumental thereby in lowering prices. It also shows an elephant pushing a crate up a gang plank with his trunk, and shows how coffee is loaded scientifically.

Burton Holmes in his Travel-Pictures takes Paramount audiences on an interesting trip, from Carlsbad to Moravia, which is varied in interest, beginning at the Carlsbad Springs, in which the party mingles with the throngs from all over the world who have come to this celebrated watering place to take the cure. Fifty thousand visitors come every year to drink and grow thin. The scenes in and around this wonderful famous "Spa" and at Marienbad, the countless throngs of millionaires from America and poor Poles from Poland, are varied by the native "dog o-mobiles," the goose farms of Bohemia, and the quaint costumes and customs of the Slovaks of Moravia, give a wonderful variety to this peculiarly interesting "Easy-Chair Journey."

Paul Terry contributes "Farmer Alfalfa's Egg-citement," as the Paramount-Bray Animated Cartoon for this week. It is a cartoon of a wayward duck who refuses to listen to her master and lays eggs with utter disregard, only to get herself into a great deal of trouble when she lays a nest of eggs in Alfalfa's beard, and he, to settle the question of who committed the crime, smashes an egg only to find its contents is a little cow which causes great excitement on Alfalfa's farm, and everyone scaringly takes to the "tall timbers."

Secretary Binder Returns From European Trip

Tells of Effect of the War on London—Picture Trade Bothered by Over-production

J. W. BINDER, executive secretary of the old Motion Picture Board of Trade, returned from London on the St. Louis on Saturday, July 15. "I have had a most delightful trip abroad," he said. "It has been a distinct privilege to see London in war time. One does not note so much difference in daytime except the noticeable absence from the streets of young men. At night, however, the difference is marked. The streets are in almost total darkness, there are no lighted shop windows or electric signs and the motors move along with only two tiny electric side lamps instead of the ordinary brilliant headlights.

"Then, too, the broad bands of light from the great searchlights encircling the sky all about London, once every two minutes from dark until 3 A. M. make a spectacle that will not soon be forgotten. And everywhere are soldiers—regiments marching through the streets with bands of music, and at the railway terminals, trainloads of the wounded being brought back from the base and field hospitals to recuperate under the kindly care of Britain.

"I was a bit shocked on going through Westminster Abbey to find the tombs of William the Conqueror and Edward the Confessor covered with two-inch armor plate, which in turn was overlaid by heavy oak planks. Over all this sand bags to a depth of two feet had been piled.

"'We might repair a hole in the roof of the Abbey,' laconically said the cockney guide, 'but we couldn't make a new tomb for William and Hedward. So we take no chances with them from Zeps.'

"I was mighty courteously received by the motion picture contingent in London. Anima Lodge of Freemasons, composed entirely of men connected with the motion picture industry, made me their guest of honor at a meeting held on the evening of July Fourth. I also had the pleasure of dining with Mr. W. R. Sheehan and his bride. Both send their best regards to their many friends here.

"The motion picture industry in England is suffering from about the same evils as seem to afflict it here. Over-production and censorship agitation seem to be the foremost troubles. American films make up at least 80 per cent. of the programs shown in London and throughout the provinces.

"Referring again to the war, it is my belief that the last stages have been entered upon and that by November 1 peace will either have been declared or the negotiations will be far enough along to insure a termination of hostilities before winter again sets in.

"I am told that considerable progress has been made in launching the new trade association. I am glad to know that this is the fact. The industry certainly stands in dire need of unified organization. This not alone to combat present hostile conditions threatening from without, but in no lesser degree to eliminate the evils which threaten its continued prosperity from within—over-production, inflated salaries and a chaotic system of distribution.

W. K. HOWARD ON CHICAGO V-L-S-E SALES FORCE

Sidney E. Abel, Chicago manager of the V-L-S-E, announces that W. K. Howard, one of the best-known film salesmen in the country, has been taken on the sales force of the Windy City office.

Mr. Howard, who joined the Big Four on July 10, began his connection with the photoplay industry as a lecturer with one of the first feature films, "Dante's Inferno," and later was connected with "Oliver Twist," in which Nat Goodwin was starred. This line of work carried his activities to the exploitation of a production made by the Essanay Company for the Weideman Company of Newport, Ky. Subsequently Mr. Howard entered the exchange business, beginning as shipping clerk of the World Film Corporation in its Cincinnati office. Then he was manager of the Bluebird Company in the same city, returning later to the World as assistant manager.

Mr. Howard has an excellent knowledge of modern merchandising, selling and advertising, which he has used to great advantage in the film business. He has written many articles on selling.

WILL APPEAR IN VIM COMEDIES.

Latest to join the Vim forces are George Reehm, William Chamberlin and Jennie Nelson, all of whom are well known screen stars. They will commence work shortly in Myers-Theby comedies under the able direction of Harry C. Myers, making a cast of five in future releases of these refined feature comedies.

Strong Features on Mutual Program

Two Mutual Star Productions Supplemented by a Number of Good Subjects in Shorter Lengths

"JUDITH of the Cumberlands," a five-act drama of mountain life in Kentucky and Tennessee, with Helen Holmes the featured player, and "The Strength of Donald McKenzie," a romantic drama of the North Woods, starring William Russell, both of which will be released as Mutual Star Productions, are the chief feature offerings of the Mutual Film Corporation for the week of July 31.

"Judith of the Cumberlands," a film adaptation of Alice McGowan's virile story of the same name, which will be released July 31, was screened under the personal direction of Director-in-Chief J. P. McGowan, of the Signal-Mutual studios, especially delegated as director of the Helen Holmes series of Mutual Star Productions.

Miss Holmes in the role of "Judith Barrier," a true daughter of the mountains who is torn between love and duty to

Scene from "Judith of the Cumberlands" (Mutual).

her clan engaged in a bloody warfare of extermination, adds a new character to her already long list of film creations, the role being one which affords her unusual opportunities to display her remarkable talents for emotional expression.

For the filming of many of the scenes in this Mutual Star Production, Director McGowan, noted as a stickler for true to life atmosphere, in order to obtain the necessary locations led the members of the cast, some twenty in all, far into the wilds of the Santa Ynez mountains, below Santa Barbara, where many days were spent at work on the exterior scenes.

Miss Holmes' supporting cast in "Judith of the Cumberlands," which is the third of the Mutual Star Productions in which she has been featured, is an unusually large one for a film drama. Leo D. Maloney, as "Creed Benbright" whose father was killed in a fight with a rival clan and who devotes practically all his time in trying to educate the sturdy mountain men to respect instead of disregard the law, has the chief supporting role opposite Miss Holmes. Mr. Maloney, an exceptionally talented young actor, has long since established his position as an unusually powerful portrayer of exacting roles. Others in the cast include Paul C. Hurst, Thomas G. Lingham, William Brunton, Clara Mosher, Harry Lloyd, Sam Morje, G. H. Wischussen and others of equal importance, several of whom, including Hurst, Lingham, Brunton and Wischussen, have already appeared in the companies supporting Miss Holmes in preceding Mutual Star Productions.

The story of "Judith of the Cumberlands," as the countless thousands who have read Miss McGowan's most important contribution to literature will remember, treats of a mountain feud and the novel way in the mountain girl brought it to an end.

"The Strength of Donald McKenzie," third of the William Russell Mutual Star Productions, which goes to the public August 3, is a filmization of Russell Smith's story of the same name, prepared for the screen by J. Edward Hungerford. The role of Donald McKenzie," the trapper-poet and hero of the story, is particularly suited to Mr. Russell's unusual talents and presents the star in one of the best characterizations he has yet portrayed in this series of William Russell Mutual Star Productions.

The story, most of which takes place in the open, deals with the romance and tragic adventures in the woods where guides and trappers roam. For these outdoor scenes Russell and his co-director, Jack Prescott, selected locations among the Thousand Pines, on Little Bear Lake, fifteen miles up the mountains from San Bernardino, Cal., where all of the outdoor work was shot.

Charlotte Burton appears opposite Mr. Russell in the role of "Mabel Condon," daughter of the publisher. Others in the cast are Jack Prescott, Nell Franzen, Harry Keenan and others especially chosen from the numerous companies now at work at the American-Mutual studios.

Mutual three-part offering of the week is an American production for release August 3 under the title of "The Madonna of the Night." Nita Davis and E. Forrest Taylor are the co-stars in this unusually interesting story surrounding the strange adventures which befell a convent girl. The drama was prepared for the screen by Karl Coolidge from the story written by Constance Crawley and Larry Peyton, members of the playing forces of the American Mutual studios. It was screened by William Bertram.

"The Dreamer," a stirring story of romance and adventure, featuring Edward Coxen and Lizette Thorne, for release July 31, tops the Mutual's two-part offerings of the week. In this American release the co-stars are supported by a noted company of players.

Second of the week's two-part offerings will be released August 4 under the title of "Sandy, Reformer." Art Acord and Helene Rosson are the featured players. "Sandy, Reformer" is a Western story repleto with thrills and action.

Margaret Gibson has the principal role in "Fate's Decision," the two-part Centaur release which goes to the public August 5. William Clifford leads the big company of players appearing in Miss Gibson's support.

Single-reel comedy releases for the week include "Painless Extracting," a laughable satire on modern dentistry, with Rube Miller as chief funmaker. This Vogue-Mutual comedy will be released August 1. Beauty releases for the week include "Daredevils and Danger," featuring Johnny Sheehan and Carol Halloway, for release August 2, and "Just as He Thought," starring Orral Humphrey, to be released August 6. "When Jerry Came to Town," with George Ovey supplying the laughs, is the Cub release of the same week. It goes to the public August 4.

Mutual Weekly No. 83 and "See America First," the Gaumont single-reel offerings, for release August 2, present a wide range of subjects. Mutual Weekly cameramen with the troops along the border have secured a number of interesting and exclusive pictures which will be released in this issue.

The regular weekly release of "Reel Life," the Mutual film magazine in motion pictures, for release August 6, presents a series of interesting topics.

RAYMOND WHITAKER JOINS UNIVERSAL.

After a number of years experience both on the legitimate stage and in pictures, Raymond Whitaker has joined the Universal Film Manufacturing Co., and will work under the direction of Raymond Wells at the support of Ruth Stonehouse, and Henry De Vries, in a five-reel feature entitled "The Saintly Sinner." Whitaker played leads with Blanche Walsh, Nance O'Neil, and Grace George, and for a number of years also played leads in stock companies in various Pacific Coast cities.

EDWARD EARL NOW VICE PRESIDENT.

Edward Earl, who for a number of years held the office of secretary-treasurer of the Nicholas Power Company, was elected vice president and treasurer at the annual meeting of the stockholders of that company. The company's business for the year is highly gratifying, showing a substantial increase over the previous year and the export business to all parts of the world have been practically doubled. Mr. Earle attended the motion picture convention and exposition at Chicago and is highly elated with the showing made by the Nicholas Power Company.

Advance Tips on Brady-mades

Interesting List of Productions Presented for August, September and October

WITH the summer's end approaching and arrangements going forward for the beginning of the autumn season, William A. Brady announces definitely the forthcoming releasing program of the organization of which he is directing head.

While the autumn season, proper, does not begin until September 4, the latter part of August will see the beginning of the new Brady-Made program, which was begun in productional part when Mr. Brady assumed control of the World Film in June.

August 21, a Maurice Tourneur production, "The Rail Rider," will inaugurate the new season and House Peters will be the featured player, supported by the typical Brady cast.

August 28, the first all-star Brady-Made picture with Holbrook Blinn, Ethel Clayton, Gerda Holmes, Emmett Corrigan, Montagu Love and Dion Titheradge will be offered in a production by Barry O'Neill called "Husband and Wife."

September 4, Gail Kane will make her appearance in Frank Powell's production of "The Other Sister," in which Miss Kane plays her first dual role.

September 11, another all-star cast containing E. K. Lincoln, June Elvidge and Frances Nelson, will be featured in a sensational production, "The Almighty Dollar."

Robert Warwick in "Friday the 13th," a production created under the direction of Emile Chautard, will be the unit on the program, on September 18.

On September 25, running out the month in a vivid dramatic concoction, entitled "The Scorching Way," will be seen Ethel Clayton, Irving Cummins and Madge Evans.

The week of October 2 is left open, in so far as title and star is concerned, but on October 9, a two-star document with House Peters and Gail Kane named "The Velvet Paw" will precede the magnetic Alice Brady in her next picture, "Her Majesty."

Following Miss Brady will come Robert Warwick again with Gail Kane playing opposite him in a picturization of Clyde Fitch's tale of the famous historical episode, "Nathan Hale," which will be entitled, "The Heart of a Hero," and which is now in the course of construction in the New England locales made famous by the Revolutionary period.

On October 30, the end of the second month of the autumn season, Kitty Gordon and Muriel Ostriche will be seen in a co-starring vehicle, entitled "The Man She Married."

The program as laid out by Mr. Brady entailed no little effort on the part of this more than experienced man to get more than the proper diversity of subjects, the proper differences of types of players and the proper diversity of themes, basic plots, situations and climaxes.

At Leading New York Picture Theaters.

Programs for the Week of July 23 at New York's Best Motion Picture Houses.

"An International Marriage" at the Strand.

RITA JOLIVET was the star of "An International Marriage" at the Strand theater the week of July 23. The screen version of George Broadhurst's stage success was produced by the Morosco Paramount Company and follows the play closely. The story tells of a beautiful American girl who becomes fascinated with the idea of marrying a Duke and, her millionaire father not being averse to the union, the match is arranged. But a young American also loves the daughter. He proves that the Duke is an unscrupulous agent of his country, and finally thwarts the marriage. The cast includes Herbert Standing, Elliott Dexter, Courtenay Foote, Marc Robbins and Olive White.

Other features for the week were a scenic and travel study, a short comedy, the Strand Topical Review, and a Mutt and Jeff animated cartoon. The musical program consisted of an overture and incidental music by the Strand Concert Orchestra, and solo numbers by Miss Helen Scholder, Bruce Weyman and Robert Armour.

"The Marriage of Molly-O" at the Rialto.

Mae Marsh and Robert Harron are the leading players in "The Marriage of Molly-O," the Fine Arts Company photoplay which was the principal attraction at the Rialto theater. The scenario was written by Granville Warwick and tells an old fashioned Irish love story. A section of Dr. Leonard S. Snyden's fine travel pictures, "The Lure of Alaska," the Topical Review, and other special features, were shown.

"Under Cover," at the Broadway.

"Under Cover," the drama which scored a success at the Cort theater, New York, and was chosen by the Famous Players Film Company as a vehicle for the first appearance of Hazel Dawn and Owen Moore as co-stars, was the attraction on the Paramount Program at the Broadway theater. The screen version retains the life and vigor of the stage play, written by Roi Cooper Megrue, and calls for a large number of striking and diversified scenes. The usual one-reel comedies and special subject pictures were on the program.

Eighty-first Street Theater Bill.

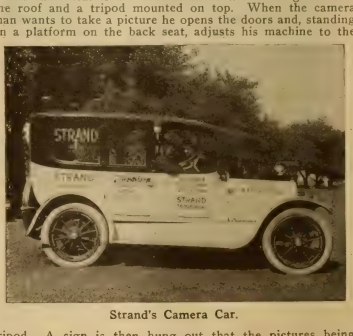
At the Eighty-first Street theater four Triangle pictures were shown. On Monday, Tuesday and Wednesday Bessie Love in "Stranded," and on Thursday, Friday, Saturday and Sunday Wm. S. Hart in "The Captive God," were the stars. A Sennett Keystone comedy completed the picture portion of the entertainment.

Strand Camera Car

Automobile Equipped With Camera Scouts the Streets of New York for Strand Weekly.

FOR some weeks past the Strand theater, New York, has maintained what is termed the "Strand Daily News Service," the outward evidence of which is a large motor car painted a cream white with the name of the Strand on it here and there, known as the Strand Cameracar.

The cameracar is a limousine fitted with folding doors in the roof and a tripod mounted on top. When the camera man wants to take a picture he opens the doors and, standing on a platform on the back seat, adjusts his machine to the



Strand's Camera Car.

tripod. A sign is then hung out that the pictures being taken at that time will be shown on the screen at the Strand the day following.

With the cameracar at its disposal the Strand can shoot out its cameraman to any place within a radius of fifty miles and get pictures while the event is still fresh. The roof of the car has also proven an advantageous place from which to "shoot" over the heads of crowds or obstructions. Since its inauguration it has been a great adjunct to the Strand Topical Review, the compilation of news services the Strand runs.

A CLEAN RECORD.

In the nine five-reel features which the Frohman Amusement Corporation has produced, the National Board of Review has cut out only eight feet of film and changed two subtitles.

That Universal Program for Week of July 31

Long List of Stars Illuminates the Coming Attractions

THE following stars appear on the universal program for the week of July 31: Carter De Haven, King Baggot, Francis Ford and Grace Cunard, Ben Wilson, Marie Walcamp, William Garwood, Eddie Lyons, Lee Moran, Marcia Moore, Lee Hill, Edna Hunter, Dan Russell, Hobart Henley, Howard Crampton, Catherine Calvert, Jack Nelson, Lucille Younge, Agnes Vernon, A. Lowrie, Baby Early, Rex De Rosselli, Golda Colwell, William V. Mong, Gale Henry, William Franey, Marjorie Ellison and Gene Rogers.

Carter De Haven leads off the week in "From Broadway to a Throne," a five-reel Red Feather feature which is followed on the same day, July 31, by Eddie Lyons, Lee Moran and Marcia Moore in the Nestor comedy, "Beer Must Go Down."

On the following day, August 1, the special Universal novelty two section three-reel mystery drama, "Who Pulled the Trigger?" is the feature of the day. Marie Walcamp and Lee Hill are starred in this Gold Seal multiple reeler. They are followed by William Garwood in a Victor comedy entitled, "A Society Sherlock."

Ben Wilson heads the program of August 2 in the Imp drama, "The Lucky Gold Piece," in which he is supported by Edna Hunter. On the same day Dan Russell cavorts about in the two-reel L-Ko comedy, "Where Is My Husband?" The day's program closes with issue 31 of the Universal Animated Weekly, with all the topical news events of the day in film form.

"My Lady's Millions," a two-reel Laemmle society drama featuring Hobart Henley, Howard Crampton and Catherine Calvert heads off the program of August 3. On the same day Jack Nelson and Lucille Younge appear in the Big U drama, "A Man's Hardest Fight." Another of the Dr. Dorsey expedition educational features will be released under the Powers brand on the same day. This feature is entitled "The Rough Riders of India."

On August 4 Agnes Vernon and A. Lowrie will share honors in the Imp drama, "A Daughter of the Night." They will be followed on the same day's program by the Victor two-reel juvenile comedy, "When the Minstrels Came to Town," in which little Baby Early is the star.

A two-reel Bison animal thriller par excellence entitled, "Under the Lion's Paw," and featuring Rex De Rosselli and Golda Colwell will be released by the Universal on August 5. It will be followed by Cleo Madison in "The Girl in Lower 9," a Big U drama in which Miss Madison is supported by William V. Mong. Gale Henry and William Franey close the day's program in a Joker comedy entitled "Kate's Lover's Knot."

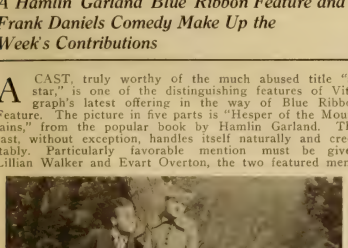
On Sunday, August 6, King Baggot is starred in the Big U two-reel sea drama, "The Captain of the Typhoon," in which Mr. Baggot is supported by Edna Hunter. An Imp drama, "The Finishing Touch," with Marjorie Ellison, released on the same day together with the L-Ko howler, "The Youngest in the Family," with Gene Rogers supplying the fun.

During the week of July 31 Francis Ford and Grace Cunard will appear in the fourteenth two-reel episode of the Universal special feature serial, "The Adventures of Peg o' the Ring."

V-L-S-E Vitagraphs Include a Daniels Comedy

A Hamlin Garland Blue Ribbon Feature and a Frank Daniels Comedy Make Up the Week's Contributions

A CAST, truly worthy of the much abused title "all star," is one of the distinguishing features of Vitagraph's latest offering in the way of Blue Ribbon Feature. The picture in five parts is "Hesper of the Mountains," from the popular book by Hamlin Garland. The cast, without exception, handles itself naturally and creditably. Particularly favorable mention must be given Lillian Walker and Evart Overton, the two featured members who, throughout the production show themselves as dramatic players of the first calibre.



Scene from "Hesper of the Mountains" (Vitagraph).

Those seen in their support include Donald Hall, Denton Vane, Rose Tapley, Lillian Burns, Donald McBride, Robert Gaillard, Templar Saxe and Josephine Earle.

In brief, the plot tells of Ann, a young Eastern miss who admits her dislike of the West, but after witnessing the stoicism of Western men is forced to change her opinion and finally marries one of them. As a whole the picture is interesting and sure to please. Some of the outstanding features are the beauty of interior and exterior scenes, clear photography and the attention to detail which Director North has exercised throughout. The picture, with its many scenes of the great outdoors, should be an ideal hot weather feature.

Frank Daniels, whose success in many Vitagraph productions has established him as the premier straight comedian in the photoplay world, lives up to his reputation in "Dear Percy," his latest picture. Although it is told in one part, "Dear Percy" has material enough for two or three and the audience is therefore assured of a picture chock full of laughs. The combination of Cyrus Townsend Brady as author, the inimitable Frank as star, and Arthur Ellery as producer, has brought forth an excellent production. The comedy hinges on the transfusion of blood between Percy, a meek effeminate individual, and Casey, a longshoreman and twentieth century cave man. After the operation a great change has taken place, the meekness of Percy is embodied in Casey and the former sentimental Percy is endowed with the might of Sandow and the brutality of Nero, to the consternation of his wife. Charmine Mayfield, Nellie Anderson and Olive Trevor are also seen in this sparkling comedy.

NEW THEATER FOR TIMMINS, ONT.

Leo Mascioli, Charles Pierce and P. M. Bardessono expect to open their new photoplay house in Timmins, Ont., about the middle of August. The theater will be known as the New Empire, and will be three stories in height. Its dimensions are 60 by 108 feet. The seating capacity will be 900, of which 200 will be in the balcony. The auditorium will be plentifully supplied with wide aisles and exits. All wiring will be done in conduits. Mr. Bardessono will manage the new house. While the New Empire will be devoted to motion pictures primarily, road shows will be booked occasionally. The owners of the new structure are also the owners and operators of the Empire theaters at Cochrane and Schumacher, Ont. The new Empire, when it is completed, will represent an investment of $40,000.

Hatch Buys Ohio Rights

Veteran Film Man Purchases "The Fall of a Nation" for That State.

J. FRANK HATCH, the well-known film man and veteran showman, purchased the Ohio state rights of "The Fall of a Nation" from the National Drama Corporation. He is proprietor of the J. Frank Hatch Film Company of Newark, N. J. He will at once prosecute an active campaign for the exploitation of the Dixon-Herbert spectacle in the Buckeye State and will start operations with runs at first-class prices in Cleveland, Cincinnati, Columbus and Toledo.

Mr. Hatch entered the film business in the fall of 1906. He rapidly created a profitable system of exchanges with centers in Chicago, Buffalo, Newark and other cities. In the course of his enterprises he acquired the Grand theater, Newark, of which he is still the owner. He had also on the road the J. Frank Hatch Shows, a thirty-car circus and carnival, but sold out all his circus interests in 1913. Hatch is one of the largest owners of film in the world. Ten million feet of it are stored in a fireproof structure built on the roof of his building at 284 Market street, Newark, N. J. He can supply anything from a twelve-reel tragedy to a split-reel comic or travelogue.

With it all, the proprietor of the Ohio "The Fall of a Nation" has the keen instincts of a showman for modern, live, up-to-date stuff, and he foresees for the Dixon play one of the most sensational theatrical campaigns that has ever been launched in the Western reserve. It will be recalled that the Ohio censors have continuously refused a license for "The Birth of a Nation," the earlier product of the Dixon fantasy. But they took more kindly to "The Fall of a Nation," and the latter work was passed for presentation in Ohio without any cuts or emendations whatsoever.

Thanhouser's August Productions.

Announcement of the First Subjects to Be Released on the Pathe Program.

"THE FUGITIVE," a drama starring Florence La Badie, and "Hidden Valley," a tale of South African adventure, featuring Valkyrien are the first five-reel features that Thanhouser will release under the new arrangement with Pathe.

Miss La Badie's latest vehicle is by Philip Lonergan, directed by Frederic Sullivan, and is the story of a girl who takes the blame for a murder she did not commit and who is apprehended after the death of the only witness who could prove her innocence. The heroine is freed by a circumstance novel and unexpected.

Miss La Badie is supported by Ethyle Cooke and George Marlo. An exciting factory fire is one of the big scenes in the production. "The Fugitive" will be released on Aug. 13.

In "Hidden Valley," Valkyrien is a white goddess who has been captured by savage blacks in South Africa. She

Scene from "The Fugitive" (Thanhouser).

is found by a young missionary, played by Boyd Marshall, and rescued from a sacrificial altar. Valkyrien was selected as the most perfectly formed girl in Denmark in a competition conducted by the government. The dance of the white goddess before the natives is one of the most beautiful scenes in the production. The story is by Emmet Mixx, and the director was Ernest Warde. The picture was made in Jacksonville, Fla.; the date of release is August 27.

Gladys Hulette and Florence La Badie probably will be the stars in the Thanhouser features released in September.

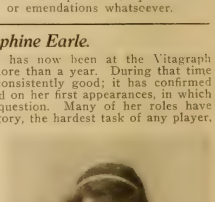
ROBERT CUMMINGS IN METRO'S "ROMEO AND JULIET."

Robert Cummings will play Friar Laurence in the Bushman and Bayne film production of "Romeo and Juliet." Mr. Cummings probably has the creation of more original roles to his credit than almost any other actor on the stage.

Josephine Earle.

JOSEPHINE EARLE has now been at the Vitagraph eastern studios for more than a year. During that time her work has been consistently good; it has confirmed the impression she created on her first appearances, in which she made good beyond question. Many of her roles have been in the "heavy" category, the hardest task of any player, but one in which the reward is sure, if there be marked merit in the performance.

Miss Earle is of Scotch extraction, her family having been on this side of the Atlantic since the coming of William Penn. Her maternal great-grandmother sang "The Star Spangled Banner" in old Independence Hall, Philadelphia. Although possessing a good singing voice, the player's first stage experience was in vaudeville. It was not long, however, before she went into musical stock, where she sang leading roles in Gilbert and Sullivan operas.



Josephine Earle.

Following this she was offered an engagement by Mr. Savage as Beauty in "Everywoman," being the 101st applicant. Returning later to vaudeville, she was starred in her own act, a tabloid called "The Cloak Models." Then she went to the Vitagraph Company.

Some of the pictures in which Miss Earle has been seen are "The Return of Maurice Donnelly," "The Gypsy Trail," "Writing on the Wall," "The Two-Edged Sword," "The Shop Girl" and "Hesper." In "The Two-Edged Sword" she shared the honors of the acting with Edith Story and Robert Gaillard. She dominated many of the scenes by her forceful interpretation of the thoughtless woman who brought suffering on two families by her flirtation and she materially contributed to the making of an unusually strong picture. Her more recent work includes appearances in "The Blue Envelope," "John Thursday" and "There and Back," the latter a single-reel comedy of which Miss Earle is the bright particular star.

ABELES IN CONNECTICUT.

Manager A. S. Abeles of Pathe's New York office went on a trip in Connecticut in what he characterizes as "An 1898 Ford" last week, accompanied by Salesman Horace Fuld and the first three episodes of "The Grip of Evil." Reports from the front indicate great success.

GOLDFRAP WITH MOSS.

John Henry Goldfrap has succeeded Arthur MacHugh as press representative for B. S. Moss' motion picture interests. Mr. MacHugh will continue to paragraph for the Moss Theatrical and Vaudeville interests.

Freuler Strong for "Stars"

Says He'd Pay a Million for Another Chaplin—Stardom the Mark of Public Approval

"A MILLION dollars for another Chaplin." This is the reply of John R. Freuler, president of the Mutual Film Corporation, to the recent utterances of the motion picture magnates who seek to depreciate the position of importance occupied by the stars in the industry.

"Back of the expressions of the men who charge that the exploitation of stars is a detriment to the film drama you will find a false hope of the reduction of production costs and a hopeless attempt to foster a market for a photodrama product of mediocre quality," said Mr. Freuler.

"To attain stardom for an actor is simply to gain the public's stamp of approval. The actor who serves and pleases the public best is the greatest star. The primary purpose of this film drama is to furnish amusement. It is mere primer reasoning to point out that the most satisfactory drama must be presented by the most popular stars. There is no evasion possible.

"The permanence of the position of the star in the photodrama is assured. One has only to point to the dramatic and operatic stages and their history. The drama of the stage with its centuries of experience where the film has years has not found success without stars. The same magic of personality which gave world fame and success to Booth, Clara Morris, Mansfield and the other wonderful names of the stage exists also for the screen. Dramatic art cannot be divorced from personality. The making of Chaplins and Pickfords and Mary Miles Minters is not the matter of a film man's whim or desire and it is beyond his control. Stars are made by the artist and the public, and no one can successfully come between them.

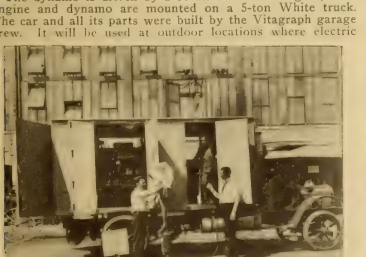
"With a keen appreciation of this primary truth I have made the declaration of all-star policy to the motion picture public and the motion picture exhibitor."

Vitagraph's Dynamo Car.

Illuminates Three City Blocks—Built by Garage Crew for Outdoor Night Scenes.

A MAMMOTH 218 ampere dynamo car built in the Vitagraph studio garage was given a try-out in Flatbush recently during an outdoor night scene staged by Director William P. S. Earle. There were a great many people in the cast, it being a mob scene in "The Battle Cry of War," and the car's power to give light enough to illuminate the whole area covered by the action was in question. Although the car was not entirely trimmed, Harry Waldron, superintendent of the garage and Andy Kennedy, chief mechanic, were confident of its success. The result was excellent. All the light needed was supplied, and the portable dynamo demonstrated its ability to light three city blocks under the ordinary lighting conditions.

The dynamo is driven by a 50 H. P. marine engine; both engine and dynamo are mounted on a 5-ton White truck. The car and all its parts were built by the Vitagraph garage crew. It will be used at outdoor locations where electric



Vitagraph's Dynamo Car.

power is not available, such as woods and remote roads, to provide arc light enough for any motion picture photography. This is one of the very few and is the largest car of its kind in the United States.

FAMOUS PLAYERS-LASKY SWAP PLAYERS.

One of the first outward manifestations of the practical advantages of the recently formed merger of the Famous Players Film Company and the Jesse L. Lasky Feature Play Company, is the fact that Mae Murray, who has appeared under the Lasky banner since her debut on the screen, is now working on staging her new Paramount picture, "The Big Sister," at the Famous Players studio under the direction of John B. O'Brien, Famous Players director.

Never before has such a situation arisen between the two companies except once in the case of Marguerite Clark, who "The Goose Girl," after she had created a sensation in her screen debut in the Famous Players-Lasky production "Wildflower."

In the case of Mae Murray, however, her conversion to the roster of Famous Players stars is only the first of many similar steps that are sure to be taken as circumstances warrant. It so happens that the atmosphere of "The Big Sister" is strictly Eastern in every aspect and that although it could be produced at Hollywood, Cal., where the Lasky studios are situated, the transportation of Miss Murray to New York represents a far less expense than that which would be incurred in traveling on the Pacific coast in search of location and of devoting great areas of floor space to the erection of studio sets.

UNIVERSAL FORT LEE PLAYERS STILL BUSY.

Although most of the Universal East Coast photoplayers have gone to Universal City and are already hard at work in "The Capital of the Film World," several companies are still busy in the Universal's big Fort Lee plant.

Director Ben Hill has finished "Judith Belgrove," a one-reel drama in which Violet Mersereau and Harry Benham play the leads. Mary Fuller is braving the Jersey mosquitoes and July heat to finish "The Highest Bidder," a two-reel produced by Mr. Henderson. King Baggot is working on "Absintha," a multiple reeler. Director Grandon is working with Violet Mersereau and Harry Benham on "The Angel of the Attic," a two-reel drama, while Director Ben Hill has under way a one-reel drama, title as yet not decided upon, in which Clara Beyer plays the lead. Director Frank Smith is producing "The Primitive Soul," a one-reel drama in which Margaret McRae and Johnny Walker play the principal roles.

EMILY STEVENS RECOVERING.

Emily Stevens, who was last seen on the Metro program in "The House of Tears," will begin work soon again on another Metro wonder play. Miss Stevens recently finished a successful tour of the United States in the play, "The Unchastened Woman," which enjoyed a remarkable run on Broadway before it was sent out on the road. At the close of the season she suffered an attack of appendicitis, and following an operation in the Woman's Hospital in New York she went to rest and recuperate at the beautiful country home of her aunt, Mrs. Minnie Maddern Fiske at Moose Lake, in the Adirondack Mountains.

McMANUS GETS A WATCH.

When the International branch managers met in Chicago during the convention week and learned that J. A. McManus, general manager of the company, could not be present they immediately decided to express their appreciation of him in a substantial way. It took the form of a gold watch suitably engraved, which very desirable present was forwarded with a telegram of felicitation. Those who participated in the gift were J. F. Bowman, Chicago; Lee S. Ehrgel, New York; F. H. Vane, Boston; G. H. Atwood, Los Angeles; R. F. Lyon, Pittsburg; H. E. Knappen, San Francisco; S. R. Allison, Atlanta; F. B. Wathne, Washington, D. C.; F. W. Dustin, St. Louis; F. W. Sweigert, Philadelphia; J. K. Burger,

"Must Have Better Stories"?

Then Better Prices Must Be Paid for the Time Required to Write Them.

By Emmett Campbell Hall.

"EVERYTHING has improved—except the stories. We must have better stories!" So cries the producer, suddenly awake to the fact that the picture business is moving by hitherto acquired momentum only, and that it is the story that must supply further motive power. With his business on the verge of a very serious illness, he has correctly diagnosed the disease, but is doing absolutely nothing toward remedying the thing he deplores. What can he do? The first thing needful is to realize that—

There will never be any better stories!

The **stories** of 1916 are no better than the stories of 1716, or of A. D. 1, nor will those of 2016 be. A prize offer of a million dollars would not bring forth a story better than thousands for which the authors received a skimped handful of shillings or francs or dollars, or told for the mere love of telling a tale.

The trouble is not with the **stories,** but in the method of telling. Take the masterpieces of fiction and strip them to their skeletons—their plots. Rather trite and banal, are they not? It is the method of presentation that has made them things of beauty. What would an untrained or hurried hand have accomplished with the same materials?

Haste of composition, not poorness of theme, is the cause of the hackneyed and mediocre results we see upon the screen. It isn't that the photo-playwrights **can not** do better, but that they **cannot afford to.** The world is frequently assured by producers that they would joyously pay fabulous sums if only the authors would write something worth paying for. The photoplay author must be pardoned a sceptical smile. Once or twice he has made a play a labor of love—has given it weeks or months of devoted labor, turning it out polished like a gem—and received for it the same "our regular rates" that he got for the crudity he hammered out in a couple of mornings.

The **time it takes** to write a good photoplay must be paid for, if good photoplays are to be written. Ten five-reel subjects a year **should** be a large output for a very industrious author—five, of his maximum quality would be nearer right. To make a decent income, **how many must he turn out at the prices he can get?** Few producers are paying or are willing to pay more per reel than the better producers paid four years ago—with many the rate is no better.

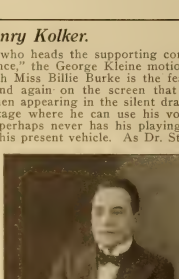
It is not merely the **story** that the producer must purchase —it is that story in its highest photoplay development—if he wants good stories as seen through the medium of the screen. And to bring a story to that development takes time, patience, labor plus natural ability, training and a discriminating knowledge of picture technique.

Of course the overhead must be kept down, but—a point strangely overlooked—it is in the manuscript, not in the purchase price of the manuscript, that economy should be found. There are few features appearing on the screen in which a really competent author could not have saved hundreds and even thousands of dollars without any sacrifice of screen effect, by a sometimes very slight rearrangement of the story. To get maximum screen value at minimum necessary production cost is an art that one might expect would be appreciated, but it does not appear to be. The man whose play—no better on the screen—costs five thousand dollars more to produce, **through the fault of the author—** will get just as much for his manuscript as the author whose ability saves that amount. There is no premium on taking pains.

Solution? Remedy? Realize the difference between mere **story value** and photoplay value, stop paying absurd prices for the former and use the money to pay decent prices for the latter. Encourage the people who would write real photoplays if they could afford to by making real effort worth the while. Guarantee a reasonable sum per day on a royalty basis, the author's percentage being on the **net** profits. This will bring about what is really wanted—**better pictures**—not the impossible "better stories"—at smaller cost for production.

Henry Kolker.

HENRY KOLKER, who heads the supporting company in "Gloria's Romance," the George Kleine motion picture novel in which Miss Billie Burke is the featured star, has proven time and again on the screen that he is just as capable a star when appearing in the silent drama as he is on the speaking stage where he can use his voice to aid his pantomime; but perhaps never has his playing been more impressive than in his present vehicle. As Dr. Stephen Royce, the young physician who falls in love with Gloria Stafford, Kolker grows better and better as the story progresses.



Henry Kolker.

This talented player began his career with the German Stock Company of Milwaukee, Wis., studying under the direction of the then leading man of that company, Franz Kauer, and soon afterwards went over to the American theater, joining Robert Downing in such plays as "The Gladiator," "Damon and Pythias," "Virginius," "Ingomar," "Othello," "David Garrick" and "Richard the Lion Hearted." After spending two seasons with Mr. Downing, Kolker headed the company supporting James O'Neill in "Hamlet," "The Courier of Lyons," "Virginius" and "Monte Cristo." His first New York appearance was made at Wallack's theater, where he played "Guiderius" in the big revival of Shakespeare's "Cymbeline." The next five years were spent as leading man of stock companies in Buffalo, Syracuse, Rochester, Indianapolis, Montreal, Philadelphia, Newark and Denver, and at the end of that period he was cast for the title role in "Sergeant James," Eugene Walters' first play, produced by Kirk La Shelle.

A varied series of dramatic engagements covering several years followed before he did his first picture work in the feature entitled "The Bridge." His work in "The Warning," another feature film, is also still remembered by many, and then he was employed to create the role of Dr. Stephen Royce in "Gloria's Romance," appearing opposite Billie Burke in this important role.

"CIVILIZATION" AT BUENOS AYRES AT FIVE DOLLARS A SEAT.

The stockholders of the ten-million-dollar opera house in Buenos Ayres, Argentine Republic, have just cabled to Richard Pitrot, their New York representative, announcing the sailing from that city of Pablo Calazzi, for the purpose of consummating the final arrangements for the presentation of Thomas H. Ince's "Civilization" in the opera house where the great Caruso sang recently and was paid $10,000 each night. The directors also stated that the scale of prices adopted for the engagement of the big Ince cinema spectacle in Buenos Ayres will be practically the same as when Caruso sings. The boxes vary from $25 to $100, each seating from four to six persons, while the orchestra or parterre which seats 850 persons is scheduled at $5 throughout. The upper gallery or sixth balcony provides the cheapest seats, in this part of the auditorium half selling at $2 and the other half at $1 a seat.

MARIE SHOTWELL JOINS THANHOUSER.

Marie Shotwell, who recently completed a five-year contract under the management of Daniel Frohman, has gone into moving pictures. She has signed with the Thanhouser Company and is now at the New Rochelle studios working in an Italian story by Emmet Mix in which she will be starred. Miss Shotwell is perhaps best known for her characterization of "Shirley" in "The Lion and the Mouse."

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

FIRE AT MONROVIA STUDIO.

Assistant Director Costello Injured in Studio Fire.

FIRE, caused by friction in the projection machine, at the Monrovia Feature Film Company in Monrovia destroyed a reel of film, injured the operator and caused some little damage, on the morning of the 13th.

It started when a section of "The Daughter of the Don," catching fire from friction in the projection machine, flared up. The celluloid film was jerked out of the machine by Assistant Director Costello, whose hands were painfully burned in the process. Little property damage was done. The fifteen or so scenes that went up in smoke can be easily reprinted from the original negative.

The fire alarm was turned in and promptly answered, the fire boys completing the work of stamping out the blaze that for a short time endangered the building.

R. M. Francisco arrived home this morning from San Francisco, bringing the reports that "The Argonauts" will open in Stockton and Sacramento soon. Preparations are being made for the sale of state rights.

"The Daughter of the Don," to be given its premiere in Los Angeles August 13, will have its advance ticket sale started here next week. Tickets have already been applied for from several outlying cities, and the prospects for a good run are favorable.

THEATER BURNS.

Santa Ana House, "Lyric," Manager Saves Audience by Clever Ruse.

Fire, caused by the parting of a film, in the Lyric theater in Santa Ana, did about $2,500 damage and closed the house one night this week.

The large crowd in the house at the time moved out in an orderly manner as the result of the cleverness of R. L. Hurlburt, manager. The loss is partially covered by insurance. The operator, G. Bevan, escaped.

One of the features incident to the conflagration was the clever ruse Manager Hurlburt used to prevent a panic. He stepped out in front of the audience and in an unconcerned manner said that candles for disinfecting the building were being burned; that it was an experiment with him and he did not know whether it would be a success or not, and requested that the theater be vacated. The house was filling with smoke and everyone filed out with perfect composure. There was no excitement, and none knew that their lives had been imperilled until they reached the sidewalk.

"Discovered" was the film being run when the fire occurred. It was proving a big drawing card and the house was full.

A pianoplayer, costing $750, was damaged to the extent of $253. "Bridal Falls," a painting, and the west wall next to the entrance, was ruined, and much of the ceiling fell as the result of water thrown by the fire department in the vacant space above the ceiling to quench the flames.

R. L. Hurlburt and J. Weston are the owners of the theater, having but recently purchased it from J. G. Knapp.

Proprietors of other show houses in the city have shown their sympathy with the Lyric management by offering to put on the regular program of the Lyric, in addition to their own programs.

TYRONE POWER SIGNS WITH DUDLEY MOTION PICTURE CORPORATION.

N. B. Dudley, president of the Dudley Motion Picture Corporation, has closed a contract with Tyrone Power for the production of eight ten-reel pictures.

The first of the series will be built around the fifth commandment, "Thou Shalt Not Kill." Work on the production will begin Monday, this week.

The studios of the Dudley Motion Picture Corporation are located in Redlands, California, where the company is now producing "The Humanizing of Mr. Winsby" from the story by Peter B. Kyne.

YORKE FILM COMPANY STARTS PRODUCTION ON BIG FILM.

The Yorke Film Company, a branch of the Metro Corporation, has leased the old studios of the Nevada Film Company, at 1329 Gordon street, and have started production on a five-reel photodrama entitled "Mister 44." The play in which Harold Lockwood and May Allison are being co-starred is a picturization of the novel of the same name by E. J. Rath, under the direction of Henry Otto.

Several members of the Yorke Film Company arrived from New York last week, including Fred J. Balshofer, president of the Yorke and Quality Companies; May Allison, Harold Lockwood, Henry Otto, Bennett A. Molter, Lester Cuneo, Antonio Cantee and Ben H. Grim.

It is expected that by fall all of the Metro companies will be making pictures in Los Angeles. Among the producing companies are the Yorke, Quality, Popular Plays and Players, Rolfe, and Columbia.

CENTURY FILM CORPORATION BRINGS COMPANY HERE.

Another motion picture company has arrived in Los Angeles, the Century Film Corporation, with headquarters at Roundup, Mont., under the direction of J. P. Hamilton, formerly of the Essanay, American and Albuquerque film manufacturers.

The Century Company will spend half its time here and the balance at Roundup. The company is using the Christie studios at Gower street and Sunset Boulevard. Dot Farley is being featured in all of their pictures. William Conklin is playing the leading male part. Others in the cast are Frank Newberry, husband of Jane Novak; Charles Mulhall, brother of Lucille Mulhall, the "lady roper," and G. E. Kern, assistant to Mr. Hamilton. The company is now filming a seven-reel feature entitled "Inherited Passions."

McRAY BUILDING A RAILROAD AT UNIVERSAL CITY.

Henry McRay is building a private railroad at Universal City, to be used by the 101 Bison Company for staging of railroad stories.

Director McRay is well known for his railroad stories. Ever since the organization of Universal Company he has been practically the only director engaged in the production of films of that brand. To facilitate his work along this line he secured permission from Universal officials to construct a stretch of railroad one and a half miles in length at the big picture city. A force of men is now busy at work laying the steel, and within a short time the tracks will be ready to carry the first burden of rolling stock before the cameras.

Although this track is being constructed primarily for the 101 Bison Company, it will be at the service of whatever U company may chance to need it.

FAY TINCHER'S NINETY-FOOT DIVE.

Fay Tincher, the clever little Fine Arts comedienne, was compelled to make a ninety-foot dive twice in a two-reel Triangle comedy. Director Dillon took his entire company to San Diego last week in order to secure the scene where Fay, in escaping from her drunken husband, plunged head long from a cliff into the ocean, a distance of ninety feet.

The camera was placed in position and Fay with a dummy baby in her arms, made the plunge. Upon swimming ashore it was found that the cameraman had forgotten to fasten his film correctly in the camera box, so the scene had to be taken over. Although completely tired out, plucky Fay graciously agreed to do it a second time, but before she made the second leap she went over the camera carefully and made sure that the film was properly placed in position. She then made the dive again and seemed none the worse for her second dip.

Miss Tincher is a powerful swimmer and expert diver.

She recently won second prize in the woman's rough water swimming contest from Ocean Park to Venice, a distance of over a mile.

The diving scene only takes a short piece of film, but in order to secure the ideal location Director Dillon took his entire company to San Diego.

The name of this feature is "Laundry Liz," a melodramatic comedy. One of the unique features of this film is the showing of how motion pictures are made; another scene in this film is the showing of the interior of the motion picture theater with the motion picture being run and the audience in the foreground.

Los Angeles Film Brevities.

It was reported that Will M. Ritchie had left the Balboa, but H. M. and E. D. Horkheimer, heads of the company, positively deny this.

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Huntington Beach school trustees have installed a projection machine in a new school.

* * *

In Santa Ana, J. M. Russell has taken over the management of the New Temple theater. Mr. Russell was formerly manager of Clune's, and has recently been conducting a picture house in Orange, which he will continue to conduct also.

* * *

Converting timely topics into comedies seems to be the long suit of Director Hal Roach of Rolin-Pathe funny pictures, for this week the company started work on a picture in an ammunition factory. Fourteen sticks of dynamite, twenty-seven large cans of black powder, eighty-three fuse caps and three hundred feet of fuse were delivered to the studio.

The other Rolin company is doing a picture theater comedy with its players as principals in a big controversy. For this a large number of extras are used as an audience and some funny situations are woven into the laugh producing story.

* * *

The following remarks by a tourist prove that travelers like pictures. He refers to a new house in Long Beach:

"I wonder if the people themselves," remarked a tourist in casual conversation with me," said George H. Brooks, of 641 East Twentieth street, "'appreciate the fact that local capital's faith in Long Beach, present and future, has given this city another real attraction? What I refer to is the new theater on West Ocean avenue. There are other theaters here, good and well worthy of the large patronage they receive, but it seems to me that the investment made in this latest completed playhouse is eloquent of the faith of capital in this city and that the crowds gathering there are already proof that the investment was wisely made. Floral decorations of the new theater are appropriate reminders of the fact that this is a land of flowers the year 'round. The pipe organ is one of the finest features. The organ itself is a wonder, and a master presides at the keyboard. I am not the only tourist in Long Beach who will come again and come partly on account of this theater.'"

* * *

Word has been received at the Lasky studio that Laura Marie Trainor, the Missoula, Mont., girl, who is riding on horseback from that city to the studio in Hollywood, has reached San Francisco, where she was enthusiastically received at the Paramount office. After a brief rest, Miss Trainor will finish the last portion of her trip.

* * *

Under the management of Fred Aufdenkamp, who is also proprietor of the box-ball and ten-pin alleys, Laguna Beach's first moving picture show was opened the evening of the 4th in a former amusement house. Changes in the structure have been made to allow for an operating-room in the front.

This is a new beach resort, popular in summertime.

* * *

Thomas Meighan, the Lasky star, upon being granted two weeks' vacation, promptly caught the first train bound for Columbus, O., where Mrs. Meighan (Francis Ring) is appearing in stock.

* * *

Mignon Le Brun is a Balboa girl who is just now attracting a lot of attention by her peculiar beauty. She is of French and English parentage and partakes of both styles of beauty. Miss Le Brun is the official reader among the girls at the studio who improve their leisure hours listening to Mignon read good literature.

Among the latest to enter the film business in this city is Frank Wilson, who started his moving picture career in the days of store "fitups," later drifting over to the general amusement business, and recently returning to his "first love." He is now managing the Star Film Company, in the Knickerbocker Building, on Oliver street, the company having been formed to handle advertising films as a specialty. Mr. Wilson states he will be glad to hear from any Eastern concerns which require representatives in and around Los Angeles.

* * *

Sessue Hayakawa, the Lasky star, is delighted with the story of "The Honorable Friend," not for its value from a dramatic standpoint, but from the fact that it has three fights in it, one of them, between himself and some of his fellow countrymen, being fought entirely by jiu-jitsu. During the taking of these scenes the air was filled with flying Nipponese and many of the tricks of this clever method of combat were displayed.

* * *

Ruth Stonehouse, the clever little Universal star, has recently learned that she is one of the heirs to a vast estate in England and has this week opened negotiations with a firm of London solicitors for the recovery of her share of the property.

* * *

The Pals Club, filmsters, stage folk and Bohemians, announces that Keystone Nite is Saturday at the temporary clubrooms in the grill room of Cafe Bristol, and the guests of honor will be Pals "Chuck" Reisner and Harry McCoy—"those entertainin' boys." Big doin's start at twelve o'clock. One dollar per person, pay-as-you-enter. And there will be "some fun," according to C. H. Pafenbach, Scribbler.

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Jane Bernoudy, leading lady in a Universal now at Bear Valley, writes that the players with Director Rice are enjoying their work immensely. They have many locations to walk to, where "no tire men trod" before.

* * *

The Fox comedy studios, formerly used by Thomas Dixon, are teeming with activity since Hank Mann is making funny pictures there.

* * *

Jackie Saunders will appear in fourteen different characterizations during the filming of "The Grip of Evil," and all the great resources of her emotional equipment are drawn upon to meet the demands of the piece. "The Grip of Evil" will be released by Pathe and nothing so fine has come from Balboa whence only fine things come.

* * *

Owing to the amount of iron work needed for Lasky productions, a complete smithing department has been installed under the direction of a competent blacksmith and iron moulder. Now the company can make its own iron and steel, without the necessity of ordering it from the outside.

* * *

Billie Ritchie, of the L-Ko comedy forces, was working in a picture and his suspenders became entangled in the propeller of an aeroplane which was used off-stage to create a wind effect. Before stage hands could come to his rescue the famous comedian's trousers were torn to shreds.

* * *

Our old friend "Captain Jack" Poland paid a pleasant call at the World office this week after an absence of several months from the city.

Captain Jack was the editor and publisher of "Static Flashes," the very much alive trade paper of the cameramen of the Pacific Coast.

Captain Jack has now entered upon a different business venture and has acquired the Pacific Coast Elk, a monthly fraternal publication, published under the auspices of the B. P. O. E. Captain Jack is still located at his old offices, 681 South Olive street.

* * *

With a company of nearly fifty persons, Director Charles Miller is at Thousand Pines this week filming a number of scenes for a current Triangle drama, written by Monte Katterjohn, in which Bessie Barriscale, the Ince star, is being featured.

* * *

Sixty-one players under the direction of Reginald L. Barker returned this week from San Diego where they went to appear in some scenes for a Triangle drama written by J. Gardner Sullivan, in which Clara Williams is being starred.

* * *

William S. Hart and his company of cow punchers are out shooting scenes in the wilderness of Topango Canyon.

Director Walter Edwards of the Ince forces is cruising in the vicinity of the Santa Cruz Islands, filming "water stuff" for a desert island drama by Lanier Bartlett, in which Dorothy Dalton and William Desmond are being starred.

* * *

Arthur Shirley, the Australian actor who was formerly leading man with the Thomas Dixon Company, has joined the Ince forces and will appear opposite Bessie Barriscale in a Triangle comedy-drama.

* * *

What is said to be the strongest array of talent ever assembled for an Ince production is appearing this week in the support of Charles Ray in a Triangle comedy-drama by J. G. Hawks, in which Ray is appearing as star, under the direction of Raymond B. West. Marguerite Thompson is playing the principal feminine role. Others in the cast are Margery Wilson, Howard Hickman, George Fisher, Charles K. French, Louise Brownell, Walt Whitman and Jerome Storm.

* * *

Sir Herbert Beerbohm Tree, who will soon appear in a Triangle-Fine Arts production, is now with his director making inspection of locations in the vicinity of Los Angeles for his new picture.

With a number of theatrical notables Sir Herbert escorted Madame Pavlowa, the famous Russian dancer, who has been visiting our city for some time, to the Salt Lake depot and bade her farewell on her departure for a Yellowstone Park vacation.

* * *

Marie Walcamp and G. Raymond Nye saved the Universal Company several thousand dollars recently when a fire broke out in one of the cabins at Universal City. Miss Walcamp braved the dangers of fire and smoke and carried out an armload of newly-made films, and had started back for more when Mr. Nye interfered. The plucky little star was nearly overcome.

* * *

Jessie Arnold, who narrowly escaped death in the icy waters of Bear Lake, is recovering from a severe attack of bronchitis, which resulted from the accident. Miss Arnold is a member of Lynn Reynold's company of Universal players. The production she was working in at the time of the accident was "The Girl of Lost Lake." Fred Church played the hero in rescuing Miss Arnold when the boat overturned.

* * *

Tod Browning, director for the Triangle-Fine Arts Company, on July 12 was tendered a surprise party by his friends at the Reiter Arms Apartments, Hollywood. The affair was given in honor of Browning's twenty-third birthday.

Miss Alice Wilson had charge of the arrangements. Browning was taken to the downtown district for dinner. One of the members of the party soon after the dinner pleaded a severe headache and they all adjourned to the Reiter Arms, where Browning was met by the three hundred guests who were invited to the affair, including notable film people from the various studios in the motion picture colony. Charles Murray, the Keystone comedian, acted as master of ceremonies, and welcomed Browning home with a traditional Keystone bit of comedy.

A buffet luncheon was served in the Reiter Arms ballroom, and the evening was spent in dancing.

Among the guests were Mr. and Mrs. Edward Dillon, Chet Withey, Mabel Normand, Fay Tincher, Dorothy Gish, Robert Harron, Wallace Reid, Dorothy Davenport, Mr. and Mrs. Lloyd Ingraham, J. C. Epping, Ruth Stonehouse, Mr. and Mrs. W. C. Cabanne, Jessie Love, Mae and Marguerite Marsh, Mrs. Marsh, Mary H. O'Connor, Hettie Gray Baker, Constance Talmadge, Mr. and Mrs. Elmer Clifton, Mr. and Mrs. Walter Long, Bernard McConville, Roy Somerville, Mr. and Mrs. Tom Wilson and others. Hettie Gray Baker, of the scenario department of the Fine Arts Company, celebrated her birthday at the same time.

Eddie Dillon presented Browning with a sponge cake containing twenty-three red peppermint candies, arranged so as to form Browning's initials.

* * *

Frank E. Woods, manager of production of the Triangle-Fine Arts Company, is again at his desk after a flying trip to New York.

Mr. Woods spent a week in New York conferring with Triangle officials. In New York he was joined by Mrs. Woods, who, with Mrs. W. E. Wing, wife of the well-known scenario writer, had made the trip from Los Angeles to New York in an automobile.

Roscoe Arbuckle tells this joke on himself:

Some of the members of the company were joshing him about his size. He turned around to his director and said, indicating an auto race track near which they were standing, "I'll bet, just the same, I can run around that track in three minutes. Anybody got a stop-watch?"

A silence followed.

Then the director looked at Roscoe sympathetically.

"You don't want a stop watch, Roscoe. What you want is a calendar."

* * *

Up in Santa Barbara the American studio is a busy place, and much film is being turned out. This week William F. Russell began the production of a Mutual Master Picture De Luxe feature which has as its author Clarke Irvine, Los Angeles correspondent of the Moving Picture World. Edward A. Kaufman was secured to supply the continuity for the Irvine feature, a choice of three titles for which is under consideration by Mr. Russell. The latter will play the lead in this feature and will produce it with the co-direction of Jack Prescott.

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William J. Tedmarsh, upon the completion of "The Secret of the Submarine" serial, was immediately cast for another Japanese characterization in an American feature. Mr. Tedmarsh's interpretation of "Satsuma," the Jap, in "The Secret of the Submarine" was a particularly interesting feature of this serial of adventure. When cast a second time as a Jap, Mr. Tedmarsh emerged from his dressing-room in his new characterization, but one entirely different in the way of make-up from that of the serial's "Satsuma."

* * *

Olga Printzlau, formerly with the U scenario staff, has been engaged by Thomas H. Ince to write plays exclusively for the Triangle-Kay-Bee.

* * *

Dave Kirkland, directing an L-Ko comedy bunch, went smashing through the suburbs again this week. Here's what the Inglewood News said of him and his comedians:

"The L-Ko Film Company, makers of comedy pictures, were in Inglewood again this week making views about the Santa Fe station. This time their destruction consisted of the smashing of a California bungalow, which was placed upon trucks and was just crossing the track when a locomotive ran into it, completely demolishing the beautiful cottage. Many other scenes were made during the day with a full train crew and a bevy of film stars."

* * *

William Wolbert, of the Vitagraph, had the principals of his cast at Catalina filming the major part of the three-reel drama of the South Seas, in which Mary Anderson and Webster Campbell have the leads. A yacht has been chartered and daily trips are made on it to remote parts of the island, where an entire village has been erected far from the summer boarder who holds forth at Avalon.

*

A dispatch from Beaumont, eighty miles east of here, says that on July15, had the camera man been ready, a thrilling film not on the program would have been caught when an auto containing members of the Dudley Motion Picture Company caught fire. The company has recently been stationed at Redlands and came here to film cattle scenes.

The occupants of the auto were dressed in nifty white suits when the fire started. Although almost surrounded by flames they managed to escape without being burned, but their costumes were ruined by a stream from a chemical fire extinguisher, which had been hurriedly brought from another car.

The machine was saved from destruction, but the picture actors were compelled to return to Redlands minus the scenes which they had expected to film.

* * *

Pretty Vola Smith, playing the female lead in the Universal's big feature, "The Eagle's Wings," under the direction of Robert Leonard, has gone to Sacramento with the latter's company for the making of scenes at the capital. San Francisco and other northern cities will also be used as camera material for this ambitious company before its return.

* * *

Nell Shipman, in her brief vacation between the completion of the Vitagraph feature, "Through the Wall," and the beginning of her engagement with the Fox Company, has spent the biggest part of this time in her beloved pastime—swimming. Her daily long swims in the ocean brought to her last week the offer of instructress at a beach swimming

pool in Ocean Park, but of course she could not accept the position.

Walt. Woertman, who is six feet six inches tall, is thankful for his long legs. Here's the reason:

While doing the camera work on some scenes for Gaumont's "Reel Life" in a small launch at Catalina Island, he lost his balance and would have fallen overboard had his foot not become entangled in the anchor chain and held him fast.

When asked if he could swim, he replied, "No; you see it's this way, I have never learned, as I'm tall enough to wade out of most places."

Paramount Holds Publicity Convention

Officials, Exchange Men and Publicity Experts Forgather in the Windy City and Lay the Keel of Advertising Campaign

PARAMOUNT Pictures Corporation announces this week that it is about to launch the most complete publicity campaign that has yet been planned for the industry, the foundation of which is to be sincere and absolute co-operation with the exhibitor. This campaign comes as the ultimate outcome of the publicity convention that was held in Chicago recently by the members of the Paramount family, at which there were present representatives from the producing companies making Paramount Pictures, publicity and advertising directors, and managers of the exchanges of the corporation, and the heads of the departments of Paramount's New York office.

The publicity convention was held at the Blackstone Hotel where every possible publicity problem of the Paramount family was discussed. The members of the Paramount family who attended the conferences were: Hiram Abrams, president of Paramount; William L. Sherry, vice president of Paramount; James Stelle, treasurer of Paramount; Wallace Thompson, director of publications and advertising of Paramount; John A. Stevenson, manager of the extension Bureau of Paramount; B. P. Schulberg, Famous Players publicity manager; J. C. Flinn, Lasky publicity manager; Carl H. Pierce, Morosco-Pallas publicity manager; Julian Solomon, assistant to Mr. Pierce; W. E. Greene, treasurer of the Boston exchange; S. J. Stoughton, general sales manager of the Sherry exchange; R. C. Schmidt, manager of the Pittsburgh exchange; W. F. Seymour, manager of the Twenty-third Street exchange; C. E. Tandy, general manager of the Southern Paramount Pictures Company of Atlanta; Herman Wobber, general manager of the Progressive Motion Picture Company of San Francisco; J. W. Allen, assistant manager of the Progressive Motion Picture Company of San Francisco; George K. Robinson, publicity manager of the Boston exchange; A. D. Flinton, president of the Kansas City exchange; Bert Barnett, general manager of the Minneapolis exchange; L. D. Balsly, advertising manager of the Kansas City exchange; Oscar A. Morgan, publicity manager of the Philadelphia exchange; John S. King, advertising manager of the Pittsburgh exchange; W. C. Bachmeyer, manager of the Cincinnati exchange; George E. Carpenter, publicity manager of the Salt Lake exchange; J. W. H. Cohn, manager of the Denver exchange; F. M. Brockell, manager of the Chicago exchange; D. L. Dennison, manager of the Detroit exchange; Harry Asher, manager of the Boston exchange; L. Marcus, manager of the Salt Lake exchange; Frank Paxton, publicity manager of the Chicago exchange.

Exhibitor co-operation has been one of the strongest features of Paramount service in the past, but with the beginning of August when the plans for the great campaign will be put into full play, there will be given an exhibitor's service as effective, probably, as that of any corporation in the country. With the progressive ideas of the newly elected officials of the Paramount organization, President Hiram Abrams, Treasurer James Steele, and Vice President William L. Sherry, backed by the firm determination of the producing companies represented by President Zukor, Messrs. Lasky and Goldfish of Famous Players-Lasky Corporation and Oliver Morosco and Frank A. Garbutt, of the Morosco and Pallas Pictures interests, to give the exhibitor, not only the best pictures that are procurable but a service and co-operation that will aid the exhibitor to present his pictures to the public in an attractive manner and advertise them in a Paramount way, it is believed that the next year will show even more wonderful strides made by Paramount than they have made during the past two years.

The first move towards the perfection of the plan has been the establishment in every exchange of a publicity-

PARAMOUNT PUBLICITY CONVENTION IN CHICAGO.

LEFT TO RIGHT—TOP ROW—Wallace Thompson, George K. Robinson, L. D. Balsly, John C. Flinn, Ben. F. Schulberg, Carl Pierce, John Stevenson, Geo. E. Carpenter. SECOND ROW—J. W. H. Cohn, J. W. Allen, W. F. Seymour, R. C. Schmidt, Harry Asher, C. E. Tandy, Bert Barnett, John S. King. THIRD ROW—A. D. Flinton, Moe Mark, W. E. Green, William L. Sherry, Hiram Abrams, James Steele, Herman Wobber. BOTTOM ROW—S. J. Stoughton, D. Leo Dennison, F. M. Brockell, W. C. Bachmeyer, Oscar A. Morgan, L. Marcus.

efficiency department where there has been none in the past, and through these departments Paramount will distribute more and better publicity matter than ever before. Every want of every exhibitor will be given serious consideration, and no matter what form of publicity is desired by the exhibitor it will be furnished to boost Paramount pictures and producers of Paramount pictures.

President Abrams has sounded the keynote of the campaign in stating that Paramount had determined upon a policy of absolute and consistent co-operation with the exhibitors, which was to include a sincere effort for the further unification of the various interests interlinked in the Paramount plan; that no stone would be left unturned to bring this about and that there would be no stone wall existing between producer, exhibitor and distributor, for in Paramount there would be naught save the most sincere of family feeling, each assisting the other toward the building of a better and greater Paramount organization.

Adolph Zukor, president of the Famous Players-Lasky Corporation, has seconded Mr. Abrams in this and made it plain that the producers and Paramount had formulated this plan for the most aggressive campaign for better productions and more equitable and judicial distribution than has ever before been made in the motion picture industry with the sole purpose of giving the exhibitor that more earnest co-operation and personal attention that he has always dreamed of some day obtaining. These same purposes and plans have met with the heartiest approval of Morosco and Pallas Pictures representatives, and the publicity campaign of Paramount will be in full swing in a short while.

Vitagraph Employs Woman Director

One Time Scenario Head Will Write and Direct Features.

MARGUERITE BERTSCH, one of the foremost scenario writers and one of the few women directors in the motion picture profession, has started producing her latest effort, which will be released as a Vitagraph Blue Ribbon Feature.

For a number of years Miss Bertsch was the editor-in-chief of Vitagraph's scenario department and it was then that she wrote a number of the big successes produced by that company.

It is only during the last year that Miss Bertsch has undertaken the actual direction of her pictures, but her first effort

Marguerite Bertsch, Vitagraph's Woman Director.

was such a marked success that she will continue along the producing end, both directing and writing the pictures.

Some of Miss Bertsch's scripts are "For a Woman's Fair Name," "Salvation Joan," starring Edna May, and "The Law Decides."

Unless we are bad guessers it will not be long before this capable woman will be one of our foremost picture directors.

B. S. MOSS TO BUILD THEATER.

B. S. Moss announces that he will build a motion picture theater at 181st street and Broadway, New York City, which will be one of the most elaborate in the city and will seat 3,500 persons. The plans have been drawn by Thomas W. Lamb, and it is expected that the house will be ready for occupancy by February 1, 1917. The cost of the project is said to be about $1,000,000.

Brenon Signs Nazimova

Secures Famous Actress and Will Present Her in a Picture Version of "War Brides."

Herbert Brenon announces that he has closed a contract calling for the appearance of Mme. Alla Nazimova in a picture version of "War Brides," in which the actress appeared on the legitimate stage. In discussing his plans for this production, Mr. Brenon says that he will have no battle scenes, believing that the play is sufficiently strong and the actress sufficiently able to make the subject the success he hopes to achieve.

Along with this announcement Mr. Brenon gives the information that Lewis J. Selznick and Stanley Mastbaum will be associated with him in his new enterprise. Mr. Selznick heads the Clara Kimball Young Company and Mr. Mastbaum is one of the big exhibitors of Philadelphia.

BROOKLYN THEATER MEN APPEAL TO MAYOR.

A committee of forty-two Brooklyn motion picture theater exhibitors called on Mayor Mitchel of New York on Monday, July 17, in an effort to have modified the recent ruling of the Health Commissioner that during the epidemic of infantile paralysis children under sixteen years of age could not be admitted to theaters. William Brandt, executive secretary of the Associated Motion Picture Exhibitors of Brooklyn, was the spokesman for the delegation. The Mayor listened to the statement of Mr. Brandt and asked him to write him a letter embodying his arguments, which he promised to present to the Health Commissioner.

On the following day Mr. Brandt sent a letter to the Mayor setting forth in detail the side of the motion picture men and asking the chief executive of the city if it be impossible to have rescinded the original order that is at least be modified so as to permit the admission of children over twelve years of age. Mr. Brandt among other things pointed out that the law already prohibits the admission of children unless accompanied by an adult.

CORRESPONDENT CHENEY DONS KHAKI.

George M. Cheney, correspondent in New Orleans of the Moving Picture World, is now at Camp Stafford, Louisiana, with Battery A of the Washington Artillery. "Believe me," says Mr. Cheney in a note accompanying his letter of this week, "Sherman was mild in describing war. Our fodder is good and the discipline better. But what hurts me are these awful hours I have to keep. Up every morning with the chickens and me an ex-morning newspaper man! I never used to be thoroughly awake until 3.30 (P. M.). But now it is A. M. instead."

Mr. Cheney adds that he was glad to meet his motion picture friends in New Orleans, but says it is liable to be some time before he sees them again as he expects his battery will be on the way to the border shortly.

MORE PLAYERS ENGAGED AT UNIVERSAL CITY.

The following changes have been made in the personnel of the Universal companies and general stock: On July 1 Clara Horton was engaged to play in the Lule Warrenton Juvenile company; on July 3 A. W. Wertz was engaged to play juvenile roles; on July 5 Fred L. Wilson was engaged to play characters, C. Eaglewing, an Indian, to play Indian roles, Earl Silvera and Joe de la Cruz, to play Mexican parts, V. V. Clegg and Jack Walters, to play in character, and Henri De Vries and Dorothy Drake to do heavies. On July 6 Claire De Bray and Eileen Allen were engaged to serve as utility actresses and Evelyn Selbie to play character roles.

FANNY WARD RETURNS TO THE LASKY STUDIOS.

After a vacation and rest of several months spent in New York, Fannie Ward, the Lasky star, who achieved exceptional success in "The Cheat," and who has appeared also in "The Marriage of Kitty," "For the Defense" and "The Gutter Magdalene," has returned to the Lasky studios at Hollywood, Cal., to begin work on a new elaborate production entitled "Each Pearl a Tear." Jack Dean, her husband, returned with her.

UNICORN OPENS EXCHANGES.

The Unicorn Film Service Corporation announces the opening of several new exchanges as follows: Charlotte, N. C., C. O. Moss in charge; Harrisburg, Pa., with W. A. Kline, formerly of Washington, D. C., in charge, and Baltimore, Md., with Palmore & Honand in charge. The Washington office is now in charge of William Mack.

Vitagraphs on the General Film Program

Two Comedies and a Drama Will Be Released During the Week of July 31 and August 5

A HEART interest story, superbly acted and with a strong appeal, is told in "The Bond of Blood," a Broadway Star Feature in three parts which Vitagraph announces for Saturday, August 5th. The star, Leah Baird, is charming and convincing in a role which afford her opportunities for much emotional work, and Van Dyke Brooke, to whom belongs the credit for directing the picture, is thor-

Scene from "The Bond of Blood" (Vitagraph).

oughly acceptable in a powerful sympathetic part. George Arvine and Jack Ellis, who are seen in the supporting cast also fit well into their parts. The settings are well chosen and detail has been carefully attended to. Some pretty light effects are worthy of mention. One of the strong scenes is seen when Van Dyke Brooke, as a former actor, now down and out, is given a chance to play a part in a new play and finds, on clasping the leading lady, who is supposed to be his daughter to his breast, that she really is his daughter who has been lost to him for a great many years. A touching reunion takes place and the old actor takes a new lease on life. With its large human interest element and the prominence of the star, this will surely prove a top notch attraction. Van Dyke Brooke also wrote the story.

A well developed comedy theme, amusingly interesting throughout and with good work on the part of principals and cast, is embodied in "A Hard Job," a one-part comedy. William Dangman plays the leading part in his individual and distinctive style and his support is all that could be desired. One member of Dangman's supporting cast unconsciously amuses the audience all through the picture. This is a merry little baby who is seen in almost every scene and never minus a broad smile. Dangman is seen as a young man who, through straitened circumstances, is forced to mind a child to earn a living. Though the babe has a sweet disposition, he still causes the hero sufficient trouble to insure the audience many hearty laughs. The action of the picture is fast and direction good. The remaining parts are well taken care of by George O'Donnell, Florence Natoli, Jessie Miller and Lucille Crane. Frank Currier directed the comedy from Mrs. Owen Bronson's scenario.

"The Race for Life" is a comedy cleverly worked around a college athletic meet. The heroine, Mary Anderson, does good work as a college Miss who shatters the heart of an ardent admirer by reserving her smiles for an athletic youth who attends her college. The heart broken youth finds himself in favor once more, when, chased by a murderous looking individual wielding a dagger and a gun, he rushes right into a college athletic meet, unknowingly enters a race and romps home far in the lead, thus scoring the deciding point and saving the day for his college. The action is fast and interesting, and in the athletic meet, William Wolbert, who wrote and directed the story, obtained a very realistic scene. Jack Mower, Otto Lederer and William Weston support Miss Anderson.

Triangles for August

Great Variety of Subject and Treatment Offered on the Mid-summer Program

TRIANGLE releases for August provides an almost endless variety of subject and treatment. Among the stars who will be seen in the various features are Mae Marsh, Frank Keenan, Charles Ray, Norma Talmadge, H. B. Warner and Wilfred Lucas. Two decided novelties in the month's releases are "The Marriage of Molly-O" which will be released August 5th, and "The Jungle Child" to be released August 20th.

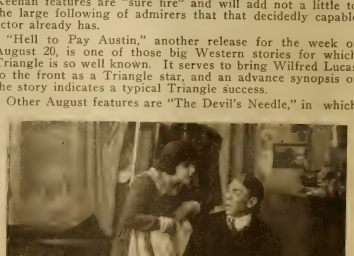
"The Marriage of Molly-O" is an extremely interesting and typical Irish story in which Mae Marsh is ably supported by Robert Harron. No end of expense has been spared to make the settings of the story realistic, and one scene, a village street, is an exact replica of a street in the little town in County Kerry. The story serves to emphasize the remarkable ability of Miss Marsh for characterization, and will undoubtedly prove one of the best Triangle features ever released.

"The Jungle Child" is a daring piece of photography in which the interior of a jungle is used for a setting of the early part of the story. The idea of the play is a decidedly novel one and Howard Hickman and Dorothy Dalton, who fill respectively the leading male and female roles, give unusually fine interpretations of the characters.

During the month two thoroughly typical Frank Keenan characters will be shown. On August 5th "Honor Thy Name," brings Mr. Keenan as a co-star with Charles Ray. He plays a Southern gentleman in the Autumn of life, with feeling and full appreciation of the character. In "The Thoroughbred," scheduled for release on August 27, he is again seen as a Southerner, but in this he is one of the delightful horse racing fraternity, so popular both in fact and fiction whenever the name of Kentucky is mentioned. Both Keenan features are "sure fire" and will add not a little to the large following of admirers that that decidedly capable actor already has.

"Hell to Pay Austin," another release for the week of August 20, is one of those big Western stories for which Triangle is so well known. It serves to bring Wilfred Lucas to the front as a Triangle star, and an advance synopsis of the story indicates a typical Triangle success.

Other August features are "The Devil's Needle," in which



Scene from "The Devil's Needle" (Triangle).

Norma Talmadge stars, "Shell 43," an H. B. Warner picture, and "Pillars of Society," in which Henry Walthall is seen.

Among the Picture Theaters

NEWS AND VIEWS OF PHOTOPLAY HOUSES EVERYWHERE

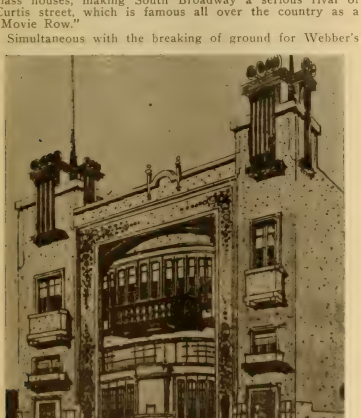
Webber's Show, Denver, Colo.

Another Magnificent Photoplay House Being Erected in This City—Convex Front Will Be One of Exterial Features—Architecture to Be Cubistic.

WEBBER'S SHOW—That's the name of Denver's newest proposed photoplay house. Ground was broke for it recently and work of construction is being rushed, but it is expected that it will be December 1 before the theater is completed. It is to be located at Bayaud and South Broadway in the heart of a thriving business and residential section. It is to cost $75,000, and its owner declares that it will be second to none in the United States. The Webber theater is the fourth first class theater to be projected in Denver within a few months.

Three blocks north of the site of the Webber Show, the Moore and Greaves Amusement Company, owners of the Princess theater on Curtis street and a string of other houses in Colorado and Wyoming, is rapidly pushing work on a moving picture house that is to be a model in itself. It is to be known as The Queen. Located one block on either side of the Queen are the Royal and Bronx theaters, first class houses, making South Broadway a serious rival of Curtis street, which is famous all over the country as a "Movie Row."

Simultaneous with the breaking of ground for Webber's



Architect's Wash Drawing of Webber's Theater, Denver, Colo., Now in Course of Erection.

Show, work of clearing the site for the America, the new picture theater planned for the northeast corner of 16th and Curtis streets, was begun. Across the street from this location the finishing touches are being put on the new Rialto, which is to be operated by the owners of The Strand, another large Curtis street house. The announcement of plans for Webber's Show is of interest from more than one standpoint. In addition to the significance it bears to the growth and prosperity of the firm industry in Denver, it marks the return to the photoplay family of one of its oldest and most prominent members.

DeWitt C. Webber, who is back of the project, is a pioneer show man. He was in the "legitimate" game before moving pictures entered the amusement field, and he was one of the first to take up the business of exhibiting films in Denver. Heretofore his activities have been confined to Curtis street where he operated several small shows before taking over The Iris, one of the larger of the downtown houses. He operated this for several years, retiring twelve months ago. The money to be expended in the building of Webber's Show was made in the motion picture business.

The Webber Show, according to its owner, will be an ornate fireproof structure. Architecturally it will be unlike any other theater in the United States. It is designed along cubistic lines and will be a combination of ornamental stucco and gorgeous color effects. The convex front extends the full height of three stories, broken by French doors and surmounted by bronze balconies. On each side of the entrance doors will be two large cubist figures, supporting huge flower vases which will be used in conjunction with other devises for lighting the exterior of the building, instead of the usual display of innumerable light bulbs. The building will be lighted exteriorly by a "flood lighting" system placed on standards at the curb line. It will probably be the only theater in the country lighted this way.

The interior also will be lighted in an entirely novel way. With the aid of dimmers the light in the auditorium may be changed from brilliant noonday sunshine to a soft mellow glow. No lamps will be seen. The source of all light will be concealed in large ornamental gold fixtures hung from the ceiling and recessed in the walls. In the foyer four cubist figures will support additional reflectors. The theater will be equipped with 1,000 seats, all on the ground floor. Three spacious aisles will be provided. The opera chairs will be commodious and artistic in design, set thirty inches apart.

Directly over the foyer and extending the full width of the building will be the loggia, containing the conservatory hung with tapestries of unique design and furnished with luxurious divans. The loggia will open into the lounging room through a series of French doors and will be illuminated by reflectors. From the loggia a view of the auditorium will be obtained. On the exterior a gold bronze balcony parallels the lounging room. Not the least interesting feature of the structure will be the location of the operator's booth which the designer declares will be completely hidden from view by an illusory effect.

The screen will be so placed that occupants of the front rows will have a perfect perspective of the picture. The orchestra pit will contain a consol and will be large enough to accommodate an operatic orchestra. The building will be of reinforced concrete with an asbestos roof. Heavy brick walls will extend to the roof line and will be covered with Medusa pebbledash cement with a brilliant white surface on which the colors of the ornamental stucco and the gold figures at the entrance will be richly silhouetted.

Special study will be given to heating and ventilating. The air in the theater will be completely changed every ten minutes. It will be conducted into the house, both summer and winter, through two large ducts from the roof and will be directed to various parts of the house without draughts by motor fans. It is claimed by Mr. Webber that the temperature can be raised or reduced quickly 25 per cent. There will be no balconies in the boxes thereon.

Among the many decorative effects for the foyer will be an aquarium with a background of turquoise velvet on which will be painted figures of mermaids. Numerous cameos in blue and white, matching the blue and white tiling of the floor, will blend harmoniously with the arrangement of gorgeous colors, flooded with soft and radiant light. In the lobby between the inner doors will be a drinking fountain of delicate sculpture in the form of the head of a beautiful woman with water bubbling alluringly from her lips

The Walbrook Theater, Baltimore, Md.

Magnificent Photoplay House a Credit to the Industry—Constructed of Fireproof Material, and Is Equipped with Everything Modern.

NE of the most substantial and up-to-date suburban theaters of Baltimore, Md., is the Walbrook theater, which is located in the pretty suburb of that name at North avenue and Rosedale street, on the northwest corner. This theater was built by the Walbrook Amusement Company, which is being financed by many of the Walbrook people, and was opened to the public on Monday, May 29, 1916.

The officers of the company are: Harrison L. Stires, president; Oscar Teschner, vice president; Otis J. Tall, treasurer; Clarence H. Koonze, secretary; Christopher Wattenscheidt, counselor, with Marion S. Pearce and Phillip J. Scheck, directors.

The building has been constructed so as to be absolutely fireproof throughout. The exterior is of Colonial brick with metal cornices, a slag roof, and a marquee has been placed over the triple arched doorways of mahogany of the main entrance on North avenue. The building measures 48x121 feet, and the lot on which it stands is 150 feet deep. Exits have been placed on all four sides and heavy metal fireproof doors protect the rear and side exits. The chairs were installed by Heywood Bros. Wakefield County ground was stalled by Heywood Bros. Ground was broken for the construction of this theater in December, 1915.

The lobby measures 10x45 feet. The walls are of old ivory, while the wainscoting is of Marvelo marble. The

Architect's Wash Drawing of the Walbrook Theater, Baltimore, Md.

box office, which has a verdi-antique base and is paneled with heavy plate glass on three sides, is located in the center of the inner wall between two large mahogany doors paneled with glass which lead into the auditorium. Directly at each end of the lobby, large doors open upon spacious staircases of ornamental cast iron with slate treads which lead to the mezzanine floor, where private rest rooms for women and men, beautifully arranged, are located; and thence to the balcony. The seating capacity of the balcony is 200 and the first row is arranged as boxes, which may be engaged for parties of three or four.

The operator's booth is located directly over the mezzanine floor and back of the balcony. It is equipped with the latest mechancal devices, including two Simplex, motor driven, projection machines, a motor generator and a rewinder. The ventilation of this booth is done by a large rotary exhaust fan. Fireproof protections of the latest design have been taken. The throw of the projection machine to the gold fibre screen, measuring 15x18½ feet, is 110 feet.

Situated in the ceiling, under the balcony, as you enter the auditorium, is located a dome, finished in old ivory, which emits a beautiful diffused glow from the cove lighting system with which it is equipped. The floor is bowled so that the screen can be plainly observed from every seat. There are two four-foot aisles. There is a row of eleven seats in the center and on each side of this row is a four-foot aisle, and next to the walls on both sides is a row of six seats. These seats, which measure 19x20 inches, like the woodwork, are done in French grey. The ceiling is 30 feet high. The walls are done in old ivory, with large panels of Rose du Barry silk, topped by flower festoons. Below this a wainscoting of old leather dado. A large chandelier having an old metal effect of antique bronze is suspended from a heavy beamed and paneled ceiling with enriched cornices and mouldings. The orchestra pit measures 9x14 feet and has room enough for a baby grand piano and six musicians. A heavy, maroon colored carpet covers the floors. The seating capacity, including the balcony, is about 1,400.

A low-pressure steam heating system is used. Three large radiators have been placed in recess panels on each side of the main auditorium and one small radiator is located in each rear exit. Other radiators have been placed throughout the building, so that a uniform temperature is produced.

Both natural and artificial ventilating systems have been installed. There are ten ceiling ventilators. Large, rotary, ball-bearing fans have been placed in a vent house situated on the roof, which can be used to force the air either in or out of the theater.

The performances are continuous from 2 p. m. to 11 p. m., but the regular stated periods for the schedule are from 2 to 5 p. m. and from 7 to 11 p. m. As yet no manager has been appointed for the theater, but this end of the work will be done by the directors and officers of the amusement company.

Wonderland Theater, Windom, Minn.

In the year 1914 P. G. Redding and J. H. Stroud opened the Wonderland theater in Windom, Minn. It was erected at a cost of $15,000, and is 35 feet wide by 115 feet long. Fireproof material has been used in constructing the Wonderland, and it complies with the law in respect to wiring, aisles, exits, etc. There is an eighteen foot ceiling, and the interior is decorated in perfect harmony.

Wonderland Theater, Windom, Minn.

The seating capacity is 600, and there is plenty of room between the rows of chairs. The Wonderland under the able management of Redding & Stroud has been a profitable investment since it was opened. The management is booking big features as well as running the regular program material. Among the big productions that have been shown at the Wonderland are "The Birth of a Nation," and "The Battle Cry of Peace." The accompanying illustration shows the house in gala dress for the presentation of the last named picture. The Wonderland is advertised extensively.

Interior of Temple Theater, Hartsville, N. C.
A. H. Cobb, Jr., Manager.

Campus Theater, Berkeley, Cal.

Lobby Fitted with Tables and Chairs of Hickory Reminds One of Private Veranda—Issues Monthly Calendar with Names of Pictures for All Days — Attendance Largely Derived from University Nearby.

ONE of the most interesting moving picture theaters in the Eastbay suburbs of San Francisco is the Campus theater at Durant and Telegraph avenues, Berkeley, conducted by the Campus Motion Picture Company, of which R. M. Gilman is manager. The house takes its name from the fact that it is located but a short distance from the campus of the University of California, the beautiful Sather gate being but three blocks distant, with the new Campanile in full view from the lobby. Fully 60 per cent, of the patronage is from the student body at the university and the faculty, making it almost a college institution.

The theater was erected about two years ago and is of tile construction, being practically fireproof. It covers a lot

Campus Theater, Berkeley, Cal.

40 by 130 feet in size and has a seating capacity of five hundred. If the chairs were arranged as they are in many other houses at least six hundred persons could be accommodated but comfort has been considered above all things and no crowding has been permitted. Twenty-two inch chairs are used and an unusually wide space has been left between the rows. When the house was first opened under a different management there was no heating plant and the cement floor was a source of great discomfort, but the new proprietors have installed a heating system and the place is now comfortable at all times.

One of the most interesting features of the theater is the lobby, which faces the university grounds. This is about 15 by 35 feet in size, with a red tile floor, and has been fitted up in an unusually attractive manner. Here are tables old hickory furniture, potted plants and hanging baskets, affording a splendid setting for the posters which are hung in neat frames from the walls and shown on attractive easels. In its general appearance the lobby reminds one of a broad home veranda and is not much different from the entrances to some of the fine sorority houses in the neighborhood.

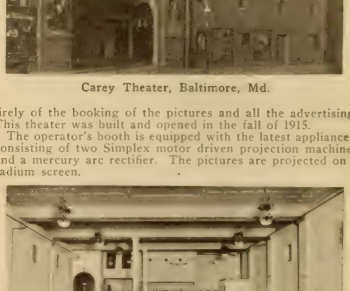
Above the lobby, reached by a stairway from the inside, is a beautiful parlor, furnished with wicker furniture, rest rooms for patrons, an office, sign and storage room and the operating room. In the latter are installed two Power's Cameragraphs Nos. 6A and a General Electric Compensarc. The picture projected is a little larger than is usually found in a house of this size, being 14 by 19 feet. A gold fiber screen is used with good success. Music is furnished by a Pianola player installed at a cost of $5,000 and this is becoming a feature of the theater, the musician being an expert performer. The price of admission at all times is ten cents for adults and five cents for children.

The program at the Campus theater is changed daily, Paramount pictures being shown four days a week, V-L-S-E productions for two days and Metro, or Pathe, on the remaining day. The pictures are booked for more than a month in advance and each month a program calendar is issued and distributed to patrons. This is in the form of a regular calendar and with the figure showing the day of the month is printed the feature for that day, the star of the production and the make of the film. The time at which the main production goes on the screen is also shown, together with the day on which the Hearst-Vitagraph News can be seen. The mailing list of the theater more than doubled following the adoption of this calendar plan. To add tone to the calendar a handsome cut is used each month showing some favorite star. Owing to its location the attendance at this house is affected considerably by the closing of the university for the summer vacation and it is likely that the theater will always be closed during this period, as is the case this year.

Carey Theater, Baltimore, Md.

Cremen Operates Up-to-Date Photoplay House for Colored People Only—Was Opened in Fall of 1915—Accommodates 480.

THE Carey theater, which is located at 1442 North Carey street, Baltimore, Md., is one of the most modern, up-to-date colored theaters south of New York. The proprietor and manager of this house is J. C. Cremen, and George J. Leibold is his assistant manager, having charge en-



Carey Theater, Baltimore, Md.

tirely of the booking of the pictures and all the advertising. This theater was built and opened in the fall of 1915.

The operator's booth is equipped with the latest appliances, consisting of two Simplex motor driven projection machines and a mercury arc rectifier. The pictures are projected on a radium screen.

Interior of Carey Theater, Baltimore, Md.

The seating capacity is 480 with standing room sufficient to accommodate about 200 more. The ventilating is done by five windows on each side of the building and four large ventilators are located in the ceiling. The indirect lighting system is used.

The program of this house includes the productions of Triangle, V-L-S-E, Inc., and Mutual, and it is stated by Mr. Leibold that he has always done good business with the pictures he has booked.

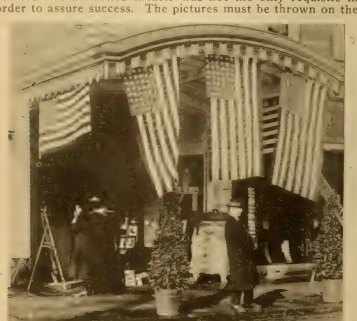
Regent Theater, Elmira, N. Y.

Harton Company Establishes Up-to-Date Photoplay House in This City—Management Considering Enlarging Seating Capacity—Electrical Equipment Installed by Westinghouse Company.

IN the Regent theater at Elmira, N. Y., the Harton Theater Company has given to its patrons a moving picture playhouse ranking with the foremost in the land. The interior decorations while plain are artistic and harmonize with the stage setting. A pipe organ with its pipes on both sides of the stage adds considerably to the attractiveness of the auditorium. The theater building is L-shaped, the entrance being on East Water street. The theater proper is on the L extending to Railroad avenue.

High class photoplays are shown exclusively and that the public appreciate the policy of the management in the careful selection of the subjects to be shown is demonstrated by the fact that the S. R. O. sign is hung out nightly at an early hour. The theater seats 871 persons, but the management are seriously considering increasing this capacity. The screen is 14 by 18 feet, and the projection distance is 74 feet. Two projection machines are used. Ample ventilation is secured by exhaust fans.

The Harton Theater Company realized that a well appointed and attractive theater was not the only requisite in order to assure success. The pictures must be thrown on the



Regent Theater, Elmira, N. Y.

screen in the best possible manner; the focus and projection must be right and the illumination of the screen uniform and brilliant. This is best effected by the use of direct current as a means for obtaining the necessary light. As the Elmira Water, Light and Railroad Company, from which the theater management buy their electricity, could only furnish alternating current, it was decided that a two-light motor generator set be installed to convert the 3-phase, 60 cycle, alternating current into direct current at 75 volts. The motor of the set is rated at 7½ horsepower, 60 cycles, 220 volts, 1800 rpm. It is operated by the current furnished by the lighting company and is used for driving the 4⅛ kw., compound wound, direct current generator. The generator delivers current at 75 volts, but as only 55 volts at the arc is required the voltage is reduced to this value by means of non-inflammable, well ventilated resistors with a sufficient number of steps for adjustment purposes.

While the motion picture machines in the Regent are operated on direct current, arrangements are made whereby in the event of the failure of the direct current supply, either of the two projectors may be thrown onto a 110 volt alternative current circuit. This is accomplished by means of double throw knife switches. These switches are properly fused at both ends to give protection to both the direct current and the alternating current circuits. This is necessary as the alternating current arc requires about three times as many amperes as the direct current arc. Four arc steadying or ballast resistors are used, one in each direct current circuit, and one in each alternating current circuit. The direct current resistor has a capacity of from 30 to 50 amperes and is equipped with connections for adjusting the amount of resistance. The resistor in the alternating current circuit is designed for reducing the 110 volt supply circuit to 32 volts at the arc and is capable of giving from 75 to 100 amperes. This resistor also has connections for adjusting the amount of resistance. A switchboard is mounted on the wall and contains a 150 ampere ameter, a 150 volt voltmeter, two ground detector lamps to meet the requirements of the Underwriters, and the two double pole, double throw knife switches. The electrical equipment, consisting of motor-generator set and control, was furnished by the Westinghouse Electric & Mfg. Company of East Pittsburgh, Pa.

Helen Greene

UNQUESTIONABLY, one of the most promising of the younger leading women of the screen is Helen Greene, the beautiful and accomplished daughter of Clay M. Greene, who has just passed out of her teens. Her rise has been next to phenomenal in the two branches of theaterdom she has attempted, and her star seems to be still brightening. After a few weeks in the stock company of the Chestnut Street Opera House, Philadelphia, in minor roles two years ago, she accepted a call to the Comstock Company in Cleveland as ingenue. During the last six weeks of this engagement the defection of the leading lady caused the promotion of Miss Greene to her position and she played the leads with commendable success until the close of the season.

Helen Greene.

Last year she attempted pictures for the first time, joining her father's company at Lubin's in Philadelphia, and her first effort was so successful that the firm engaged her for the leads, in which position she continued until her engagement as the principal feature in the dramatic serial exploited by a newspaper syndicate. Having concluded this engagement it was her purpose to indulge in a much needed rest at the seaside home of her parents, but two flattering offers already made are likely to cause an alteration in her plans. Miss Greene is bright, vivacious even in her serious moments and has a ready wit.

"Meteoric!" she ejaculated in response to a query. "No, I'm not quite sure that I fancy having my experience called that. Meteors are quick, snappy, ephemeral sorts of things are'nt they? I have a notion that they suddenly appear out of nowhere, broken off of something or other, then, after sputtering, or gliding quietly across the sky for a few brief moments, they darken and fall into oblivion where nobody ever finds them. I've worked too hard and too constantly to be rewarded by a career that sputters awhile, then snuffs itself out into nothingness. Mushroom is a better word, for it has a fluctuating price according to supply and demand and a material entity which a meteor has not.

"Yes, I do love my work, although I'm not prepared to say just yet whether I like the theater or the studio best. In pictures I miss the wonderful lines I so love to speak, and in the theater I miss the evenings to myself when I can study or listen to the spoken words of people who are cleverer than I am. So, you see, I could be happy with either were t'other dear charmer away, and I shall be glad to supply demands in either direction to the best of my ability.

LAWRENCE RENOVATES BIJOU THEATER.

A. J. Lawrence, who owns and operates the Bijou theater, Fergus Falls, Minn., has had his place remodeled and redecorated. It has been made to resemble a Japanese garden, and a new $4,000 organ has been installed. Business is fine and the Bijou plays Paramount, Triangle and Metro productions.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

Triangle Program

"Shell Forty-Three," a Powerful Ince Production, Featuring H. B. Warner, and "The Devil's Needle" Offering Intense Opportunity for Tully Marshall.

Reviewed by Louis Reeves Harrison.

"SHELL Forty-Three" goes deep into the most vital topic of these times. It tears away the false heroics and the glamour of sentimentality with which war is invested and reveals the naked truth about man's dedication to a purpose which offers no honor, no reward, no ennobling influence, no purging fire, at the call of those who make war. The stark reality of death stares him in the face at all times, even when he turns with mingled sadness and sweetness to scenes of domestic love and happiness. It reveals man as, above all things, a ruthless logician, capable of yielding all that makes life sweet to live, through recognition that he is

Scene from "Shell 43" (Triangle).

not an individual at all, but a mere cog in a great social machine, which he must protect at the cost, not only of his life, but of all that he has lived for.

The doctrine beneath this magnificent story does not obtrude; it is merely felt by the intelligent observer, while story interest concerns itself with the mystery and constantly-growing peril of a central figure, a spy of the highest order, but the doctrine is there—men cast aside all personal interest as puerile in time of national danger and enter upon red-handed destruction with only one hope—that they may be one little factor in the advancement of mankind. Story interest centers upon a highly intelligent agent of the English Secret Service system, gambling with death from morning to night in a false role, one constantly suspected, that of a German spy masquerading as an American newspaper correspondent. Every move is attended with double mystery, but the final one brings what might be expected—the story is thoroughly artistic and consistent to the end. The treatment and selection of types is of the highest order.

"The Devil's Needle" affords Tully Marshall an opportunity to picture the horrors a talented artist suffers when he becomes addicted to the use of "dope," and it unconsciously gives Norma Talmadge a delightful role, which she uses so well that she draws most of the sympathy, but the story is not an attractive one; the effect of it is as bad at times as it is good at others, and there are serious faults of construction which mar the telling. The artist, after he acquires the habit, still maintains a fine studio and handsomely furnished apartments, a grand piano among the pieces; yet he is too poor to buy a little "dope" and has to beg it. A high comedy at the outset, the play terminates in some old-fashioned melodrama that does not harmonize with either the purpose, nor the intelligence, supposed, of the characters.

Director Frederick J. Ireland is completing the "Tom and Jerry" series of two-reel Emerald comedies. The current week's release is entitled "In a Fog."

"The Light at Dusk"

A Remarkable Lubin Production Directed by Edgar Lewis and Released on the V-L-S-E Program.

Reviewed by W. Stephen Bush.

THIS is one of the rare features which defy classification. Whatever we may think of the theme and its treatment there is no question of the originality of both. A big thought underlies the production, a big thought and altogether novel and deep one. One of its most gripping points is the bold but not unskilful introduction of the supernatural element. A man steeped in sin and selfishness is recalled to a realization of his folly by an apparition of Jesus of Nazareth. We have heard of old legends employing such visions but on the modern screen at last the idea has never been embodied before. The task for both director and actor was an exceedingly delicate one and it is due to them to say that they performed the task both delicately and reverently.

The leading part is taken by Orrin Johnson. Mr. Johnson has one great thing in his favor—he screens uncommonly well. He showed appreciable skill in the portrayal of character, he held himself under control and rendered a most creditable performance. Much praise is coming to Mary Carr who played the part of the plodding loyal peasant woman.

Though the feature is nearly seven reels in length and though at times there are episodic digressions it gains a firm hold on the spectators' interest, curiosity and sympathy and this hold is never relinquished for a moment. The director has thoroughly mastered the art of holding his audience. The compassion of the audience is often roused in a wonderfully clever way, there

Scene from "The Light at Dusk" (Lubin).

is never a false move. Mr. Lewis has a keen sense of dramatic values and a lively sense of dramatic proportion. The subject always remains under his control.

I have no doubt that this picture will give rise to controversy and criticism and incidentally to attractive advertising possibilities.

While atmosphere and settings leave nothing to be desired there are few details that have been overlooked and slighted. The scene being laid in Russia there should have been a Greek cross on the little village church which is seen so often. The coiffure on the daughter of the peasant seemed modern and American rather than Russian.

"The Light at Dusk" is a big subject done in a big way.

"The Yellow Menace" in Philadelphia.

Harry Schwalbe, Manager of the Electric Theater Supply Co., of Philadelphia, who will distribute "The Yellow Menace," the Unity Sales Corporation's 16 episode serial, in the Philadelphia territory, has been in New York for the past few days looking over the concluding episodes of the picture.

Mr Schwalbe expressed himself as being especially gratified that he was able to see the entire serial so that it will not be necessary for him to ask his exhibitors to book an incomplete picture.

"Love's Lariat"

Amusing Five-Part Western Comedy Presented by Bluebird Photoplays, Inc., Features Harry Carey.

Reviewed by Margaret I. MacDonald.

WHOLESOME in type, and at times brimming over with genuine comedy, "Love's Lariat" overbalances at the wrong end of the plant. Its first reel and part of its second displays some of the best western comedy, natural and spontaneous, that a film production ever boasted; but

Scene from "Love's Lariat" (Bluebird).

unfortunately the cowboy crudeness of the latter portion of the picture palls one's sense of the comic to a large extent. It is a case of "too much of a good thing." When Edward G. Landers, better known in the west as "Sky High," learned that he had inherited his late uncle's estate, he insisted that his pal "Skeeters" accompany him east; and when "Skeeters" refused point blank to leave the rest of the boys and "Sky High" decided to take the bunch along, an exceptionally comic situation arose. Their arrival at "Sky High's" new home in the city with no luggage other than their saddles, and the efforts of the butler to put them away respectably for the night are extremely amusing. As before said, a little of this would have been well enough, and the remainder of the story might have been developed in a more interesting fashion.

Harry Carey is especially pleasing as "Sky High," and Neal Hart at the saloon in the little western town of Coma does an exceptionally artistic "drunk" scene that is too amusing to be objectionable. William Quinn as Allan Landers, cousin of Edward G. Landers, and mild type of villain, and Olive Fuller Golden as Goldie Le Croix as the girl who threw Love's lariat and captured the hero, both do acceptable work. Miss Golden's role might, however, have been strengthened to advantage.

The picture, which will be released August 7, was directed by George Marshall and Harry Carey.

"The Tortured Heart"

Five-Reel Fox Production Features Virginia Pearson in Story of Strong Heart Appeal.

Reviewed by Robert C. McElravy.

IN THIS five-reel production, written and produced by Will S. Davis, the observer is provided with an old-fashioned story which exerts a considerable pull on the heart strings. The fore part of it is melodrama of the suppressed, convincing type, and the last reel breaks into action and thrills. The plot is not one of any particular novelty, but well constructed and consistent throughout.

Virginia Pearson has an extremely emotional part and carries the role creditably. She appears as Lucille Darrell, mother of the girl baby around whose life the story centers. She appears first during a hard rain storm, mysteriously wrapped and hooded, carrying the child on her arms. She deposits the baby inside the doorway of the Rev. Joseph Lorimore, and leaves with the intention of drowning herself. As she approaches the stream a second woman crosses her path, bent on the same errand.

The second woman commits suicide and Lucille Darrell decides to live. The dead woman is naturally suspected of having been the child's mother, and Lucille finds it easy to watch over the infant from a distance, after the minister has adopted it.

The character types are well drawn and some comedy is provided in the opening scenes. The child grows to womanhood and is lured away by a gambler. He abuses her and is killed after a saloon brawl. The mother then claims the child and tells of her own unfortunate marriage. The action in the closing reel is spirited and exciting.

"Father and Son"

Five-Reel Mutual, Featuring Henry E. Dixey.

Reviewed by Louis Reeves Harrison.

MR. DIXEY is a fine actor, whether on stage or screen, but he can not carry over to success any such vehicle of the most ordinary type as "Father and Son." The title has already done service and has little more application in this case than "Mother and Daughter," for father and son in the pickle business marry mother and daughter, their business rivals, events which so plainly cast their shadows before that there is no suspense in the story. The son in one case spies on the rival concern in disguise and falls in love with the daughter. The mother in the other case spies on the rival concern in disguise and finally marries the father.

To tell this story five reels are used by the usual device of depicting every movement of the characters, whether irrelevant or merely stupid. It is merely a case of waiting for the story to finish, except where Mr. Dixey manages to inject a little life into the limited opportunity afforded him. The story is amateurish in construction and hackneyed in subtitle, except when there are attempts to make the subtitles funny. The saddest part of such a release is the ability shown in settings and selection of types, ability wasted on what is not worth the effort. To keep anywhere near present standards, mere visualization is not enough—there must be something of interest to visualize.

"The Shadow of Her Past"

Lina Cavalieri and Lucien Muratore Co-Stars in Five-Part Gold Rooster Play.

Reviewed by Margaret I. MacDonald.

IF BEAUTY of photography, richness of setting and grace of posture were all that were necessary to the perfection of a moving picture drama, "The Shadow of Her Past" would indeed stand high in the category of film productions. Unfortunately, Lucien Muratore, who has directed the picture as well as having played the role of the rejected lover, has gone further in exploiting the personal beauty of Cavalieri than in developing what dramatic possibilities the story might afford under different treatment. To be sure, the beauty of Cavalieri is a joy to look upon; but it alone, nor coupled with other attributes of excellence which the production boasts, cannot compensate for the lack of dramatic fitness which characterizes it. Against the faults of the picture there are moments of delight such as occur through exquisite effects of illumination, clear photography and artistic composition. The finest example of the latter will be found early in the picture, where, in the shadows of twilight, Elayne delights a group of friends by a recital of piano music. These scenes are, however, distinctly individual, and have too shallow a bearing on what might be termed the dramatic flow of the production.

The story on which the picture is based is an old world romance and has been staged in Italy. The plot concerns the career of a young pianist who while finishing her musical education in Italy meets a young artist. A mutual attraction forms the commencement of a romance which eventually is the cause of a duel being fought between the nobleman accepted by the girl as her lover, and the man she really loves,

Scene from "The Shadow of Her Past" (Pathe).

and also the final act of suicide on the part of the woman who chooses to die on a flower-covered bier where later she is found by her artist lover. The close of the picture leaves him lamenting over her dead body.

Lawrence B. McGill, who, with Howell Hansell, has been alternating in the directing of the Arrow-Pathe serial, "Who's Guilty?" has completed his work and has gone to Waldo, Fla.

New Kalem Releases

First Two Episodes of the Two-Reel Serial, "The Girl from Frisco," Featuring Marin Sais and True Boardman, and "Peaches and Cream," Second Number of the One-Reel Comedies in Which Ivy Close Is the Star.

Reviewed by Edward Weitzel.

"The Fighting Heiress."

ROBERT WELLES RITCHIE, the author of "The Girl from Frisco," the new two reel Kalem serial featuring Marin Sais and True Boardman, is on familiar terms with the people and the geography of the West, if the first two installments of his work are any criterion. The opening episode, "The Girl from Frisco," also promises well for the interesting qualities of the serial. At the start the characters give one the impression of being worth knowing, and the incidents of the story are red-blooded and vigorous. Ace Brent, a wealthy land owner of California, receives word that Jim Bliss, an old enemy of his, is herding a flock of sheep on one of his (Brent's) ranches. Brent and his men attempt to drive Bliss off and are unsuccessful. Barbara Brent, the rancheman's daughter, hears of the trouble and, leaving her fashionable friends in San Francisco, hurries to her father's assistance. She arrives at the ranch, mounts her horse and discovers that her father has been shot down by an unknown assassin. The culprit is a discharged ranch hand, a Mexican named Lopez. The girl first summons help; then, starts on the trail of Lopez. The chase ends in a running fight, in which Barbara proves the winner. Congressman John Wallace, who is in love with the girl, has followed her to the ranch. He helps the Brent faction drive off the Bliss gang and does what he can to assist Barbara, but that energetic young woman moves at too rapid a pace for him.

Scene from "The Fighting Heiress" (Kalem).

The type of woman enacted by Marin Sais in "The Girl from Frisco" has many counterparts in the life of today. Born and bred in the free air of a western ranch, trained to ride and shoot, educated at the best schools and given every advantage of wealth and social position, Barbara Brent is endowed with the proper qualities for a heroine of modern romance. Marin Sais proves conclusively the fitness of her selection for the part. True Boardman makes Congressman Wallace a manly representative of the educated Westerner, and Frank Jonassen, E. Forrest Taylor, Ronald Bradbury and B. B. Furey demonstrate the wisdom of having them in the cast. The production shows a liberal and intelligent expenditure of money, and capable direction by James W. Horne.

"The Turquoise Mine Conspiracy."

The second episode of "The Girl from Frisco" is somewhat more conventional in plot than its predecessor, but contains no lack of live incidents, a number of quaint character studies adding largely to its value. Sidewinter Steve, a happy-go-lucky prospector, has been grub-staked by Ace Brent, when Steve locates a turquoise mine, he notifies Brent, and, as the ranch owner is still on the sick list, Barbara takes the matter in charge. A band of swindlers manage to steal Steve's map of the claim, while he is ill, but Barbara and the Congressman, after an exciting series of adventures, defeat the attempt at claim-jumping.

The success scored by Marin Sais in the first picture is repeated in "The Turquoise Mine Conspiracy," and True Boardman makes the same record. The fine horsemanship of the two stars is a feature of both pictures. A valuable member of this cast is Jack Macdonald, who plays "Sidewinter Steve." His acting is as convincing and genuine as the beard on his face and the wast of hair on the top of his head. Frank Jonassen, Ronald Bradbury, William Parsons, B. Furey and Edward Clisbee are members of the cast.

The production is excellent in every respect. So far, the serial carries out the promise of the Kalem Company to have each episode complete in itself.

"Peaches and Ponies."

The second comedy in which Ivy Close is featured is a distinct advance over the initial picture, a result in which the English actress is a prominent factor. "Peaches and Ponies" is concerned with attractive fillies of both the two- and the four-footed varieties. Miss Close plays the wife of a young chap who is forced by his employer to take a female buyer out to supper and "show her a good time." This legitimate business stroke gets the young fellow into a peck of trouble. The wife, not knowing the true state of affairs and learning of the supper party, is led on by a bungling detective to make it heated for hubby. Miss Close plays the wife with skill, and confirms the first impression of the excellence of her schooling and the pleasing qualities of her personality. Henry Murdock's burlesque impersonation of the detective skips nimbly along the path of broad caricature. Arthur Albertson, Frances Nemeyer and William McKey complete the cast.

Scene from "Peaches and Ponies" (Kalem).

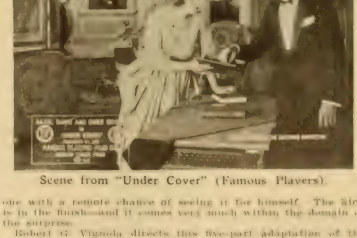
"Under Cover"

Famous Players Five-Part Adaptation of Megrue Story Results in a Production of Unusual Strength.

Reviewed by George Blaisdell.

HERE'S a corking play that makes a corking picture. "Under Cover," contains a big measure of suspense, a mystery that runs from the beginning to the end. Its action is fast and yet smooth, it hooks up without a jolt at any place. No one but a Killjoy would attempt to outline the story to any one with a remote chance of seeing it for himself. The kick is in the finish, and it comes very much within the domain of the surprise.

Robert G. Vignola directs this five-part adaptation of the strong drama by Rol Cooper Megrue. He has embellished the



Scene from "Under Cover" (Famous Players).

story by giving it a pictorial setting, a setting befitting the financial and social positions of the chief characters. There are scenes on ship and on shore—and the staging is always convincing. Then, too, there is a fine cast, the members of which well may have found unusual satisfaction in their roles. But the dominating notes are speed, smoothness and tension.

Owen Moore is Stephen Denby; and finely he plays the role. Very completely does he deceive the observer. Mr. Moore has a big part and he "goes to it." Hazel Dawn is Ethel Cartwright, the young woman who under duress becomes an agent of the United States Government. The player does not overlook the dramatic opportunities; of them she makes much. Frank Losee is Dan Taylor, customs official. William Courtleigh, Jr., is Monty Vaughn, the friend of Denby. And there are several others, all of whom contribute their share to the making of an exceptional picture.

Over all, however, is the story itself.

"The Lure of Alaska."

Scenic Pictures of the Alaskan Country Taken by Dr. Leonard S. Sugden.

Reviewed by W. Stephen Push.

THESE pictures are well chosen, well assembled, but the photography of many of the scenes is far below the standard which is now accepted as the minimum requirement of every motion picture intended for public exhibition.

At a private showing held at the Rialto theater, Dr. Sugden, who took these pictures, lectured on them. Dr. Sugden, who describes himself as an "Explorer, Scientist, Lecturer and late Surgeon of the Royal Northwest Mounted Police," is an entertaining talker with a firm grasp of his subject. He has spent seventeen years in Alaska, is of course thoroughly acquainted with the country and at once conveys the impression of a man who is qualified to talk on his subject. In the catalogue of scenes are pictures of the wonderful placid and majestic lakes of Alaska, the mountains, the glaciers, the great coal fields, a wonderful forest fire, etc. Not all of the pictures are purely scenic; we get glimpses of animal life, which are quite instructive and amusing. There are something like seven thousand feet of these pictures and they leave no part of Alaskan life and nature unexplored or unexplained. Dr. Sugden's lecture is the strongest part of the entertainment, which, as I pointed out in the beginning, suffers severely from poor photography.

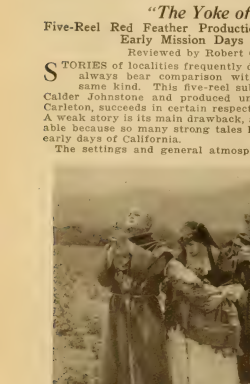
"The Yoke of Gold."

Five-Reel Red Feather Production Tells Quiet Story of Early Mission Days in California.

Reviewed by Robert C. McElravy.

STORIES of localities frequently depicted on the screen must always bear comparison with former offerings of the same kind. This five-reel subject, with the scenario by Calder Johnstone and produced under direction of Lloyd B. Carleton, succeeds in certain respects and falls short in others. A weak story is its main drawback, and this is the more noticeable because so many strong tales have been woven about the early days of California.

The settings and general atmosphere leave little to be de-



Scene from "The Yoke of Gold" (Universal).

sired. The hero, Jose, is induced to travel from San Gabriel to Santa Barbara in company with Luiz Lopez. The latter poses as a friend of the common people and it is their intention to steal from the wealthy Spanish aristocracy and return home to distribute their spoils among the less fortunate. They are welcomed at Santa Barbara by the Franciscan monks, who appear throughout the story. The hero falls in love with a beautiful girl, who gave him help on the desert, and gradually learns the true character of Lopez. He returns some money the latter has stolen and the regeneration of Lopez follows. There is a great deal of quiet beauty in this offering and a strong moral purpose in the story. But these things do not compensate for the slow action and lack of dramatic strength.

The cast is pleasing, and includes Dorothy Davenport, Alfred Allen, Emory Johnson, Richard Morris and Gretchen Lederer.

"The Daring of Diana"

Interesting Newspaper Drama Presented in Five-Part Blue Ribbon Feature.

Reviewed by Margaret I. MacDonald.

THE story of how Stange, the Paris agent of a New York newspaper, attempts to impersonate the owner of the paper, and of the manner in which circumstances and a quick wit place within the power of Diana Pearson, a reporter on this particular newspaper, the means of turning the situation against the villain and winning for herself love and position, is given a thrilling recital in the production in question, through the artistic efforts of Director Rankin Drew. Anita Stewart as Diana Pearson has invested the role with all that belongs by right of profession to the character of the alert newspaper woman, plus her own personal charm. The supporting cast is a fine one including Anders Randolph in the role of Stange, and Julia Swayne Gordon as his castaway mistress, who for the sake of her child follows him to America and speaks in exasperation of the latter's absence as being the plan by which he has schemed to gain possession of and sell his employer's paper.

Charles L. Gaskill has written the scenario from which the picture was made. The story is a consistent one and does its main issue on the fact that Jason Briscoe, owner of the New York Daily Argus, at the death of his wife in childbirth, flees the country, leaving his infant son, and also his business interests to the care of others. This makes perfectly feasible the scheme of Stange, who upon learning of the intention of Briscoe after years of absence to return to his own, devises a plan whereby he drugs Briscoe and places him in a cellar under the Argus building while he hurries away to America to possess himself of the Briscoe interests.

The picture has been well directed, and one of its most noticeable points of excellence has been given to every detail. The psychology of the production is also remarkably correct.

UNICORN BUSINESS GROWS.

The Unicorn offices now number twenty-five, and the business has grown in leaps and bounds. The executive offices, situated on the entire third floor of the Leavitt Building, 126-130 W. 46th St., are a busy hive.

General Manager Schlank is more than pleased at the weekly reports from his twenty-five branches. "I had been advised to wait until the fall to launch the program, to avoid the hot summer months. It is particularly gratifying to note that the southern points, where the hot weather usually affects business, are the material depots for keeping up with our more northern offices in the constant increase of business. When you realize that we are to-day serving practically one fourth of the exhibitors in the United States you will appreciate now the Unicorn Program has 'caught on.'

"Another thing that is out of the ordinary is the number of repeat dates we are playing. For example, here is a letter from John J. Wittman, president of the Exhibitors Association and manager of the Wilkins Amusement Co., on Southern Boulevard, New York:

"'You would oblige me greatly by letting me know the first open date you have on "The Rise of a Nation," as I would like to book it the second time. I showed that film at my Eldorado theater on July 4, and the numerous requests I have received from my patrons cause me to ask for an early repeat date.

"'I might say without fear of contradiction that Unicorn Service is unsurpassable, and has increased my business to a surprising degree. I assure you that in my long experience in the motion picture business I have never been so enthusiastic about any program.'

"Besides the excellent quality of the films—and we keep an adequate supply of fresh, clean prints in each office—we are specializing on service. Here's a letter from John Shirk, manager of the Pictureland Theater, Kokomo, Ind.:

"'I want to thank you for seeing that my shipments are always on time. Also want to tell you that the Unicorn Service has increased my business 50 per cent. No more features for me—and your Westerns will get money for any real live exhibitor. No one need be afraid of that program.'"

"FALL OF A NATION" AT OCEAN GROVE.

The Nation Film Corporation, F. E. Backer managing director, which purchased the New Jersey State rights of "The Fall of a Nation," has effected a neat coup on owners of rival films by booking the Dixon-Herbert spectacle into the Ocean Grove Auditorium on August 7 and 8. This will be the first presentation of any of the great current pictures in the Jersey shore resort section. The Auditorium at Ocean Grove has 11,000 sittings—the largest capacity of any public assembly in the world. It has been noted for big musical events as well as literary and religious gatherings, and the distinctive excellence of Victor Herbert's orchestral score to Thomas Dixon's play naturally caused the Auditorium officers to give the preference to "The Fall of a Nation."

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company

OTTO'S VACATION (Lubin), July 17.—Otto spends such a lively vacation that it is doubtful he will ever indulge in another one. He makes the mistake of leaving his wife at home, as a consequence, gets into all kinds of trouble. The scenario was written by V. L. Wormell and has a number of amusing complications. D. L. Don, Patsey De Forest, Eleanor Blanchard and George Clark are the laugh extractors.

THE SELIG-TRIBUNE, NO. 57, 1916 (Selig), July 17.—German submarine Deutschland reaches Baltimore; Cloak makers on strike, parade and hold meeting in Union Square, New York; Olga Doefuer wins swimming championship at San Francisco; Capt. Paul Koenig of the Deutschland; bodies of troopers killed in the Carrizal fight brought to El Paso; head-on collision of two locomotives, Tacoma, Wash.; body of Capt. Chas. T. Boyd at El Paso; world's largest recreation pier, Chicago; reunion of "Vets" at Santa Rosa, Cal.; National Guardsmen at El Paso.

THE MUSICAL BARBER (Vitagraph), July 17.—S. Rankin Drew has the leading part in this one-reel farce and does a clever bit of eccentric acting. The situations are of the comic supplement order. A Swiss mountain scenic is on the same reel.

THE GREAT DETECTIVE (Kalem), July 18.—As this is a Ham comedy it is easily guessed that the big fellow is the celebrated sleuth. He and Bud undertake to run down a giddy married man, and Ham assumes some marvelous disguises, by the aid of trick photography. An average good Ham comedy. Ellen Godsay and A. Edmondson have parts in the picture.

VERNON HOWE BAILEY'S SKETCH BOOK OF NEW ORLEANS (Essanay), July 19.—The many picturesque spots in New Orleans offer fine subjects for the clever pencil of Artist Bailey. His motion drawings are thoroughly artistic and present the different views of the city in a novel manner. A western scenic is on the same reel.

A WATERY WOOING (Kalem), July 19.—Although much of the action of this one-reel comedy takes place "by the sad sea waves," the billows are the only sad things in the picture. And even they brighten up perceptively when Rachel Teary appears on the beach in a bathing suit. The complications are humorous. Myrta Sterling, who, also, appears in a bathing suit, is a member of the cast. Victor Rottman and Gus Leonard take care of the male roles.

THE CONNECTING BATH (Vim Feature Comedy), July 19.—Harry C. Meyers and Rosemary Theby supply most of the acting in this one-reel comedy. They appear as an about-to-be-divorced couple who occupy rooms connected by a bath, and play hide-and-seek from one room to another until they discover that they haven't the slightest use for a divorce. Most of the stage business is clever, and the stars are easy and natural.

THE SELIG-TRIBUNE, NO. 58, 1916 (Selig), July 20.—U. S. submarine M-1 in speed trial off Provincetown, Mass.; statue of Peace now on east front of Capitol at Washington; wealthy naval recruits on U. S. S. Virginia, Charlestown, Mass.; prison camps at Frankfort-on-Main, Germany; summer colony enjoys sports at Falmouth Heights, Mass.; Elks Gala Day, Baltimore; new electrical roll-call device in Congress; nurse brings gas mask from France; Chicago society attend fair at Lake Forest, Ill.; American Derby run at Chicago.

AUNT BILL (Vim), July 20.—Plump and Runt are the stars of this one-reel comedy. It has a well-defined plot that has seen considerable service in the cause of dramatic art, mistaken identity being the foundation for the fun. Florence McLoughlin, Ray Godfrey, Bert Tracy and Billie Bletcher give Baby Hardy and Billy Ruge a helping hand with the acting.

A DOUBLE ELOPEMENT (Kalem), July 21.—The pair of runaway matches in this one-reel comedy are pitched by Miss Sis Hopkins. She attempts to help one elopement and prevent the other and gets both badly tangled. Henry Murdock assists Rose Melville in keeping the reel supplied with laughs.

IN HEATH'S PATHWAY (No. 89 of the "Hazards of Helen" Railroad Series) (Kalem), July 22.—S. A. Van Petten is the author of the scenario of this one-reel drama. The daughter of the railroad superintendent attempts to elope and is aided by the lady operator at Lone Point. The hazard undertaken by Helen Gibson is a real one and consists in walking on a plank placed between a handcar and a speeding train. The title does not overstate the risk taken by the actress.

AMERICANS AFTER ALL (Lubin), July 22. The humorous side of the present situation in world politics is treated in a fairly entertaining manner in this one-reel comedy, of which Frances M. Greene is the author. Members of a German band have married wives of different nationalities and lead anything but peaceful lives.

THE FUR COAT (Vitagraph), July 21.—In this one-reel comedy the hero is left a fur coat by his miserly old uncle, a fortune in bills having been concealed in the lining. The coat gets its new owner into all sorts of trouble, before he learns of its real value. Not a very original plot, but the complications are amusing. William Dangman is easy and active in the leading character, but some of the business that falls to his share is more extravagant than mirthful. George O'Donnell, Shirley Moore and Ralph Whiting belong to the cast. Edward J. Montague wrote the scenario and Frank Currier directed it.

General Film Company Specials

THE DUPE (Knickerbocker), July 14.—The clash of interests in this three-reel screen drama fulfills the rules of playwrighting, but the motif is rather unpleasant. A married couple, having agreed to disagree, become infatuated with a new affinity. The husband tries to make a dupe out of a young chap who has been obliged to accept a position as the man's chauffeur. The production has been carefully mounted and rehearsed. Frank Mayo, Virginia Norden, Neil Harden, Lillian West and Daniel Gilfether form a thoroughly satisfactory cast.

THE SECRET OF THE NIGHT (Essanay), July 15.—The story of this three-reel photoplay is not very plausible, but shows considerable ingenuity on the part of the author, John Martin, a detective, is struck by lightning and loses his memory. The way in which he is restored to his wife and daughter involves a series of interesting events. Lillian Drew, Sydney Ainsworth, John Lorenz, Gertrude Glover, John Cossar, Wm. Burke and Fred Malatesta constitute an excellent cast.

THE WATERS OF LIFE (Vitagraph), July 15.—The material employed by Mrs. Owen Bronson in constructing this three-reel photoplay has been used a great many times. It tells the story of a woman who leaves her husband and marries another man, only to find out later that she has made a terrible mistake. The picture is well put together and is consistently acted by Jack Mower, Constance Tourney, Mary Anderson, Corinne Griffith, Carl Von Schiller, and Otto Lederer. William Wolbert directed the drama.

THE PRIVATE BANKER (Selig), July 17.—T. Edward Hungerford has dug up considerable new material for this two-reel photoplay. The characters are all Italians, and the incidents of the story are convincing. Edith Johnson, Wheeler Oakman, Leo Pierson, Harry Lonsdale and Thomas Bates give a good account of the acting. Thomas Santschi directed the picture.

THE OTHER MAN (Essanay), July 18.—The everlasting triangle is the theme of this two-reel reissue of a photoplay written by Maibelle Heikes Justice. The story is fairly interesting, an aged butler preventing his mistress from disgracing herself and ruining the life of her child. Francis X. Bushman and Lillian Drew head the cast.

BY MAN'S LAW (Biograph), July 18.—A two-reel re-issue of a photoplay which dealt with White Slavers. The oil trust grinds down the family of an independent producer and the man's daughter is pursued by a band of slavers. The picture has a powerful and well constructed plot.

THE ROUGH NECK (Lubin), July 20.—A three-reel photoplay with scenes laid in the United States and a mythical South American Republic. One of Uncle Sam's warships and a landing party of Jackies take part in the action. A review of the picture was printed in the issue of July 29, page 806.

SYBYL'S SCENARIO (Knickerbocker), July 21.—Marie Empress is the featured player in this extremely melodramatic three-part picture, made by H. M. and E. D. Horkheimer. Criticism of the story is to some extent disarmed by an announcement that it was produced exactly as submitted by the writer of the scenario, a young woman who gave her imagination free rein. The plot contains the attempted seduction of a girl by a man who turns out to be her father, and the rescue of the child by her mother, a music hall entertainer. Settings are good and the acting is appropriately melodramatic.

Bluebird Photoplays, Inc.

LOVE'S LARIAT (Aug. 7.—A five-reel western comedy, featuring Harry Carey. The first couple of reels of this production are delightfully natural and filled with excellent western comedy. Unfortunately the comedy has a tendency to lag as the picture progresses. A full review will be found elsewhere in the magazine.

Fox Film Corporation

THE TORTURED HEART (Fox), July 10.—A five-reel story of the old fashioned type, mingling heart interest and melodrama in an entertaining manner. The time is in the '60s and the costumes are of that period. The scenes occur on a Southern plantation and are attractive throughout. There is no great novelty in the plot, but it is well-constructed and convincing. Virginia Pearson is featured in the leading role and is supported by Stuart Holmes and others. A good production of the type.

International Film Service Inc.

HEARST INTERNATIONAL NEWS PICTORIAL, No. 57, 1916 (July 18).—Troopers killed in Battle of Carrizal are buried in Arlington Cemetery, Wash.; Annual Cotton Carnival, Galveston, Texas; giant periscope used on Chicago Elevated Railroad; armored automobiles, El Paso; teaching girls to swim, New York; Annual Round-Up Day, San Jose, Cal.; electric roll-call in Congress; giant Zeppelin, Salonika, Greece; General Cipriano Castro detained at Ellis Island; Elks' Parade, Baltimore; new sea wall, Galveston, Texas; Thomas Mott Osborne returns as Warden of Sing Sing; sharks along the New Jersey coast.

HEARST INTERNATIONAL NEWS PICTORIAL, No. 58, 1916, (July 21).—Lewis machine gun tested by U. S. Marine Corps, Charlotte, N. C.; floods sweep the Atlantic coast; Capt. Paul Koenig, of the Deutschland, presented with silver cup; Battery A, of Mass. Field Artillery, at El Paso, Texas; Gwendolyn Heath Streeton wins 100 per cent. baby contest at Los Angeles, Cal.; N. Y. State Naval Militia leave Brooklyn and board U. S. warships; British submarines in action; fashions; T. E. Powers' cartoon, "On again; off again."

Metro Pictures Corporation.

THE QUITTER (Rolfe), July 10.—A western picture featuring Lionel Barrymore in a story written by Isola Forrester and directed by Charles Horan. The plot is not unusual, but it has been skilfully handled and many of the situations are either exciting or amusing. Marguerite Shirvin appears to advantage in support of Mr. Barrymore.

Mutual Film Corporation

IN THE LAND OF THE TORTILLA (Beauty), July 19.—An amusing farce comedy in which a moving picture camera man goes to Mexico. He gets into difficulties trying to film the execution of a Mexican prisoner of war, and is aided by the pretty daughter of the dictator. In his attempt to get away with his prize he is pursued by the Mexicans and rescued by United States soldiers.

MUTUAL WEEKLY, NO. 81 (July 19).—This issue includes some of the newest fashions in bonnets from Paris, France, Uncle Sam's newest super-submarine "Bonefish" in trial trip, the "Bonefish" and her crew at Baltimore, Reuben Brown and his rooster companion at Washington, D. C., and the opening of the Great Western Rodeo at San Jose, Cal., with a wedding on horseback.

JERRY'S STRATAGEM (Cub), July 21.—Jerry woos his girl with doggerel poetry, which her father gets hold of. They mix it from the beginning. Jerry studies archery and sends his missives by means of arrows. A characteristic nonsense number with a number of broad smiles in it.

REEL LIFE, NO. 12 (Gaumont), July 23.—Views of a great correspondence school in operation lead this. The subtitles do not specify very clearly what is being pictured, but this may be easily remedied. Instructive views of an anthracite coal mine in full operation follow, and the coal is shown moving from breakers to cars through various operations. The breeding of sea gulls off the Maine coast closes the reel.

A STUDIO SATIRE (Beauty), July 23.—A moderately entertaining comedy in which the director and author of a moving picture company are given "Dreamo Pills" by a couple of players who are anxious for a holiday. The film of dreams has to do with the vacation of the director, who believes himself transported to the house of a fascinating woman, with various unhappy results.

JEALOUSY A LA CARTE (Vogue), July 25.—A slapstick comedy much of the action of which takes place in a cafe. Considerable food slinging is included in the comedy when the waiter and the cook become rivals for the glances of a pretty girl.

GAMBLERS IN GREENBACKS (Beauty), July 26.—This comedy will be found fairly amusing. A politician's pretty daughter falls in love with an artist, who paints her picture as Liberty, and is kidnapped along with the picture, a cut of which is used on the spurious money manufactured by her father, after which the police take a hand and clear matters for the young couple.

SEE AMERICA FIRST NO. 46, "Crater Lake, Oregon" (Gaumont), July 26.—This number presents some exceptionally fine views of Crater Lake, Oregon, and vicinity. On the same reel with it is an animated cartoon by Harry Palmer, entitled "Old Pfool Pfancy at the Beach."

A GERM GEM (Beauty), July 30.—A moderately entertaining farce comedy number, featuring Orral Humphrey. The leading comedy role represents a faddist on germs. One day he meets a pretty girl to whose charm he falls, and thereafter his interest in germs fades away.

Mutual Film Corporation Specials

THE OSTRICH TIP (Centaur), July 22.—A two-reel number, featuring Wm. Clifford and Margaret Gibson. This has a large ostrich farm for its locale, and much of the process of preparing feathers for the market is included. The settings and views of the ostriches themselves insure the picture a wide interest. The story, while clearly made up to fit the surroundings, is entertaining. The young feather dyer, jealous of the old dyer's secret methods, furnishes the chief villainy. He is killed at the close of an ostrich stampede.

PASTURES GREEN (American), July 24.—One of the most interesting figures in this two-part drama is George Periolat in the role of an eccentric countryman, who believes himself to be an expert detective. The story revolves about how a young man in his folly of wine and Bohemian living promises to marry a dancer, and flees the town to be rid of her. The woman is found dead on the day on which he leaves town, and he is accused of the murder. The accusation is withdrawn when it is discovered that she died of heart failure. Various opportunities for comedy are taken advantage of. Vivian Rich plays the feminine lead, and is charming as a little country maid. Alfred Vosburgh appears in the male lead.

THE SECRET OF THE SUBMARINE NO. 10 (Mutual Special Feature), July 24.—In this chapter of the serial of the story of how Hook Barnacle helps Hope to land at the cabin where Cleo is imprisoned, after the cable of the trolley line has been cut, has been thrillingly told. In their attempt to get away they are attacked by Mahlin and Satsumo. The close of the chapter leaves Cleo and Hope in the quicksands, from which the next chapter will no doubt extricate them.

OUT OF THE RAINBOW (American), July 27.—A three-reel society drama, directed by Thomas Ricketts, with Edward Coxen, Leona Hutton, George Field and Lizette Thorne in the leads. This is an unusually attractive number, particularly in the social scenes, which have the correct atmosphere so difficult to attain. The story is also a good one. Leona Hutton does excellent work as the jealous girl who breaks the hero's engagement to another by a trick and marries him herself, only to pay a price for her deception later. The rainbow effect is pleasing. This makes a very enjoyable subject.

THAT GAL OF BURKE'S (Mustang), July 28.—A good ranch yarn, by Lawrence Payson. Frank Borzage directs the production and appears in it, supported by Anna Little, Jack Richardson, Dick La Reno and Queenie Rosson. This shows what pleasing personalities can do in infusing new life into a plot that has been done repeatedly. It is the old story of the boy from the East coming West to make a man of himself. The interest is held right through and the photography and settings are good. A fine offering of the type.

Paramount Pictures Corporation.

THE SELFISH WOMAN (Lasky), July 10.—Cleo Ridgley and Wallace Reid are co-starred in this five,part Lasky production. Their acting, especially that of Cleo Ridgley, go a long way toward redeeming a rather weak story. Wilfred Buckland deserves praise for the excellent settings in this feature. For an extended review see page 800, of the July 29th issue.

UNDER COVER (Famous Players), July 20.—An adaptation of the famous play by Roi Cooper Megrue. It is an unusually strong and interesting production, a review of which will be found in another column.

Pathe Exchange, Inc.

HOME, SWEET HOME (Pathe), July 17.—A Goldberg animated cartoon, in which mamma, a suffragette, leaves baby Sylvester in papa's care while she attends a meeting. papa accepts an invitation to play poker with some friends, and baby treats his head to a bottle of hair tonic which has startling results. Very amusing. On the same reel with "The Caterpillar."

THE CATERPILLAR (Pathe), July 17.—On the same reel with the above, this study of the caterpillar includes various varieties and is intensely interesting and instructive.

LUKE, CRYSTAL GAZER (Phunphilms), July 24.—An amusing farce comedy in which Luke happens into the house of a spiritualist and substitutes for a pretty girl, whose place is behind the curtain. Discovered by a pal, Luke is hauled out and from here on quick action characterizes the picture. This will be found extremely amusing.

Pathe Exchange Inc., Specials.

THE SHADOW OF HER PAST (Gold Rooster Play), July 17.—A five-part production, featuring Lina Cavalieri and Lucien Muratore. The picture, which has been directed by Lucien Muratore, was made in Italy, exhibits remarkably beautiful photography, and various meritorious attributes. As a moving picture drama, however, it will be found lacking in some of the main essentials. The production is too much given to exploiting the personal beauty of Cavalieri rather than developing the dramatic possibilities of the story. A full review appears on another page of the magazine.

THE UPPER TEN (Balboa), July 31.—Chapter 3 of "The Grip of Evil." John Burton, who suddenly finds himself the tenth Lord Castleton, learns something of high finance in this number, which is even more tragic than its predecessors. The death of the old watchman and injury of the girl are vividly shown. The striking of the girl by the train is pictured with intense realism. So far the hero seems to have run entirely into the tragedies of life. The opening numbers, unrelieved by humor or love interest, make pretty strong screen diet.

Triangle Film Corporation.

MARRIAGE OF MOLLY-O (Fine-Arts), Aug. 6.—A story of Irish life and character with a deadening interpolation. Mae Marsh in the title role.

HIS WILD OATS (Keystone), June 25.—One of the dullest of the Keystone farce comedies, lacking the qualities that made them famous.

HONOR THY NAME (Ince), Aug. 6.—A strong story of Virginia family honor, saved by the desperate measures of a weakling boy's resolute father, characterized by fine interpretations of Frank Keenan and Louise Glaum and exquisite taste in treatment.

Universal Film Manufacturing Company

ANIMATED WEEKLY NO. 29 (Universal), July 19.—Scenes on the Mexican border, the funeral of Capt. Boyd, welcome of Warden Osborne on his return to Sing Sing, and views of man-eating sharks are included in this instructive number.

SPRING FEVER (L-KO), July 23.—A nonsense number, featuring Billy Armstrong, Louise Orth, Gertrude Selby and others. Park flirtations, a burlesque duel and acrobatics of various sorts are the main incidents. The humor is only fair.

ON THE HIGH SEAS (Imp), July 30.—An episode of the European war, by Harry Dittmar, featuring Wm. Garwood and Paul Panzer. The officers are at odds over a love affair. One is declared a traitor and is about to be shot, when the young wife obtains a reprieve. This is obscure in certain scenes, but the story without a certain dramatic strength. It could have been made more affective.

CAUGHT WITH THE GOODS (Nestor), July 31.—A comedy number, by Ben Cohn, featuring Eddie Lyons, Lee Moran and Marcia Moore. Potts, the detective, does some good burlesque work. The manner in which the brewers are ended up is very funny. A good number.

A SOCIETY SHERLOCK (Victor), Aug. 1.—A light comedy number, in which Wm. Garwood plays Freddy Van Peyster, a would-be detective at a house party. He breaks the jar containing the missing necklace and saves the situation; also gets the girl. This is attractive and pleasing.

THE LUCKY GOLD PIECE (Imp), Aug. 2.—Ben Wilson and Edna Hunter appear in this comedy-drama. The story centers around a gold coin, given to a boy by a little girl at a party. He builds a fortune with it, and afterward, when he meets the girl, has the coin melted into a wedding ring. This is quite clever in plot and makes an attractive subject of the lighter sort.

REDWOOD LAND (Big U), Aug. 3.—A story of the redwood forests, by Ben Cohn. Two men are rivals for the girl's hand. She marries one and the other starts in to settle matters. At the end all results happily. The glimpses of the giant redwoods give the picture a good scenic background; the setting is in fact the strongest feature.

MY LADY'S MILLIONS (Lasemmle), Aug. 3.—A two-reel number, by J. C. Brownell, featuring Hobart Henley and Catherine Colbert, both of whom do very pleasing work. The story is splendidly presented and the plot, while not strikingly new, works out with unusual convincingness. The scene in Central Park, where the girl reads the letter and slips a bill into the hero's pocket, makes a strong appeal. An unusually pleasing love-story.

A DAUGHTER OF THE NIGHT (Imp), Aug. 4.—This number, written and produced by Francis Powers, features Agnes Vernon and T. D. Crittenden. It pictures a little too much of the seamy side of life to be really pleasant, though the ending is a happy one. It is a number of about average strength.

TILLIE, OR THE LITTLE SWEDE (Big U), Aug. 5.—A good story by Wm. V. Mong, featuring the author, Cleo Madison and others. Tillie, the Swedish girl just over, falls a victim of a thieving windmill agent, but later gets her money back and he gets a good beating. The scene in the wagon is unique and the number very entertaining as a whole.

KATE'S AFFINITIES (Joker), Aug. 5.—A clever character comedy, featuring Gale Henry as a maiden lady in search of a husband. Wm. Franey and Chas. Conklin play the rivals in good comic style. They turn out to be brothers and each abandons the lady in favor of the other, leaving her sadly bereft of any lover at all.

Universal Film Mfg.Company Specials

A SPLASH OF LOCAL COLOR (Gold Seal), July 26.—A pleasing two-reel number by Clifford Howard, featuring Mary Miller as a young authoress, who has been advised by an editor to get more local color into her work. She loses all means of support, is arrested on the street and taken to the night court. She meets there a stranger who believes in her innocence and marries her. Later he professes to be a burglar, but turns out to be the editor who had rejected her story. This contains a good flash of originality and is not so obvious as the average story. There are some absurdities in the handling, such as the manner in which the husband recovering from his serious wound without medical attention, but there is a commendable freshness about the plot.

FROM BROADWAY TO A THRONE (Red Feather), July 31.—A five-reel number, written and produced by Wm. Bowman, featuring Carter De Haven, Duke Worne, Malcolm Blevins and Yona Landowski. The hero is a prize fighter, who is knocked out in the second round. He dreams that he is smuggled to a European province and accepted as a prince. The fight settings are realistic and well staged. The foreign scenes contain considerable humor and color. The first three reels lead off rather slowly and the surprise when the hero awakens from his dream is just a trifle disappointing. The number is of fair strength.

PEG O' THE RING, No. 11 (Universal Special), July 31.—In this number Lund, Sr., dies after his wife has admonished him against Peg overhears the conspirators and learns something of her history. The clown comedy during the circus performance is the best feature of the installment. In the last reel Peg has another escape and operates a panic in the circus. A fairly good number.

THE STATE'S WITNESS (Gold Seal), Aug. 1.—A strong three-reel subject, written by Walter Woods and produced by Henry McRae. L. C. Shumway, Marie Walcamp and Lee Hill play the leads. This depicts the experiences of a young northerner in the South. He quarrels with a cruel plantation owner. The latter is shot and killed by a negro he had beaten. The northerner is suspected of the crime and sentenced to prison. The midnight dash of the masked men, in automobiles, is the sensational feature. In this respect the incidents might have been based on the celebrated Frank case. At the last moment the hero is found innocent and the lynching averted. This is full of suspense and a successful offering of the type.

WHERE IS MY HUSBAND? (L-KO), Aug. 2.—A laughable two-reel comedy, featuring Dan Russell as a married man with a penchant for getting into flirtations. One or two scenes verge on the risque, but taken as a whole the production is filled with a good, healthy sort of humor and much of it is irresistibly funny. The fall from one room to another, the bomb-throwing and chase scenes are all well done. A first class comedy number.

WHEN THE MINSTRELS CAME TO TOWN (Victor), Aug. 4.—A two-reel juvenile, featuring Baby Early and many other children. They attend a minstrel show and afterward give a black-face performance of their own in the barn. They borrow the baby and leave the imprint of black hands on the bed. This creates some amusing excitement on the part of the parents. A fine number for the kiddies.

UNDER THE LION'S PAW (Bison), Aug. 5.—A two-reel number, introducing many wild animals. The cast includes Rex de Roselli, Colin Chase, Golda Colwell, and others. The animal importer, whose health is impaired, sells all his beasts but one lion. He releases the lion on the night his daughter plans to elope with the discharged superintendent. The life of the younger daughter becomes imperiled and the hero and girl save her. The plot is somewhat conventional, but contains some excitement and is fairly strong as a whole.

THE CAPTAIN OF THE TYPHOON (Big U), Aug. 6. A two-reel number, by H. Dittmar, featuring King Baggot as captain of a schooner. A homeless woman wanders onto his boat and he gives her a home for a week. In the meantime he tells the story of his unhappy love affair, in which a card cheat made away with his girl. It develops that the woman had also suffered at his hands. The first part of this picture is very well worked out, creating a good sea story atmosphere. The close, where the captain throws the card cheat overboard and the woman follows of her own accord, will disappoint those who like a happy ending. A good example of the tragic type.

V-L-S-E, Inc.

SELIG ATHLETIC FEATURE NO. 3 (July 10).—This number of the series includes exhibition billiard playing by Chas. Morin and August Kickhofer, the intercholastic athletic meet at Stagg field, Chicago, Francisco Varri and Oscar Egg competing on indoor bicycle trainers, and a wrestling contest between Stanislaus Zybszko and Marion Plestina.

THE DARING OF DIANA (Vitagraph), July 24.—An unusually interesting five-part newspaper drama, written by Chas. L. Gaskell and directed by S. Rankin Drew. Anita Stewart is the star and the supporting cast includes Julia Swayne Gordon, Anders Randolf, Donald McBride, Lou Johnston, Chas. Wellesley, and other capable Vitagraph players.

World-Equitable.

PAYING THE PRICE (Paragon), July 24.—A well-made and an interesting dramatic picture with Gail Kane in the leading role. She is finely supported. The picture is reviewed at length on page 500 of July 29 issue.

GAUMONT TO RELEASE SOME FRENCH FILM.

Owing to the Gaumont policy of never announcing any film which comes from Europe until it is actually in this country because of the uncertainties of the war zone several announcements which have given rise to interesting rumors in the trade are being withheld for the time being. It is known however, that some big features from the Societe des Etablissements Gaumont are either about to be released or else already on the water. These are to be released by Mutual service. They supplement the present Gaumont releases through Mutual.

From the French Gaumont Company will become most wonderful productions as "The Fall of Constantinople" and the stirring "Fantomas" series. It is understood that Mutual will soon distribute some of the most successful of the French photo-dramas, selection having been made of those best suited for the American market. The advantage to the exhibitor of releasing film of this nature is readily understood. The exhibitor is offered nothing untried, nothing that has failed but only photo-dramas which are recognized successes.

Manufacturers' Advance Notes

"AN ANGELIC ATTITUDE" (Selig).

"An Angelic Attitude" is another of the Selig series of Western comedies featuring Tom Mix, the daring cowboy star. Tom Mix produced this comedy, which was written by Edwin Ray Coffin, and which carries a logical plot and a series of merry-making climaxes.

When Grace Williams arrives in the west to sketch some real western scenery, Uncle Daniel Miller, well along in years,

Scene from "An Angelic Attitude" (Selig).

falls in love with the pretty girl. When he discovers that Grace is spooning with his son, Tom, he interferes; in fact, the love making is constantly interrupted by the interference of father. Grace wishes to paint a picture and she induces Daniel Miller to pose as an angel hanging from a rope, which is tied to the limb of a tree. When father is thus made secure, Tom and Grace escape to seek a minister.

"An Angelic Attitude" is enlivened by some daring horsemanship such as only Tom Mix can perform, and will be released Saturday, Aug. 5th.

"IN LUNY LAND" (Paramount).

The story of "In Luny Land" tells of Fanciful Fiddlesticks, a little boy very fond of fairy tales. To satisfy his desire, his uncle Wisdom takes him to the woods where really and truly fairy folks live.

On the way to their destination they drop in at a soda fountain, where Fanciful and his dog have an ice cream soda, while uncle takes a nut sundae, which seems to go to his head.

In the woods, uncle begins to read about a little fairy princess whose castle has its entrance in a big hole in one of the trees not far distant from where they are. Fanciful fancies that he recognizes the tree, and a moment later one of the fairy's workmen comes trudging along with a basket of wood on his back, followed by one with flowers.

Fanciful decides to take a peep down the hole, and when he does he sees nothing. Thinking that he might be able to stir things up, he takes a cobble stone and throws it in. He tries to get away, but a policeman grabs him.

The cop is very friendly with him and tells him not to be afraid; that the fairies like good boys, and if he stands by, he might see the fairy folk pass, as the Princess has just summoned her musicians and dancers. The scenes following are beautiful ones. Fanciful has the time of his life, only to be awakened by Uncle Wisdom, to learn that his trip to Luny Land was all a dream.

DOLORES CASSINELLI IN RACING PLAY.

With twenty thousand frenzied racing fans as the colorful background, the big scene in the revival of the great American Derby at Hawthorne recently, was played by Dodge, winner of the racing classic, and Miss Dolores Cassinelli, star of the Emerald Motion Picture Company.

Under the direction of Frederick J. Ireland the player appeared at the Derby in the garb of a gypsy princess to film her big scene in "A Song of Romany," a forthcoming feature release of the Emerald. As the great race horse was piloted to the judges' stand by Jockey Murphy, Director Ireland gave the word and "Darling Dolores" broke through the crowd surrounding Dodge. With cameras grinding busily, Miss Cassinelli, a vivid splotch of color against the satin coat of thoroughbred, petted and caressed the Derby winner oblivious to the frowning disapproval of the judges and her own shattering of racing traditions.

The floral horseshoe emblematic of Dodge's victory was placed across his shoulders by Miss Cassinelli and the scene brought to a climax with her arms around his neck, while the grandstand rocked with the cheers of the turf fans. Meantime Dodge seemed to enjoy his entrance to film stardom.

RED FEATHER RELEASE DATES SET.

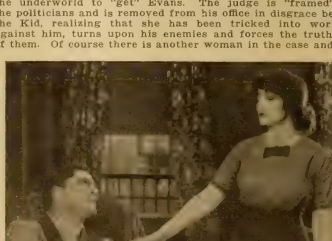
Universal has scheduled for release as a Red Feather for the week of August 21 the Conway picture, "The Beckoning Trail," with Warren Kerrigan, and "The Woman Desired," a Red Feather, which will be released on August 28.

MARIE DORO STAR OF "COMMON GROUND."

The magic waving of the needle which converts one large hat into twelve distinctly different creations under the deft hand of Marie Doro is one of the interesting phases of "Common Ground," a Jesse L. Lasky photoplay made under the direction of William C. De Mille and released on the Paramount Program, July 27.

Of course there is a romance and it is a real, thrilling sort of a love tale in which this daughter of the slums fearlessly comes to the aid of the man she loves when he is beset by political enemies. He is a judge and the crooked politicians try to get control of him because he is too honest to suit their purposes. "The Kid," as Miss Doro is known, has seen enough of local politics in the slums, where she was raised, to know that there is no limit to the things that men will do to gain their own ends. So she puts her active brain against that of the politicians and battles them to the last ditch.

The judge has made the fatal mistake of attacking the leaders of the vice ring and the word is passed to the denizens of the underworld to "get" Evans. The judge is "framed" by the politicians and is removed from his office in disgrace before the Kid, realizing that she has been tricked into working against him, turns upon his enemies and forces the truth out of them. Of course there is another woman in the case and she



Scene from "Common Ground" (Lasky).

is the stumbling block over which the Kid nearly comes to grief, but down in her hard little heart there is a real soft spot—which the judge unwittingly touches.

"Common Ground" is a gripping story written especially for Miss Doro by Marion Fairfax and contains several wonderful character studies in addition to the stirring story and the absorbing political and slum setting. The cast is a strong one even for a Lasky production, including as it does, Thomas Meighan, Theodore Roberts, Mary Mersch, Horace B. Carpenter and Veda McEvers.

"THE WAR BRIDE OF PLUMVILLE" (Essanay).

A satire on how every manufacturer in the country hoped to leap to fortune on war orders furnishes the vein for this three-act Essanay comedy. Effects above the usual in comedy have been obtained and the setting of a real foundry adds considerably to the backgrounds. "The War Bride of Plumville" forms three reels of smooth-running humor, free of slapsticks and resting on the satire of its situations for its laughs. Nell Craig appears as the village queen and daughter of the manufacturer who aspires to be a war bride. Ernest

Scene from "The War Bride of Plumville" (Essanay).

Maupain in the title role is seen in something different than the heavy dramatic parts he usually portrays. Harry Dunkinson, always good in Essanay comedy parts, plays one of the swindlers who nearly gets away with the old man's money. The rest of the cast, a strong one, is made up of persons seen often in Essanay plays. The piece is well acted, well directed and is a comedy decidedly above average. It has been constructed with unusual care and will furnish neat entertainment for any group of spectators.

"FARMER AL FALFA'S EGG-CITEMENT" (Paramount).

When you were a boy back on the old farm, did you ever have to go out early in the morning and hunt for eggs? If you did, there is a great deal of pleasure in store for you in the next Paramount-Bray release, which is from the pen of Paul Terry. If you didn't, there is a chance for you to see what you missed.

Farmer Al Falfa's Egg-citement is a story about a wayward duck who breaks all records for laying eggs where they are not wanted. Al Falfa posts a notice commanding his fowl to stop laying promiscuously about the farm and confine the efforts to the nests, but the duck has ideas of her own, and just for spite, lays one on the ground before Al Falfa's very eyes; then she flies to the tree-top and as the farmer approaches, she drops another on the old gent's head and makes her exit before Al Falfa can get hold of her.

The old man after a weary chase falls asleep, and the little outlaw lays a few more eggs in his beard. Upon his awakening he finds the mess, and begins questioning the feathered tribe as to who committed the crime, but they all plead innocence.

To settle the question, he smashes one of the eggs to see what it contains, and to the astonishment of all, a little cow comes popping out, causing great fright and compelling all to take to the tall timbers.

"THE MARRIAGE OF MOLLY-O" (Triangle).

Mae Marsh is seen in another delightful character role in "The Marriage of Molly-O," an exceedingly picturesque, finely-acted Irish story released on the Triangle program. Quite apart from the characterizations given by Miss Marsh and by Robert Harron, who is seen as her leading male support, this Triangle feature is notable for the infinite care that has been taken in presenting the story in typical and realistic Irish settings. The story itself details a pretty love affair of the little colleen who is confronted with her mother after the death of her husband and father with nothing to stand between them and the direst poverty but a pig and a cow.

Miss Marsh plays throughout the entire picture with a keen appreciation of the character, and Robert Harron makes a capital young Irishman. The picture is particularly well photographed and the fantastic scenes which depict the visit of the fairies to the little colleen are not only unusual but decidedly realistic. "The Marriage of Molly-O" promises to be an exceptionally popular summer feature and establishes more firmly than ever Mae Marsh's position as a star in the film world.

GOOD MATERIAL IN "REEL LIFE."

The quest for the unusual of a magazine nature is being successfully maintained by the Gaumont company in its successive issues of "Reel Life," the Mutual Magazine in Film. July 30 will bring to the screen the thirteenth number of this single reel release. The greater part of the reel is devoted to gold mining in Georgia. Although it is not generally known, this southern state has been a consistent producer of gold since the days of the revolution. While in amount no great sum has ever been mined in any one year, yet until the discovery of gold in California in 1848 it was the only source of supply worthy of mention within the confines of the United States. The mines are located in the northern part of the state. The great statesman, John C. Calhoun, was at one time a mine owner.

On the same reel are pictures of fishing on the Jersey coast. As the sharks are now plentiful, spectators will be interested in a battle which resulted in the capture of a baby shark. A drum fish weighing 40 pounds is also landed in front of the camera. There are entertaining camping scenes. The reel is completed by views of "Four Fingered Joe," a celebrated southern negro, who is without a peer in the art of making palmetto leaf fans.

IVAN PREPARING SECOND ALL-STAR PRODUCTION.

Having completed "The Faded Flower," the first Ivan production to be made under that company's new policy of all-star cast productions, Director Ivan Abramson is now busily engaged putting a photodrama to follow this. The story of the new play will deal with a sociological subject as is Mr. Abramson's wont, and will point out some evil in every day life and its remedy. Immediately the scenario is completed, an all-star cast will be selected to enact the various parts required by the drama.

Preliminary scene plots having been already made, elaborate settings are being constructed in the Ivan studio so that immediately the scenario is finished and the cast chosen there will be no delay in the actual filming of the picture. Work on this feature is expected to begin about the 28th of July, and it will be finished in time to be released as the regular Ivan feature for September through the Ivan exchanges.

"THE MADONNA OF THE NIGHT" (American).

Strange adventures which befell a convent girl, who suddenly finds herself alone in a desert and later in a mining town, is the interesting story on which "The Madonna of the Night," a three-part American-Mutual drama for release August 3, is founded.

Nita Davis, a favorite of Mutual release, who in recent months has become exceptionally popular for her work in strong Western roles, appears in the part of "Mary Martin," the convent girl. E. Forrest Taylor appears in Miss Davis' chief support, heading a company of unusually clever players especially recruited for the filming of this production.

"The Madonna of the Night" is founded on a story written by Constance Crawley, long a star of American-Mutual feature releases, and Larry Peyton, who frequently appears in Mustang-Mutual releases. It was placed in scenario form by Karl Coolidge and screened by William Bertram.

The story concerns "Mary Martin," a convent girl return-

Scene from "The Madonna of the Night" (Mutual).

ing to school after her summer holidays. Sitting on the steps of the observation car, she loses her slipper and leaps from the train to recover it. The train, however, speeds on, leaving her alone in the desert. Seeking shelter, she stumbles into a cabin where a band of drunken miners are celebrating Christmas eve. She is saved by "Philip Dean," a rich man's son exiled to the west and later marries him, after a series of strange adventures.

"THE RETURN OF EVE" (Essanay).

Playing one whole reel of consecutive scenes in one setting was the unusual stunt accomplished in "The Return of Eve," featuring Edna Mayo. The action of the whole fourth reel of the play transpires in a ball room. Naturally, a setting with such a bearing on the picture was necessarily a magnificent structure. It required more than two week to build and filled an entire studio at the Essanay plant. More than 300

Scene from "The Return of Eve" (Essanay).

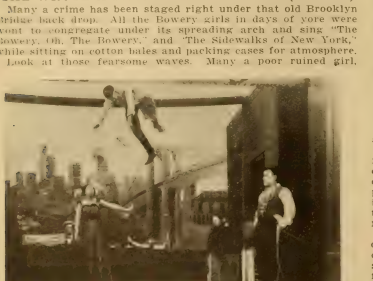
persons—or the largest number ever used by Essanay in such a scene—appear amid this setting.

This five-act feature will soon be completed. President George K. Spoor of Essanay will offer it as one of the most artistic productions of the year, as no pains have been spared in obtaining the most beautiful settings and photography possible.

The story is decidedly clever and makes an ideal film play. The dainty beauty and simplicity of its woodland scenes lend a charm to the play aside from the acting. Most of these were taken in the dells of the Wisconsin River, one of the beauty spots of America. Eugene O'Brien appears in the principal supporting part to Miss Mayo.

"SHE WROTE A PLAY AND PLAYED IT" (Universal).

Many a crime has been staged right under that old Brooklyn Bridge back drop. All the Bowery girls in days of yore were wont to congregate under its spreading arch and sing "The Bowery, Oh, The Bowery," and "The Sidewalks of New York," while sitting on cotton bales and packing cases for atmosphere. Look at those fearsome waves. Many a poor ruined girl,



Scene from "She Wrote a Play and Played It" (Universal).

many a dipsomaniac has cast himself into their cruel, green depths. That girl with the melancholy cast of features sitting on the packing case at R. U. E. is about to be thrown in by the villain. 'Tis a sad life at best. See, they have coiled a three inch hauser about her neck preparatory to the dastardly deed. Oh, that their foul intentions be foiled!

Even the scene shifters and stage hands take an interest in the stirring scene. See how they gather at advantageous spots to overhear the pronouncements of the heroine. By the way, that girl standing there on the dock in the evening gown is not a real society girl. She is Gale Henry, an actress, who works out at Universal City. In the Universal-Joker moving picture play, "She Wrote A Play and Played It," she takes the part of Miss Scribbles, a country girl who thinks she has a future as a playwright. She is seen appearing in her own play.

Gale co-stars in the picture, which will be released on August 12, with William Franey. They are supported by Milburn Moranti, Charles Conklin and Lillian Peacock. Allen Curtis produced "She Wrote a Play and Played It" from the scenario by Ben Cohen. Miss Scribbles' play, paradoxically speaking, is "so rotten that that it's good."

RIFKIN LIKES UNITY SERIAL.

Herman Rifkin of Boston, Mass., President of the Eastern Feature Film Corporation, who have purchased the rights for New England of the Unity Sales Corporation's sixteen episode serial, "The Yellow Menace" was in New York the past week and saw the concluding episodes of the serial.

"It is a great serial," said Mr. Rifkin, "and it will undoubtedly make a wonderful impression on both exhibitors and the public. The tremendous power of the theme must interest every man, woman and child, and appeal strongly to their patriotism. I congratulate the Unity Sales Corporation and my company upon being able to offer exhibitors so wonderful a picture, with every episode entirely finished so long in advance of the showing of the film."

"LITTLE EVE EDGARTON"—(Bluebird).

The Bluebird release for August 21 is based upon a serial story by Eleanor H. Abbott, that appeared, with great attendant interest, in Everybody's Magazine. The film retains the title of the serial, "Little Eve Edgarton," the name-role being assumed by Ella Hall, with Herbert Rawlinson especially engaged as her leading man.

Robert Z. Leonard prepared the scenario and directed the production. There is a guarantee of beautiful photography, for R. E. Irish performed the cinematography, the beauties of

Scene from "Little Eve Edgarton" (Bluebird).

"The Crippled Hand" and "The Love Girl," earlier Bluebirds, attesting the skill of this expert cameraman.

Most of the locations were found at Coronado Beach, the fashionable California resort, and in the mountains of Southern California some particularly striking natural reflections of ruggedness have been secured. Particularly effective is the photography of a fierce storm on the top of a mountain, showing the heavy clouds of the impending deluge, the fierce winds that snap twigs from tree branches and bend boughs low in the fury of the storm.

Vivid flashes of lightning sear the black clouds, the winds come heralded by banks of dust and flying leaves, and then the cloudbursts deluge man and beast, driving horses in mad stampede down the mountain side, while the human beings find shelter in crevices of rocks, under giant trees or in caves formed in the mountains.

Coronado's famous hotel was used for many interior and exterior views—the broad verandas, massive parlor and rotund architecture and the beautiful grounds surrounding the hotels forming ideal settings for a story without a villain, without a murder or crime of any sort—but with an appeal to the heart, through the preliminary openings of bright comedy to be clenched with a gripping love incident of unusual sweetness.

EXCLUSIVE FEATURES APPRECIATED.

Letters of appreciation are coming in very fast to Moe Streimer, of Exclusive Features, Inc., from most of the Brooklyn exhibitors, expressing their appreciation of the fact that they are being treated fairly during the panic caused to the theaters on account of the infantile paralysis. The exhibitors are getting 50 per cent. discount, during the time that the order not admitting children under 16 years of age to moving picture theaters is in force.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Helping the Exhibitor.

SIX or seven years ago, when there was nothing by the Patents Company and Carl Laemmle on the making end, there was a rule of the Patents Company that nothing should be given the exhibitor other than his film and the bill for the same. Later he was permitted to buy lithographs that cost more than the fifteen cents a sheet that he paid, but even that was nothing compared to the help given and the help that manufacturers seek to give, and yet so little of real value is done by the heads. The exchanges are alive to their opportunities and to their responsibilities. They give the individual manager more help on one picture than he used to receive in the course of a year, and, being close to the ground, they give real help.

Take for example the form letter sent out by the Kansas City V-L-S-E. This is a four-page typewritten letter, the first of which was prepared for "The Battle Cry of Peace," by L. J. Scott, of that exchange. He does not use the extravagant adjectives of the company press agent. He tells plainly and simply what the film is. He gives the exhibitor the data that he can either copy or use as the basis for elaboration. It tells how to handle the preliminary work, both as to press work and direct solicitation, how to do the newspaper advertising, gives hints on novelty work and even how to do the post-press work. The same scheme, Mr. Scott writes, will be used for other extra releases. The Seattle V-L-S-E not only reaches the exhibitors, but Tom North is straining his wrist trying to whip the newspapers in his territory into line. The same holds good with other offices of this concern, with Metro, with Paramount, with Triangle and others, and yet none of these exchange organizations do really practical work from the home office. The home office turns out stuff to please the boss and the chief press man because they know no better. They do not seem to make any intelligent effort to give the patron (the Exhibitor) what he wants. They sell him heralds and go to some expense to get them up. They look pretty, but they are impractical. There is no room for other than the exhibitor's card, no space for the showing of other films. They put out ready-set advertising, but this must all be used as cast. It cannot be added to or taken from without making a poor job. It is seldom that the description of the film gives the exhibitor what he wants to use. There may be a running story, but there is no adequate description. He must turn to the exchange for this. He is told his coming release is the most thrilling and gripping story ever made, but he is not told what it is that makes the stuff gripping or thrilling and he cannot tell his patrons what it means. Outside of this paper and the exchanges, the exhibitor knows no more about the subject of his books than the patron he is trying to coax into his house. The Universal does put out some good plan books for their serials, but there is no concerted effort made anywhere to tell the exhibitor the things he wants to know. He must turn to the columns of this paper or to the exchange. The men hired to do this particular work fall short, far short, of giving what is wanted. If all exhibitors would make a concerted kick to the home office, in the course of time some of the letters would come to the head of the concern instead of being referred to the press department, and much good would result therefrom. Mr. Scott's four-page letter is worth more to the exhibitor in real information than all the stuff that comes from the home office. The only help the home office gives is generally in the shape of stuff that helps to advertise the brand and make it impossible for the exhibitor to switch services. This is a good idea for the manufacturer, but it is rather trying to the exhibitor to be asked to pay a profit-showing price on something that benefits him only indirectly.

A Convertible House.

W. H. Warneford, of the Gem, Lawrenceburg, Ind., writes that his house has a roof so arranged that he can raise it in five minutes and convert it into a virtual airdome. It was thirty years ago that Pat Harris fixed the roof of the old Bijou theater in Washington so that it might be slid back in warm weather, and yet few photoplay theaters are provided with a movable roof, though the Mozart, in Chicago, has such a device. They are very handy and a boon in warm weather. Mr. Warneford sends in his program for criticism, but there is not much to criticise. He follows the Kellette style of arrangement, but the program itself is not properly enclosed. If Mr. Warneford will have the program boxed with three or six point rule he will be pleased with the greater prominence the program will receive. He has evidently followed the model in Picture Theater Advertising, but here he uses so many trade advertisements that the program does not stand out. He will be necessary to make it prominent with rule. The typographical display is not good, but in justice to the printer, it should be said that the advertising spaces are so narrow that a good display is almost impossible. Each space is an inch and three-quarters and much of the display type must be the always ugly condensed stuff. The program is well printed, however, on good stock, with dated days and all the other good points. With the change mentioned Mr. Warneford will do well to let the present arrangement stand until he is ready to add four more pages and run some house and film chat. With all that advertising he should be able to do this presently, when he has shown his advertisers that the program will bring results. He can double the price and the space and make it eight or twelve pages.

An Optimist.

At this writing it would seem that George Editor Carpenter is an optimist, for he is talking about what to do for hot weather and at the moment it doesn't look as though there would be any hot weather this side of the grave, no matter what the changes may be in the other land. But he makes one capital suggestion that does not apply solely to hot weather when he says:

Take a day off and sit on the back porch at home and play you were a motion picture enthusiast. While so engaged figure out just what appeals to you most. Then take the wife to your own show that evening and look at it through the eye of a patron. Forget for once that you are the boss and look at your show, the house, its appointments and the crew on the floor through the eye of the public.

Then when you are the boss again just bear this in mind: Your greatest expense is your empty seats. Figure out the best way to fill them and keep them filled.

In another story he gives out this other chunk of wisdom:

Don't spend more money in giving what some exhibitors call "a better show," which being interpreted by them means additional reels. If you increase the length of your show you run great risk in tiring your customers, for, as we have remarked before, motion pictures are designed for amusement not hard labor.

Give your clientele quality, not quantity, and if you give them a high class show and still play to empty seats spend your money in advertising and in more fun.

This may sound like rank heresy for a film exchange to advocate such a policy because we are here to rent film, nevertheless, we insist that a seven-reel show is long enough for anybody, so spend more money in advertising in the newspapers, on the bill boards and through the mails.

He is there to rent reels, but he knows that there is no use trying to rent reels to a bankrupt, and he knows that the ten and twelve-reel man is just around the corner from the bankruptcy court, so he talks fewer reels in order to be able to rent those seven.

Also he seems to be getting letters from Jack Nash. We wonder how he does it.

Now a Time Table.

Walter H. Brooks, of the Auditorium, Coatesville, Pa., has evolved a time table form. His middle page is set as a whole with two wide panels for the program and a narrow column for talk. In the latter he now runs in full face this announcement:

TIME TABLE

Afternoons	
2:00	Short Subjects
2:45	The Feature
Evenings	
7:00	Short Subjects
7:30	The Feature
8:45	Short Subjects
9:15	The Feature
Saturday	
6:30	2-part Comedy
7:00	Pathe News
7:15	The Feature
8:30	2-part Comedy
9:00	Pathe News
9:15	The Feature

We try to follow this schedule. Subject to change.

This seems to work very nicely, better than Stanley Mastbaum's at whose suggestion the time table was set in. We like best the time table figured daily for the particular reel shown but for a general table this does well.

Why Not?

A western exhibitor writes complaining that while he would be glad to use the ready-made cut and that advertisements supplied by the producing companies most of them are planned to give but little room for his own announcement. "I use ——— each week along with three other reels," he writes. "If I use the cuts supplied by the ——— company, I am not able to announce the cast of the program in the brief box allowed for the house name. I want to use these cuts, in fact I need them, but to work them into my space I have to cut my advertisement in two. We have frequently commented upon

The use of part ready-made cut and part type in combination, but we are willing to suggest a remedy, as well as two remedies, in fact. These cuts should be made in two sections, top and bottom, the top portion carrying the announcement of the subject and the lower portion serving as little more than a tail piece, mortised for house name. These cuts should start to run down the sides with the top or bottom rule and taper off as they should be so framed that standard brass rule can be used to gain a panel of the precise length needed. The American Type Founders work this latter scheme with several of their ornamental, but ornamental rule into standard brass rule, and it would be as easy for cuts to be made that end with 2 to 6 point rule to be carried down the page to meet the tail piece. This would greatly increase the usefulness of the cut and perhaps increase the sales. For that matter, it would then be possible to supply stock tail pieces and furnish only the headings to be used in conjunction with these.

More Wilby.

Here is more good program stuff from R. B. Wilby. This should have as wide a circulation as "phonograph" stuff of a couple of years ago, which is still going around.

MAKE IT HOME.

The word "home" in our language has a deep and wonderful meaning for which there is such a good word in any other tongue. It's a small word as words go, but despite its length it stands for more perhaps than any in this language; countless joys and pleasures, fond recollections and the place where our happiest hours have been passed. We want you to have somewhat similar feelings about the Strand, a theater which we tried to build and try to operate to give you every comfort and every pleasure.

And just as you feel privileged to make suggestions at home, so do we want you to feel that you may make them here. The Strand is actually yours. If there is anything you don't like, or any way we can make it mean more to you, we want you to say so.

Changed.

The Third Street theater, Easton, Pa., which has stuck to one program form for a long time, now changes over and uses something like its sister house, the Lehigh Orpheum did, but does not get as neat an effect. They should send over to South Bethlehem for an old copy and follow that style, which has been good enough for many other exhibitors to copy. And when they copy, they should date the days in proper form. The change is a good one, save that they do not make it neatly.

Helps to Exhibitors.

The National Poster Company, Chicago, sends in samples of their lithographed streamers for various feature services including Triangle, Pathe, World, Metro, Paramount, Fox, Kleine and Mutual. These are ten feet long and thirty inches wide in two colors, and sell for only thirty cents each. They work well as a house banner, making it possible to paste on a stretcher or board and have a uniform display across the front or over the sidewalk, and they can be used, as well, where space permits, to top a bill board display of lithographs and hold the set together. At the price it is cheaper to have your own fresh banners than to hire painted cloth signs. The work is artistically done and the color combinations are striking and yet not too violent. The company writes it is supplying about half of the Chicago theaters now and has worked up a large business in other parts of the country and Canada through the medium of the small advertisement it carries in this paper, and it is planning to turn them out on a larger scale than ever. New paper is always desirable. There is nothing convincing to a house that is using second hand material, and this banner stunt is one of the most useful helps we have seen lately.

Celebrating.

The Cumberland, Brooklyn, has been a-niversing, and got out a neat eight-page and cover anniversary program. There is only one foreign advertisement, a page for the piano house supplying the theater, a little talk about the house and its manager, Francis A. Magan, and the programs for the week, arranged as regular programs should be. The program pages are not as well set as the standing of the printers employed would suggest. A paneled page would have been better and more in harmony with the rest. An excellent cut of the house is shown, and that is a very good thing, but it might be suggested that a word of thanks for past patronage would not have been amiss. The house is spoken of, but there is no tribute to a loyal patronage and this is always in good form at festivals.

In Summer Dress.

The Lehigh Orpheum has cut down to a D. K. card for the summer, a slip 3 by 5½ inches with the titles, house name dates, but not dated days. It is mailed out in envelopes, but is a door knob because it is punched so that it may be hung up. The Crescent, in the Bronx, has also turned to a card for the summer, but uses post cards. With paper climbing up, it is safe to predict that others will follow the example.

A Filing System.

George A. Bleich, of the Empress, Owensboro, Ky., sends in his idea of a filing system, which we pass along, although we are not very clear as to what Mr. Bleich does with his material before it becomes live. He writes:

What might be of interest to a great many exhibitors is a method of one in clipping and filing press notices and reviews of films in order that they may be readily accessible when needed.

An ordinary ledger index is first used in which the matter is filed when clipped from the various sources embracing the trade journals, newspapers and the press stuff furnished by the producers. Obviously the exhibitor confines himself to his own programs.

Next a compartment about 12 inches deep by 12 inches high, by about 18 inches in width, containing a pigeon hole for each day for two weeks is employed. This should be placed handily above one's desk. Now presuming your's is a daily change policy and that you have clipped your matter well in advance, you will turn to the ledger index and select therefrom all the items that cover your attraction for the forthcoming week placing same in the compartment in the shelves allotted to Monday, Tuesday, Wednesday, etc., in their proper order. Your compartment cabinet needs to contain enough pigeon holes for two weeks because presumably one side contains the matter for the present week while the other is free to receive that for the forthcoming week.

This enables one to lay hands quickly and readily on the matter needed in preparing items for the newspapers, your house organ or your program. Adapt it and you will find it a very handy system.

About the best scheme would be to use folders such as are used for filing correspondence. These are numbered, say from one to one hundred. As the matter comes in it is clipped and placed in the proper folder. Long before the hundredth folder is full, number one is empty and its number can be reassigned to another subject. We like best, however, the scheme advanced in Picture Theater Advertising.

What is your system? If it's new, let's hear about it.

For the Cry.

The Nicholas theater, Council Bluffs, Ia., sends in some photographs of their special lobby for "The Battle Cry of Peace," together with a program. The photographs will not be reproduced as they are not deep enough in tone, but they show a very neatly dressed lobby with stacked arms and a stuffed eagle. Flags are used above the entrants with pennants at the sides. The screen was also draped in the colors. The program merely gives the cast, synopsis and a few facts about the film. It is well printed and well written, but it perhaps might have made a little more noise.

Anything.

The Lyceum, Monticello, N. Y., has not found a way to saddle stitch its issues yet, but it is improving the text. A recent issue announces that Canadian money will be accepted at face value, though Monticello is in the southern tier of counties. One effective stunt is a picture of the two theaters in Monticello. A new stunt is the familiar "hidden names." In this sentences are printed and by isolating a certain section the name of a popular photoplayer is given. No prizes are offered; the fun of the thing is its own reward; which is the better way.

Go to It.

If you have an officious censorship and your patrons complain, tell them about it. Here is a rather long extract from the Regent (Pittsburgh) program, that is just about the right way to handle things.

In justice to ourselves a word of explanation is due regarding "The Evil Thereof," the attraction at the Regent Monday and Tuesday, the 12th and 13th. As a starter, let us inform you that when the picture first went to the Board of Censors, it proudly acknowledged the sum of $400 out in fourth. When it came off the operating table and dragged its weary length to the various exchanges in Pennsylvania, it has lost just 20 per cent. of its length and about 90 per cent. of its strength.

Many of our patrons went away puzzled as to what it was all about. And the producer and the exhibitor gets the blame for the production when the real blame lies upon the Board of Censors. We have no quarrel with the personnel of the Board of Censors. Miss Wrenshall, the local representative of the Board, is most obliging, and a clean-cut little lady, but her duties are plainly set forth. It is the entire system of censorship which we are against, for there is no argument in favor of it that can be brought into the full glare of publicity and stand the examination. Then some doubtless noted that we advertised for Wednesday and Thursday, "The Scarlet Woman" and the posters read "The Worldly Woman." For why? Dear reader, had we not changed the paper in accordance with the Censors' dictate, it would have meant heavy fines and a court suit or period. So you see the exhibitor's business is not "all beer and skittles," as our friend Dickens said.

Wait until the patron is made to realize that lots of times the poorness of the picture is due to the censors and not to the producers and they will be making the censorial heads into billiard balls of the finest quality. So not loudly declaim against the censoring of pictures. Just tell how it sometimes makes for poor programs and the public will do the rest. Practically every intelligent and universal campaign against the official interference has been successful. The trouble is that in most places there has been no concerted movement and abuse, rather than argument, has been the main feature.

Another Cinema Sheet.

The Thompson-Thanhouser Co., of London, sends in its booklet, rather late, but still welcome. It is a neat and well cover issue with the stories of the films and plenty of short stuff for the house program about Thanhouser plays and players, together with notes from the various provincial branches. It is a sightly issue, on good paper and finely printed. It is issued monthly and covers the weekly releases for that period.

Starting in.

The Strand theater, evidently at Muncie, Ind., since it speaks of "Muncie," gets out a neat program for its opening, with a Hennegan cover and sixteen inside pages. It calls it the Strand Magazine and

announces its permanency, though we have seen but one belated issue. It is well written, with some clip stuff from these pages and good original house talk, and probably it just happened that a scene from "The Feast of Life" was put alongside an advertisement for Boltess delicatessen without a separating rule. One good column runs amusing clips from the rural papers. There is enough in the issue to interest and get the reader to digest the house talk. There should be somewhere in the front part of the book preferably on a right hand page, a full program for the week. There is too loose a construction and the make-up jumbles text, program and advertising. Possibly this was left to the printer to arrange and he ran the pages to make for speed and ease in pasting type. It pays to take a little pains to get a layout that looks like a real magazine. The stuff is there. It lacks only arrangement.

Udells.

Dave Udell, of the Majestic, Paxton, Ill., likes to start a news story on the first page with a reference to the advertisement on the back page. One of his recent stunts in this line is a two-line head in conformity with the rest of the paper make up. It reads:

MRS. W. H. OPPIE DROWNED.

Mrs. W. H. Oppie of Chicago, who has been a visitor in this city for the past few days, was drowned yesterday at * o'clock, five miles southeast of this city. She and several Paxton friends were on a little outing when the sad accident occurred. They left West Ottawa road early in the afternoon in a large automobile to enjoy the afternoon among the trees and flowers. They spread a large table cloth near the bank of the Vermilion river, which has its source thereabouts, and were about to enjoy an impromptu feast when (Con. on back page, upper left hand corner.)

Following the reference over to the back page we find the continuation line at the top of the Majestic advertisement, set in two column measure. The continuation reads:

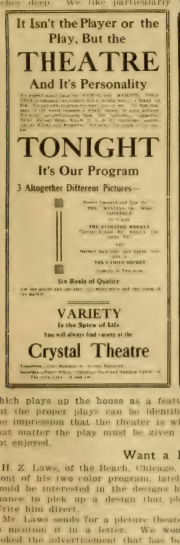
(Continued from First Page.)

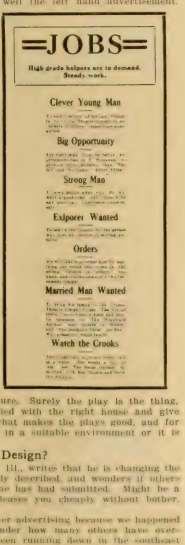
One of the ladies suddenly exclaimed, "My, I'm Glad Graustark Is going to be shown in Paxton."

Mrs. Oppie fell back and was drowned in tears of joy. Her recovery was not as sudden as was expected but never-the-less she rallied in a short time.

"For goodness sake," she exclaimed, "it gives me great joy to know that I finally can see the play I have heard so much about. It was shown in Chicago for several weeks but the theater was so crowded I could not secure a seat."

Most of the Majestic advertisements are two tens, and the style is changed for each issue. Two of them are reproduced here to give a general idea of their layouts. Both are two columns wide and ten inches deep. We like particularly well the left hand advertisement.





which plays up the house as a feature. Surely the play is the thing, but the proper plays can be identified with the right house and give the impression that the theater is what makes the plays good, and for that matter the play must be given in a suitable environment or it is not enjoyed.

Want a Design?

H. Z. Laws, of the Beach, Chicago, Ill., writes that he is changing the front of his two color program, lately described, and wonders if others would be interested in the designs he has had submitted. Might be a chance to pick up a design that pleases you cheaply without bother. Write him direct.

Mr. Laws sends for a picture theater advertising because we happened to mention it in a letter. We wonder how many others have overlooked the advertisement that has been running down in the southeast corner of the last page of this department for more than a year now. A staff man with one of the biggest advertising agencies in the country has been told off to do some photoplay theater advertising in the fall and he writes: "I've found time to spend some very profitable hours with that book of yours on advertising and it's some schoolmaster. It's brimful of ideas, most of which are adaptable and suggestive at the same time. I doff my derby." Have you your copy?

Chautauqua.

Some one recently wanted to know how to work against or with the Chautauqua. Charles O. Brown, of the Masonic and Casual, Middleboro, Ky., offers a reply in a recent issue of his Reel News, in which he meets the local situation. Follow Mr. Brown and you are about right.

Quite a little circulation is being given the rumor that we are opposing the coming chautauqua and that we are doing all in our power against it. This rumor no doubt originated through the fact that we have placed on sale a little book of tickets for the week beginning June 19th.

Right here we wish to state emphatically that the rumor is absolutely unfounded. We also wish to state that we are in no way opposed to the chautauqua; on the other hand we favor it and are trying in every way possible to co-operate with it. In evidence of this we ask you to turn to our program page, in which you will find that we have arranged our hours of performances especially for this occasion. You will find that we are trying to interfere as little as possible with the hours of the chautauqua, both in afternoon and evening.

We would have been pleased, had it been possible, to close down our houses entirely for chautauqua week. Our patrons probably remember we did this last year. But circumstances are different this season. In the first place our program that we could not possibly cancel. Our contracts with both Paramount and Triangle are not subject to cancellation. In the next place, were it possible to cancel, we would regret exceedingly to do so on account of the quality of the pictures booked. We have had the Billie Burke picture booked for three months and it would be at least another three months before we could get it again, were cancellation possible.

Now in regard to the little books of tickets. Our reason for putting them on sale is simply this: We have noticed many times in the past when other attractions were in the city, that people seemed to forget entirely that there was such a thing as a picture show in the town. This is human nature—we can readily appreciate anyone's view under such conditions.

The picture show is here to stay, at your service any time. The other attraction is here for a few days only, and of course—has one likes the change. We understand human nature, we think—and that's just why we put the little books on sale—just to remind people that the picture show that has served you so faithfully all the many past years is still here, plugging away, ever at your service.

Many people would never have learned of the change in hours so as not to conflict with those of the chautauqua. Advertising the change would have done very little good. But by going from house to house selling the little book of tickets, everyone has been informed and we are all happy. We look for record-breaking crowds and we certainly hope the chautauqua will be likewise favored.

The coupon book in this connection is something new to us, and it looks like a good idea. The Chautauqua is a big noise in many sections of the country. Like the circus, it takes a lot of money from the regular amusements, but even the Chautauqua cannot object to this scheme when it is so clearly and nicely explained. If you have not had your Chautauqua visitation yet, try and report, please.

Got it from the "Kink."

Jay Emanuel, of the Ridge Avenue, Philadelphia, writes that his "free ticked" recently reproduced here, did not originate with him but with Julian M. Solomon, Jr., of the Morosco press department and known to his friends as "Kink Solomon," on the other hand the hand used to advertise "The Mysteries of Myra" was his invention. Next time Mr. Emanuel comes to New York or he will call around we will present him with a Fireman's shirt. That is better than a free ticket. His latest is "Those who toil should see Those who Toil," which is a Lubin feature. Not at all bad for a man who only works after the show.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising to Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells of about advertising, about type and type setting, printing and paper, how to run a house program, how to finance your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get mailing interest, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Dreams of the Future.

VACHEL LINDSAY, the poet-author, in a recent letter touches most interestingly on his dream of the future. Like his valuable book on the photoplay, Mr. Lindsay advances theories that seem almost fantastic, yet there is real merit and no little common sense in the suggestion he makes for a photoplay school. He writes:

> If there is a Joseph Pulitzer school of journalism, there should be some photoplay magnate to remember your new learned profession in his will. The suggestion of a University might not be precisely the one, but certainly there should be some permanent headquarters, or museum, where every great film can be studied by serious students, with competent lecturers, etc. I never see a stunning piece of work without wishing that there was some way of keeping it on file where I could see it as often as I read my favorite poems.

This sounds absurd at first reading, but studying the subject, it seems wholly practicable. The student of literature can, at small expense, build up his working library and supplement this intimate collection with the public library system. The student of painting can procure photographs for his home study and see the work of the masters by visiting the art galleries. The sculptor can study in the same way and music offers vast opportunity to its followers, but where can one make a serious study of photoplay? Where, for instance, can one *study* "Judith of Bethulia," "The Death of Mozart," "Cabiria," "Quo Vadis," "The Life of Moses," and other splendid examples? Not in the theater, save perhaps in torn and rainy prints that have endured since the first issue. Not in reissue, save only as they chance to come to a certain theater on a day convenient. The scripts from which these plays are made are probably non-existent to-day. Assuredly they are not available to the student.

Suppose that someone did endow a University with a chair of photoplay, and suppose that a man who knew his business and not a grafter was placed in that chair. Prints could be purchased and stored, to be run as occasion demanded. Copies of famous scripts could be bound and placed in a library for study. The student could see the film run and then, visiting the library, examine the script; perhaps even the test scripts and the final version. More might be done. A first print of the subject might be compared with the cut print as finally released. Special reels could be made showing studio methods, perhaps half a dozen of the better known directors could be induced to stage the same certain scenes written especially for the purpose, and these various versions shown in order that the treatment of the script in action might be understood. The cost would not be prohibitive. It might not even be great. The only trouble is that few men in the business give promise of dying rich, in spite of the millions that are made. Set here, too, is the clincher to the argument. These men might have continued to acquire wealth if, five years ago, they had given proper thought and attention to production instead of to the exchange end; if *then* they had prepared to meet the demand for better stories that now has become imperative. Mr. Lindsay is a poet and therefore, supposedly, a dreamer, but he has outlined a scheme that some day *must* appeal to hard headed business men. There is a brewer's college, innumerable technical schools of all sorts. Why not the Lindsay Institute of Photoplay, where the real student can gain the same careful preparation that is afforded the brewers of beer, the growers of corn and the builders of bridges? It must come in time. Now is the time.

Humorous.

One of the funny things of the hot season is Maurice Tourneur's recent article in Motography entitled "The Play's the Thing." It seems only the other day that he was remarking that all he needed was a bare suggestion from the author; hardly a synopsis only. Now he remarks that he believes in "even greater reward for the creative genius who writes our plays."

Plot, Yes, But—

In writing comedy, plot is as essential as it is in drama, but be careful not to get so much plot that you have no time for the comedy. There must be a well defined argument to the story or it is not a story at all, but where all of the action in a drama is used to tell the story, by-play must be given greater prominence in comedy.

THAT SOLD SYNOPSIS.

(Concluded from last week.)

85—Larger view—Deane caressing Caprice, she nervous—Deane kisses her, Jack reaches her, angered, yanks Deane away, the men glare at each other. Caprice gazes with admiration at Jack—Deane turns away with sneer—Jack speaks—Cut.

SUBTITLE—"I'll thank you so much to give this to Mr. Edmunds. Tell him it was too late to stop. And for you—I—I wouldn't run away if I were you. It gets one in bad."

(Back to scene)—Caprice studies, smiles sadly, takes bundle, turns away, Jack watching.

86—Automobile, showing party, signpost and Jack still watching. Girls laugh, Deane rather crusty, girls finally land a bundle at Jack. He turns, gets into car, backs back—looks up hill with others.

87—Road. Caprice walking along, lost in deep study—she turns, looks toward Loma, startled that she is seen, turns, runs.

88—Back to Party—All laughing. Jack rather nervous—they drive away.

Note here how technique played its part; how the author's construction was used where it could be used; how the action was made convincing and the love interest advanced (because this is the first time that Jack has met Caprice), and his idea was not changed a particle:

78—Crossroads, with guidepost, shooting so we only see good road road—Auto drives in and stops—All look about—Jack gets out followed by Deane and look over post—They have lost way and don't know road—Shake heads—About to give up when girl speaks—Boys look at her and she points off and they see.

77—Road—Showing bad road—Caprice running along.

78—76—Men looking off—Look to girls and one says—"Call her"—Jack does.

79—77—Caprice runs on and stops, startled, holding doll.

80—76—All on—Jack calls Caprice to him.

81—77—Caprice on and looking off—Thinks and finally exits.

82—76—All on—Caprice enters and Jack speaks to her as Deane tells girls, "She's some looker, eh?"—They nod "yes" and as Jack points to signpost asking Caprice where road leads to, she replies:

Cut-in TITLE: "It don't go nowheres, it's been throw'd up for years. It's a road to nowhere."

(Back to scene)—Party laughs and Deane looks toward ground—Sees.

83—Closeup of ground where a fire had been built.

84—76—Deane looking down, stoops.

85—83—Closeup of ground at dead fire—Hand reaches in and takes piece of charcoal.

86—76—Deane rises from ground with piece of charcoal in hand—Exhibits it—Turns, climbs on seat beneath signboard to write.

87—Signboard—Closeup of Deane writing WHERE on signboard under NO to make sign read "Nowhere."

88—76—Jack talking to Caprice—She hides doll—He looks at it and takes doll out of his hat.

89—Closeup of Caprice looking at Jack.

90—Closeup of Jack looking at Caprice. Smiling.

91—96—Full set—Deane finishes writing and Jack dismounts and talks to girl—Jack muses self, gets bundle from car to give to Caprice—Deane comes to Caprice and tries to get fresh as Jack gets bundle and turns back, sees Deane, sore, rushes at him and pushes him away—They have angry words and finally Deane turns to girls and all laugh as Jack talks to Caprice who points off.

92—Flash of Edmunds' shack.

93—76—91—All on—Jack and Caprice exit as the rest look after them and kid about it.

94—92—Jack and Caprice enter—She tries door—Locked—Jack looks in window and she looks about.

95—76—All on—They look off and get sore and call off.

96—92—Jack and Caprice on—He looks off, then at watch and says to Caprice:

Cut-in SUBTITLE: "I wouldn't run away if I were you—Runaway girls get in bad."

(Back to scene)—Caprice nods head "yes" and Jack exits—She looks after him—Thinks—Looks back and smiles sweetly.

97—76—All on chattering as Jack enters—Girls sore and kid him about Caprice—He gets into auto—He tells them "Be quiet"—Stands up, looks back and tips hat.

98—92—Caprice waves bye-bye and turns away shyly.

99—76—As Jack puts on hat car goes out of scene, throwing him into seat with bump.

100—92—Caprice looks after car and sighs—Says "Ain't he grand"—Sits on stoop.

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THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstratd to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents in stamps (less than actual cost), will receive carbon copy of the department reply by mail, without delay. Special replies by mail on matters which cannot be replied to in the department: one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive editor should get a copy of these questions. You may be suprised at the number you cannot answer without a lot of study.

Question No. 148.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

What do you regard as the best safety guard or guards against panic in case of fire? When the law prescribes minimum age at which a man may operate moving picture apparatus what age do you favor? Give your reasons in full.

Roll of Honor on Question No. 141.

Question 141 brought out some remarkably complete dissertations on incandescent lamps. Wilson Hays, Barton, Md., for instance, sent in a thirteen-page well-written and very complete article; also there were others almost equally excellent. The publication of all that matter would, however, consume a great deal of space, and I do not believe it would serve any correspondingly good purpose.

The Roll of Honor consists of Joseph H. M. Smith, Fort Worth, Texas; F. P. Bell, Palestine, Texas; Wilson Hays, Barton, Md.; Edward Marshall, Vancouver, B. C.; Manuel Nosti, Tampa, Fla.; C. E. Linstruth, Carthage, N. Y.; W. B. Allen, Edmonton, Canada; L. Pagenhardt, Westerport, Md.; Thos. J. Mahoney, New Bedford, Mass.; Jamie McAdoo, Hamilton, Mo.; J. L. Arnold, Bellingham, Wash.; and one unsigned.

I have selected the reply of Brother Marshall as best suited to the requirements of publication.

Reply to Question No. 141.

By Edward Marshall, Vancouver, B. C.

The Question:

What do you understand by a carbon filament lamp? By a metallic filament lamp? By a Mazda lamp?

The Answer:

A carbon filament lamp is an electric incandescent lamp having for its light source a filament of some carbonized material which is made to glow in a vacuum by the passage of an electric current.

A metallic filament lamp is one having a metal wire filament. The metal usually employed in the manufacturing of these lamps is tungsten and tantalum, although many others have been experimented with. The method of making these filaments is complicated. After several processes the metal is reduced to a paste and forced through diamond dies, and thereby made into a very fine wire. Another process is: a tungsten layer is produced on a carbon core, that is, the core of the filament is of carbonized material and tungsten is plated on, as it were. When the filament is completed it is mounted in a glass bulb and a vacuum is formed.

Mazda is merely a trade name for a certain make of metallic lamp, just as it might be Ogram, Lace, or anything else.

The Southern and Western Trip.

As announced some time ago, the editor will make a trip covering the entire south, west and a portion of the north next winter. It is necessary that announcement of the route be made at this time because once the itinerary is made up it will be impossible to make any changes. Until that time I can add cities or eliminate them. The first thing to find out is what towns desire to hear a lecture on practical projection. The lecture has already been heard and approved, and in many places enthusiastically approved by a large number of Operators' Unions and several Exhibitors' Leagues.

The Moving Picture World is bearing the expense of this trip and it doing so because it believes a personal meeting with the Editor of this Department will afford many opportunities for discussion of individual problems that will supplement the work of this department of the paper and be helpful to many operators and managers in the points visited. Moving picture men everywhere are coming to realize more and more that the prosperity of the whole industry and of the individual theater owners and employees can be increased by a greater excellence of projection in our theaters, hence our desire to do what we can in this Department and through this lecture. It will cost those cities located on the main route nothing except the trouble of arranging the affair. The lecture is usually delivered at midnight, after the shows have closed. Some of the organizations serve a banquet, some a lunch, some make it a smoker, and some just a plain meeting. What form the meeting takes is immaterial to me. The only thing I insist on is that EVERY POSSIBLE EFFORT BE MADE TO GET A FULL ATTENDANCE OF ALL MANAGERS AND ALL OPERATORS IN EACH CITY.

This article may be taken as a direct communication to Exhibitors' Leagues and Operators' Unions in the cities named, and I shall expect to hear from those who want me to come. *It is advisable, where possible, that Exhibitors' Leagues and Operators' Unions join hands in this affair,* because it is of equal interest to both. Cities lying off the route can secure the lecture if they write within the next sixty days, but it will be necessary for them to pay the expenses from the nearest railway point. I make this offer because in one or two cases Operators' Unions, which presume their cities to be off my route, have asked me to come, and have voluntarily agreed to stand the expenses of a visit. The only expense in these cases will be the expenses from my nearest railway connection.

The main route as planned is as follows: Richmond and Norfolk, Va., Raleigh, N. C., Columbus, S. C., Augusta, Ga., Charleston, S. C., Savannah, Ga., Jacksonville, Miama and Tampa, Fla., Macon and Atlanta, Ga., Chattanooga and Knoxville Tenn., Louisville and Evansville, Ky., Nashville, Tenn., Birmingham, Montgomery and Mobile, Ala., New Orleans, La., Memphis, Tenn., Little Rock, Ark., Oklahoma City, Okla., Fort Worth, Palestine, Houston, Galveston, San Antonio and El Paso, Texas, Los Angeles, Santa Ana, San Diego, Fresno, Stockton, San Francisco, San Jose, and Sacramento, Cal., Portland, Ore., Tacoma, Seattle and Bellingham, Wash., Vancouver, B. C., Spokane, Wash., Boise City, Idaho, Salt Lake City, Utah, Pueblo and Denver, Colo., St. Joseph, Mo., and Omaha, Nebr.

From Omaha eastward my route will depend upon circumstances. I can go either via Des Moines direct, or I can go north via Sioux City, Minneapolis and St. Paul, and then back down, taking in Des Moines and eastern Iowa, including the Tri-City, up to Milwaukee, and thence east. That plan is not yet settled, and won't be until I hear from the organizations in that section.

As to the time for making this trip, I cannot tell yet, but the start won't be made until the latter part of October; that much is certain, the next sixty days being given over to making a final decision as to just what cities will be included. It is up to you, gentlemen. Let us hear from you.

Projection Fairly Good.

G. A. Yager, Anadarko, Okla., sends answers to four of the questions, and says:

Things in this part of the country are in good shape, also projection is fairly good. I was talking with a member of the Oklahoma City local recently. He says the union is making very good progress. They have a school in connection and he assured me that if you ever stopped over in Oklahoma City you would be given hearty welcome.

Well, for the benefit of the Oklahoma City brothers, I expect to visit that city next winter if all goes well. I am always glad to receive reports of good projection. The answers to the questions will of course receive due consideration.

An Arc Fighter.

Harry Saulitch, whose address is 5th Infantry Hall Empire, Canal Zone, which same will change to Chittenango N. Y., care F. E. Peck No. 40 after July 4th, says:

I am an old arc fighter of the Canal Zone, and I apply to you for assistance in procuring a position in any city of the States. Am now operating for the 5th Infantry but must withdraw on account of ill health. Have had several years' experience previous to this, and am able to furnish good references as to ability. Excellence of work on the screen guaranteed.

I would be glad to help Brother Saulitch, but I am entirely out of touch with the job-getting end of things. I used to do a lot of that, but there were so many failed to make good that I gave it up. Brother Saulitch's address is given, however, and interested managers can address him and carry on their own negotiations.

A Few Remarks.

John Griffiths, Ansonia, Conn., says:

Just a few remarks with regard to article on Spherical Aberration, page 2234, June 24th issue. Figure 1 is an attempt to show the effect of spherical aberration in the secondary beam, as it exists in an exaggerated form in the primary beam. I say "an attempt" because I don't think Brother Martin has shown the rays in the secondary beam correctly. For instance: Between A A in the primary beam and the aperture we have five pairs of rays crossing the axis at different distances from the objective lens, therefore, instead of all these rays crossing the axis again at A' A' in the secondary beam, as shown, they are crossing the axis at different distances between A' A' and the screen. One pair which cross at or near the aperture will not meet again until they reach the screen. Had Brother Martin showed the rays correctly, he would have duplicated the idea conveyed in my own drawing, page 617, October 23, 1915, issue, in diagram No. 4, except that only two aberrated rays were shown in my drawing. Another discrepancy I note in Brother Martin's drawing is that, taking the extreme rays which reach the objective lens, they each come from the second extreme ary of the condenser, therefore when they each the narrowest point of the secondary beam, which is the condenser, they should pass A' A' a considerable distance apart. However, the practical result of spherical aberration remains the same, viz.: uneven illumination at the spot. The effect due to spherical aberration is, however, considerably overrated. Spherical aberration has its advantages as well as disadvantages, the same as in certain classes of photography, where it is taken advantage of. Of course I mean as applied to the condenser system only. The advantage which I at least claim for spherical aberration in the condenser is that it blends any irregularity in the illumination of the crater. (I don't believe, Brother Griffiths, that this is altogether true, nor do I believe there is sufficient spherical aberration in a condensing lens of good quality to amount to much, and, while I may be wrong, I believe what effect there is is altogether bad. I cannot see that the possible blending action you speak of is going to overcome the ill effect. I grant, however, that with cheap, poor grade condensers, or condensers having uneven density the spherical aberration effect may be sufficient to work considerable damage to the ultimate result on the screen.—Ed.) The spot at the aperture is a little larger than the image of the crater would be through one point of the condenser, because each point of the condenser does not deliver the image of the crater to exactly the same position, the amount of displacement from a central point and an extreme point being about ½ inch. It is spherical aberration which causes this. (If you are right in your estimation of ½ inch, then I am wrong, for I do not believe you are correct, possibly except with a poor grade of condenser.—Ed.) If an operator will take out his slide carrier and punch a ⅛-inch hole in a piece of cardboard about 8×4 inches, so that the hole will pass across the condenser as he shoves the cardboard along, he will see his spot move and the extent of the movement will indicate the amount of spherical aberration present in the condenser. (Aha! That seems to be something of real, practical value, and something which any operator can make an intelligent test of for himself.—Ed.) This proves that the spot at the aperture is made up of a lot of smaller images incorrectly superimposed, and, answering our friend, Brother James, when he says the crater might not to be in exact focus at the aperture, the harsh effect of an exact image of the crater is overcome by the effect of spherical aberration blending out the defects that may be present in the actual crater.

All right, Brother Griffiths. Mebby you are right, mebby so. I commenced on your letter as I went along, but when I struck that test stunt I had a notion to strike it all out. We will let it go through as it looks, however, and I imagine a good many operators will be showing a piece of cardboard across their condensers before long. I shall be glad to hear some of the results of these tests, and what operators deduce from the same.

They Sell in England.

D. F. Stevens & Brown, Trafalgar Square, London, England, says:

We have just sold the last copy of Richardson's Handbook we have in stock. Please send us a duplicate consignment by book post.

The editor was very much swelled up at a remark made by our London correspondent in a recent letter. He said, as nearly as I can remember the exact phraseology: "Thanks to articles purloined from the projection department by the English cinematograph trade papers, Richardson is the most trusted man in the projection field in all England."

It is, of course, highly gratifying to know that one's efforts are thus appreciated in lands across the sea. My Handbook is having an increasing sale in England, although from the English operator's point of view it is a very expensive book.

Cuts Out Its Heart.

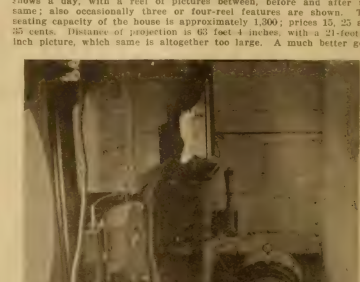
C. E. Wheeler, Lebanon, Ind., writes:

The first thing I do when I get the World is cut its heart out—meaning, of course, the projection department—which I keep on file, and it's no wonder because the department certainly has helped me very greatly.

That is all right, brother, but why not keep the whole paper? We naturally are mighty proud of the department, but still it is by no manner of means the whole thing, and there is oodles and gobs of other good stuff in every issue.

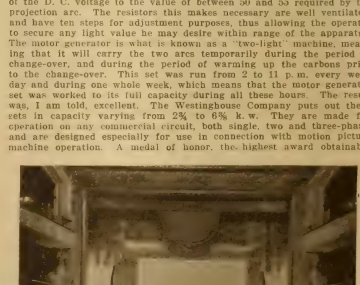
Orpheum Theater, Allentown, Pa.

The Orpheum Theater, Allentown, Pa., presents an example of an ideal fireproof playhouse. The usual bill comprises three vaudeville shows a day, with a reel of pictures between, before and after the same; also occasionally three or four-reel features are shown. The seating capacity of the house is approximately 1,300; prices 15, 25 and 35 cents. Distance of projection is 65 feet 4 inches, with a 21-feet 3-inch picture, which same is altogether too large. A much better gen-



eral result would be had by cutting the size of the picture down at least 5 feet in width.

The current is alternating, and the management have installed a Westinghouse motor generator set for converting the three-phase A. C. to D. C. at 75 volts, which, however, necessitates the breaking down of the D. C. voltage to the value of between 50 and 55 required by the projection arc. The resistors this makes necessary are well ventilated, and have ten steps for adjustment purposes, thus allowing the operator to secure any light value he may desire within range of the apparatus. The motor generator is what is known as a "two-light" machine, meaning that it will carry the two arcs temporarily during the period of change-over, and during the period of warming up the carbons prior to the change-over. This set was run from 2 to 11 p. m. every week day and during one whole week, which means that the motor generator set was worked to its full capacity during all these hours. The result was, I am told, excellent. The Westinghouse Company puts out these sets in capacity varying from 2¾ to 6¾ k. w. They are made for operation on any commercial circuit, both single, two and three-phase, and are designed especially for use in connection with motion picture machine operation. A medal of honor, the highest award obtainable



on this class of apparatus at the Panama Pacific International Exposition, was granted these sets.

In the second view we see the proscenium arch and screen of the Orpheum. I would again suggest to the management of that very beautiful house the advisability of very largely reducing the size of the picture. The general result will be much better, and the eye strain from the front seats will be greatly reduced. However, that border ought by all means to be a dead black, but apparently is not, and in any event there is no border at the bottom. The Orpheum is otherwise too excellent and beautiful a house to be marred by such an error as this. The Orpheum is one of the Keith houses.

New York Operators Elect Officers.

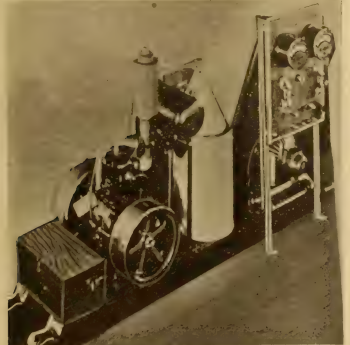
Local Union No. 306 has elected the following officers: President, G. C. Edwards; Vice President, A. Brenner; Rec. Secretary, T. F. Costello; Secretary-Treasurer, Fred. Stuffregen; Business Agent, H. Mackler; Sergeant-at-arms, Chas. Marrato. Trustees, M. Berkowitz, Will C. Smith, H. Weinberger. Executive Board member, S. Myers.

The choice of the local seems to have been excellent all the way through. Costello is an old war horse, whose honesty, sincerity and energy no one questions. Stuffregen has been tried through a long term of years in the present position to which he has just been re-elected. Mackler was re-elected business agent. He is an efficient and a good worker. The only improvement I could suggest on Brother Mackler would be something in the nature of a self-starter; that is, his principal lack, but once he gets going he is a steam-winder. Edwards is a man well known to and well liked by New York operators. He is what might be termed a conservative, but I do not think there is any danger of his running conservatism into the ground, and I believe he will prove to be an excellent presiding officer. Brenner, vice president, is also well known and well liked. Will C. Smith of the Board of Trustees is assistant general manager for the Nicholas Power Company.

The record of the officers for the past year has been good, and the local has perhaps made more genuine progress during that time than at any other similar period of its existence. Let us hope the good work continues.

Cushman Lighting Plants.

Attached hereto is a photograph of the Cushman Light Weight Engine-Generator outfit, used by the "Honest Bill" road shows. I publish this picture because of the fact that I am told the Cushman outfit has a very good record, though I have not, as yet, had the opportunity of personally examining these engines and generators. Moreover,



an outfit of this kind ought to be of interest to those who have been making inquiry with regard to generating outfits for road shows. The engine shown on the wagon is a 15 h.p., and an excellent idea of the size and shape of the Cushman equipment ordinarily used in theater installation is had in the second view, in which the tank is for water, the engine being of the water-cooled variety.

Unhonored and Unsung.

J. Rains, in New Orleans La., contributes the following:

Few of the many thousands of people who daily attend moving picture theaters have anything more than a faint conception of how much of the service they receive for their admission price depends upon one man, the operator, who turns the crank in his little fireproof room, usually just under the ceiling. They see only the picture on the screen. The man who makes it, like the poet, "unhonored and unsung." Nobody knows him. He walks in and out of the theater unnoticed in the crowd though if he failed to walk in at the appointed hour there would be no show. The piano player may quit, the ushers may go on strike, and even the manager may take a day off, and see the show can go ahead just the same so long as there is a competent operator on the job. And his is no sinecure. In the blistering heat of summer he must sit constantly beside a powerful electric arc, and with unceasing care restore upon the screen the work of the best artists of the land. If his work is well and skilfully done his is not the credit, but if an accident occurs and the show for a moment stops his is the blame. Before him is one of the most inflammable substances of commerce passing constantly under the terrific heat of the concentrated beam of the powerful electric arc. Dangerous as this condition is he nevertheless may not even so much as burn a hole through the film in years of service, but let an accident occur as accidents will occur, no matter how great the care used and the film catches fire. There is a flash. The fuse of the fire shutter cords "goes," every aperture in the room is closed, and he is left alone to battle the demon as best he may. The audience must not know there is a fire, as a deadly panic would follow. If anyone has to be burned it is he, and he also must know it. Blinded, perhaps, by the smoke, he nevertheless flashes the warning signal and the exits are manned but quietly, so that no one knows. In another moment come the "all right" signal. The danger is past. The operator has lost his hair and eyebrows and his hands may be cruelly burned, but by smiles manly and sage. Well, anyhow, I saved the show.

Therefore, let us pay a little tribute of honor to the man behind the machine, alert and ready, master of the situation at any moment, who does his duty, and has done it even unto the death, without seeking or expecting the limelight to shine so much as point in his general direction. And should some night, the cry, "Just a moment, please," be flashed upon the screen, let us applaud instead of hissing, for the man means that, while the operator has troubles of his own, he is on the job.

Non-Progressiveness.

In every one of the few instances in which an organization has failed or refused to make the necessary arrangements for a lecture, and I have investigated conditions, I have found that the lecture was sadly needed in that particular place. It is but natural that this should be so. The live-wire union, exhibitors' league or individual is always ready and willing to accept anything which even gives promise of adding to his store of knowledge, hence to his efficiency as a manager or operator. On the other hand, the manager or the operator who has little knowledge, and is unwilling to make the necessary effort to improve himself is, in the very nature of things, opposed to lectures on projection, to projection departments and to handbooks. That way lies exertion, and that is the very thing this type of "manager" and "operator" abhors with all of his soul. What cares he that his screen shows results a local manager or operator would blush with shame to look upon? What cares he that the splendid work of the producer is brought to naught upon his screen? What cares he that over-tight tension and over-speeding works permanent injury to the films by abrading and straining the sprocket holes? What cares this type of operator that his union slide is followed by projection so rank that it is a disgrace to the organization? What cares he that he is wasting a third or a half of his light by a wrongly matched up lens system or that—but what's the use?

I say "what's the use" because my experience has been that it is profitless very nearly to a waste of time to argue with this particular

type of man. He is a non-progressive. He corresponds to the element which, in the beginning of the public schools fought that institution tooth and nail. He corresponds to the element which, in the beginning of the use of machinery, fought every improvement calculated to lighten labor to the very last ditch. If only half of the energy he expands in cursing the march of progress, and pulling back on the wheels of advancement were expended in the opposite direction he would accomplish a wonderful amount of good. As a matter of fact, however, this particular type of man is usually one who can only see one thing at a time, and he, unfortunately, has gotten the idea firmly implanted in his rather rusty brain that only one thing counts, or two things, rather, viz: the amount of money he gets and the amount of work he has to do to get it. His every effort is to expand the former and diminish the latter, and usually about two-thirds of the total effort is expended on the diminishing end. The only way in which this erroneous idea, which holds possession of his entire mentality can be even jarred, is by striking him square between the eyes with such a heavy and successive bludgeon of facts that even his non-progressive brain is shocked into action.

And you can take it from me, my brothers, that that is exactly the thing that has happened to a good many non-progressives who have listened to my lectures. Many men have, at the end of the lecture, come up, shook hands, and said: "Well, old man, I never realized these things until tonight."

It is not my purpose, in this article, to draw invidious comparisons, but in order to point the matter, in one city in New York state, the only city in all New England in which anything of the sort occurred, the operators' union did not have the common decency to reply to two letters, both of which I learned, upon unquestionable authority, were received by the local. This union, through one of its executive officers, told a committee of the Exhibitors' League that it "had no time to waste on projection lectures." Now, I have not actually witnessed the work in any houses of that city, though you can take it from me I am going to in the not distant future. I am told, however, both by exhibitors and operators in a nearby city, and by exhibitors and operators in the city in question, that projection therein is absolutely punk. In fact, the word they used to describe it was considerably stronger than punk, and, furthermore, I am informed that the present wage scale of the local is just a little more than fifteen dollars for a six-day week, though they are hoping to force into effect a schedule calling for the dizzy height of eighteen dollars per week of six days, with the tremendous sum of three extra dollars for a single day's work. For houses opening before noon, however, the new schedule provides that there must be two union men, the operator in charge to receive $18.00, and the second man T-W-E-L-V-E dollars per week. Well, that is pretty near the answer, is it not? And this is no village either, but a city of goodly size.

Exhibitors who are thoroughly acquainted with the situation inform me there are only three or four operators in the city who can, by any stretch of the imagination, be called competent, and this opinion was backed up by other competent testimony.

It is not a pleasure to speak thus of a body of operators, but when a local goes to the extent of being unnecessarily discourteous—yes, I may say ungentlemanly, in failure even to acknowledge a business communication, and under the conditions set forth deliberately says to the Exhibitors' League, who themselves attempted to fix the matter up in conjunction with the operators, that they "have no time to waste on projection lectures," which certainly have been found to be of immense value, it is time a little good, hard, solid truth was told, and it is only regard for the exhibitors themselves prevents me naming the city.

In closing let me say that in this matter there is absolutely no personal feeling on my part. It is a matter of great pleasure to be able to say good things about the local in question instead of what has been said, but there is a duty to perform in matters of this kind, however unpleasant the performance may be. I sincerely trust that the time may come when I will have the pleasure of being able to say good things to the union in question and, for that matter, say nothing but good things of all locals, by reason of the fact that all locals deserve it.

Serious Error.

Recently it was my privilege to witness the projection of a star feature which is enjoying much popularity on Broadway. It is a photoplay of very genuine merit, too, and one which would hugely please Henry Ford, but its presentation is seriously marred by errors in the projection installation, due, I am told, to the producer himself giving instructions with regard to the equipment.

The current is D. C., yet the producer insists, was informed, upon the use of a two-wing shutter. There are places in this production where it is absolutely imperative that the speed of projection be brought down to normal, or even a trifle below normal, if the best results on the screen is to be attained. Particularly is this true at one point where the troops are marching. The operator appeared (to his credit) to be "on the job," and the speed was reduced until the flicker was very pronounced, yet, even so, the orchestra literally was compelled to play the march at what was very nearly ridiculous speed in order to keep up with the marchers. Nor was this all, for at every "light" scene in the whole production there was a flicker, which at times was sufficient to be decidedly objectionable.

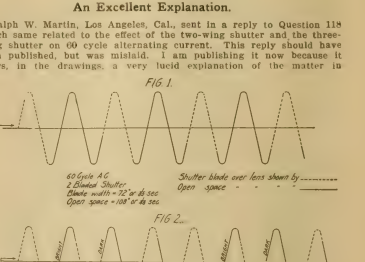
Now this was all utterly unnecessary and uncalled for, because *with an intermittent movement having a six-to-one speed, and a three-wing shutter placed at the dissolving point of the light ray*, it would, under the condition present in that house, be quite possible to use a 50/50 shutter, or very nearly that, and the speed could then be reduced so that the orchestra could keep perfect time with the marching soldiers, without hurrying and *without flickers*, nor would the screen brilliancy be in any way injured or diminished.

The producer in question is one of the most able we have. He has turned out work which is very nearly beyond criticism, but the projection of these same masterpieces is very evidently something he does not at all understand, nor could he hope to understand it without a long course of study and training.

He has incorporated a color scheme which did not appeal to me, as one of the audience, at all. To watch a blood red boat sink in red ink somehow did not appear at all exciting. It was merely absurd. Take my advice, Brother Producer, and leave the projection of your splendid work to those who know how to do it. Your able work as a producer is very, very greatly marred by the things I have named, though the color scheme itself might be open to argument. My opinion of that is expressed merely as an individual member of the audience.

An Excellent Explanation.

Ralph W. Martin, Los Angeles, Cal., sent in a reply to Question 118 which came related to the effect of the two-wing shutter and the three-wing shutter on 60 cycle alternating current. This reply should have been published, but was mislaid. I am publishing it now because it offers, in the drawings, a very lucid explanation of the matter in



question. The part of the question referred to by the drawings and text is: "What is likely to happen if a three-wing shutter is used when the current is 60 cycle A. C.?" Brother Martin says:

> Figure 1 shows the wave of a 60 cycle A. C. It is taken for granted that the picture is run at the constant rate of sixteen frames per second and the calculations shown in Figures 1 and 2 are made on this basis. A study of Fig. 1 shows that the flashes of light which reach the screen through the shutter openings, represented by solid line, covers a period which includes three periods of maximum illumination at the arc. In fact, each flash contains three points of maximum illumination, which occur at regular intervals of 1/30 of a second apart. Consequently, whereas the effect upon the screen might be that of a little flicker, still it will be regular, or at regular intervals, and of equal intensity.
>
> Referring to Fig. 2, however, and observing the conditions as there stated and shown, it is noticed that the first flash of the shutter opening (solid line) contains two points of maximum, whereas the next contains only one, the third only one, the fourth two, and the fifth one. It, therefore, follows that the second, third and fifth flashes of light are of less intensity than are the first and fourth, but, more than this, each one of the flashes contain a somewhat different amount of light from that of its neighbor. This causes the illumination on the screen to pulsate at the rate of fifteen times per second, which rate is so low that the waving effect of the light is easily discernable to the eye, and is much more objectionable than that of the ordinary shutter flicker.

Brother Martin's calculations would have considerable more value if we knew the exact proportions of the shutter the calculations are based on. However, the idea itself is graphically shown, and I think can be readily understood by the average operator of today. Apparently the two-wing shutter calculation was not made from a 50/50 shutter, but by the use of a shutter having wings of unequal width.

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More About Focussing.

Besides the purely mechanical errors that are liable to occur in focussing a cinematographic lens and which were referred to in a previous article, there remain yet others to which reference has not been made.

These come chiefly under two heads: First, the inherent errors of the lens; and second, errors in the methods of focussing.

Cinematograph lenses are not apochromatic, that is, corrected for light of all different wave lengths. If, however, they have been corrected for visual and actinic focus this is of no particular importance as the ordinary brands of film are only sensitive to the actinic blue and blue violet rays.

Without entering too deeply into the physics of light rays and their wave lengths, it is still important that we take into consideration some of their better known properties and discuss them with relation to the subject in hand.

We are all familiar with the brilliant band of prismatic colors which result from passing a ray of white light through a prism. The light waves may be compared to sound waves of different pitch and there are many light waves which are invisible to the human eye just as there are sound waves too low and too high in pitch to be audible to the human ear. The red end of the spectrum is the low pitch end, or long wave length end, and does not affect ordinary photographic emulsions except by greatly prolonged exposure, for which reason we illuminate our dark rooms with red lights, to which our eyes are sensitive while the film is not.

The actinic and visual rays are not two separate and distinct kinds of light, but are terms which are used to designate two different sections of the spectrum which overlap one another. The visual rays are those which we discern when we make the spectrum with a prism as has been described—the actinic, however, begin in the region of bluish green and extend far into the ultra violet, which, though invisible to the eye, extend for a distance beyond the visible violet several times the length of the visible spectrum.

If it were not for the fact that ordinary optical glass is practically opaque to these ultra violet rays, we would be let in for a tremendous lot of complications with invisible lights, which could fog our film without visible knowledge on our parts. Most of us have a hard enough time to keep from fogging our film as it is, without having to take precautions against an invisible enemy, such as the X-ray photographer has to contend with. The X-ray photographer, or radiographer, as he prefers to be called, has to either keep his photographic materials at a long distance from his CROOKES tubes or wrap them carefully in sheet lead.

The invisible rays at each end of the spectrum are intensely interesting subjects to study and the readers of this article will do well in their spare time to get some popular books in physics and read up on the subject of light, where they will find fascinating facts that have no room here.

By means of certain dye chemicals it is possible to sensitize ordinary emulsions so that they are not only sensitive to all the visible colors but to the infra-red as well and Sir W. W. de Albney has even photographed a kettle by the infra-red rays emanating from boiling water contained therein. Radiant heat and infra-red being practically synonymous and interchangeable terms.

Professor R. W. Wood, of Johns Hopkins University, one of the most distinguished of American physicists, has recently attracted much attention by ingeniously photographing the common objects about us, as well as the planets, by those invisible rays. As has been stated, glass is opaque to ultra violet light but quartz or rock crystal is transparent to them as is glass to ordinary light, but quartz and rock crystal are also transparent to ordinary light, so that in making photographs by ultra violet light, it is necessary to use a filter or screen to keep out the visible light just as one uses a yellow screen with orthochromatic plates to screen off the blue rays to which these plates are also sensative.

Silver foil and bromine vapor confined in a rock crystal cell are opaque to visible rays, but transparent to ultra violet. Professor Wood also discovered that a black dye called nitroso-dimethyl aniline possesses this same property.

For the infra-red or heat waves a glass lens will serve, but again it is necessary to screen off the visible light, which can be done with pitch or thin sheets of vulcanite or a few other substances. A number of these interesting photographs by Professor Wood were published in the June number of the Popular Science Monthly.

It may puzzle some readers to know why we distinguish between visual and actinic rays if all the actinic rays with which we are concerned are also visible. The reason is not far to seek.

The blue and violet rays which comprise the actinic rays produce the strongest effect on a photographic emulsion and the weakest effect of any of the visual rays on the retina; therefore when we focus on the ground glass we are adjusting the image by the strongest visual rays which are the yellow and are unconciously disregarding the actinic or blue image, because it is overpowered and quenched to our eye by the more visible yellow rays. At the most, the difference is so slight, that while it may amount to considerable when the picture is magnified on the screen, it requires a powerful focussing glass and an extremely fine grained ground glass to perceive it with the eye. Suppose the actinic and the visual focal planes were 2/1000 of an inch apart, about the thickness of a thin cigarette paper, by theoretical calculations it would produce a blurring more than an inch in width in any sharp outline on the screen with a sixteen foot picture, considering the lens to have been used at F 3.5. Actually, for several reasons which have to do with the theory of development and light dispersion, it would be much more.

Ordinarily we would consider the edge of a cigarette paper as defining a sharp line, and yet the visible color fringe in the image on the ground glass for this same amount of error in correction would be only six ten thousandths (0.0006) of an inch or less than one third (.3) as thick as the cigarette paper.

Suppose on the other hand that your lens is absolutely correct and you are taking a scene which requires F 3.5 aperture and your error in focussing is two one-thousandths (.2 1000) of an inch, or less than one third (.3) the thickness of the film, the amount of blurring will be the same.

With the lens stopped down these errors are reduced proportionally, but with a good lens, properly focussed, you should get just as sharp a picture on prints at the distance of sixteen feet as at 100 feet.

Do not misinterpret this statement to mean depth of focus. It means that at F 3.5 and the lens focussed at sixteen feet (16 ft.) all objects in the range of the camera and sixteen feet (16 ft.) from it, should be just as sharp as those taken at F 16, but it does not mean that any object closer or farther away than sixteen feet (16 ft.) with the lens set for that distance will be as sharp at F 3.5 as at F 16.

Instead of using a ground glass or paper sheet of film for focussing get a piece of first quality lantern slide cover glass, or better still from the optician get a piece of "optical flat" and cut it the correct size to fit in the film race at the frame aperture.

Get an optician to rule the glass at right angles in squares about one-eighth to one-quarter of an inch apart with a diamond, making the lines as thin and fine as possible, and just deep enough to retain a spider web line or fine black enamel or lampblack when rubbed over the surface of the glass. If you have a fine pointed glazier's diamond you can do the job yourself.

When you have finished and wiped the enamel off clean, the cross lines should look like they were drawn with india ink and a ruling pen but many times finer than could possibly be made with a pen.

Now you must have a focussing glass of fairly high power preferable of the type known as a focussing loup, which is an achromatic magnifying glass set in a short tube with a screw thread for adjusting the focus. Place the ruled glass against the lower end of the loup with the rules outward and with it turned to the light, adjust the focus until the black lines are the sharpest. Now place the ruled screen in the aperture plate with the lines on the glass form a cross with the longitudinal lines of the lens. You will see the image just as in an opera glass or telescope, except that it is upside down. When the image and the lines are in focus at the same time and the lines look like bars dividing the picture, your camera lens is in focus.

This is termed an aerial focus and as the human eye has a considerable range of focal adjustment or accommodation, as it is called, and could possibly focus on the aerial image even if it were not quite in the focal plane, the lines on the glass form a very important point to set the exact focus and prevent it straying ahead or behind the proper plane.

If the focussing glass which you use for this is an achromat from a reputable maker and you can detect a perceptible image about all of the objects which you are focussing, you may be sure that your photographic objective (your cinematographic lens) is not accurately corrected. If so sell it, give it away or return it to the maker but don't try to take pictures with it.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

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Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Setting for "Miss Petticoats."

Released by the World Film Corp., July 31.

(Suggestions prepared by S. M. Berg by special arrangements with G. Schirmer, Inc., Music Publishers, New York.)

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of much assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release, and a sufficient number should be secured to provide one for each member of the orchestra. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be placed the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 2½ T "Mrs. Copeland" is a sub-title and is printed reading matter on the screen. But 52 D "In the cabin of the Harpoon" is a description of action.

The scene of the story lies in a New England mill town on the coast. Agnes Reuter lives with her grandfather on the old ship "The Harpoon" and works in the mill. She saves the life of Mrs. Copleland, the mill owner, who takes her as a companion. Guy, her nephew, has been secretly meeting Mrs. Courtleigh but is now attracted to Agnes. Mrs. Courtleigh becomes jealous and spreads scandalous reports about her. Mr. Courtleigh discovers his wife's infidelity, and with Guy, who has been ordered away by his aunt, she leaves for the city. Mrs. Copeland takes Agnes to Europe for a year. On her return, Harding the village minister who has loved her from childhood, wins her heart.

Note particularly: 25 Sailor's horn-pipe; 32½ Piano only; 33½ Jig.

Time schedule: 75 minutes (five reels—about 4,000 feet).

The THEME selected is "When a Maid Comes, etc."—Friml.

Time.		*Subtitles or Descriptive Cues.*	*Music.*
0	D	Opening.	When a Maid Comes, etc.—Friml (Moderato) (THEME)
2	T	"Off to the mills."	Serenade—Ern. (Allegretto)
2½	T	Mrs. Copeland.	
4½	T	The mill workers gather.	
5½	T	"There goes the woman—"	Agitato No. 2.
6	T	"Anyone would do what—"	Intermezzo—Arensky (Presto)
7½	T	"Who gave you—"	Les Idoles—Allier. (Valse)
8½	T	The day following.	Repeat: THEME.
11½	T	"Why do they call me—"	
13½	T	"But after they be married—"	No. 1, Faust Ballet Music (Allegretto)—Gounod.
14½	T	"It sounded to me like—"	No. 2, Faust Ballet Music. (Adagio)—Gounod.
16½	T	"Jam, order my carriage."	
18½	T	"My eyesight is failing."	No. 3 Faust Ballet Music. (Allegretto)—Gounod.
19½	T	"I can't spare Agnes."	
21	T	"I want you to be—"	No. 4. Faust Ballet Music. (Moderato maestoso)—Gounod.
22	T	Hank decides to give—	Sailor's Horn-pipe. Repeat: THEME.
25	T	The farewell party.	
25½	T	"To keep you from being—"	
27	T	Into a new world.	
28½	T	"To-night at dinner—"	Woodland Dreams Waltz—Waldteufel.
31	D	Hamilton throwing stones.	
32	T	A surprise visit. (Whistle) (Piano only)	Mignonette—Friml. (Allegretto con espressione) (Jig)
33½	T	"Go along Hank."	Basket of Roses—Albers. (Allegretto)
35	T	"There's a pirate ship—"	
38	D	When Agnes jumps from log.	
40	T	A week later.	Repeat: THEME.
42	T	A meeting of the Aid Society.	
42½	T	"We must ignore—"	Passionnee—Montagna (Valse lento)
47	T	"Pretty nice—"	
47½	T	"Penny if ye'll thrash you—"	Agitato No. 1.
48½	D	When the Rev. Harding leaves.	Meditation—Drumm. (Andante cantabile)
50	D	When Mr. Courtleigh finds letter.	
51	T	"You know I have done—"	Dramatic Allegro No. 1.
52	D	In the cabin of the Harpoon.	Repeat: THEME.
53½	T	"I can see now what a dupe—"	Three Songs from Ehland. (Pathetic)—von Fielitz.
56½	T	"Your grandfather is very ill."	
64½	D	When Hank lights lamp.	
67	T	After the funeral.	Repeat: THEME.
68	T	A year later.	Sylvia Valse—da Silveira.
69½	T	Hank and Sykes soon tire—	Cavatina—Bohm. (Moderato assai)
69¾	T	Sometime later.	
70	T	"I want to ask your forgiveness."	Repeat: THEME.
71	T	Back among old familiar scenes.	
73	T	But happy they— (Wedding scene.)	
75	T	The End.	

The Organ.

How the Pianist Can Become an Organist.

By S. M. Berg and Norman Stuckey.

IT IS absolutely essential that the person desirous of becoming an efficient organist for interpreting moving pictures should first be a successful pianist. The finest organists have been and are equally good as pianists. Mendelssohn was a pianist, but he played the organ so well that he was looked upon as a virtuoso of that instrument. Much foundation technic can be done at the piano, and all students should have made sufficient progress with the works of Bach, Czerny and Cramer.

The organ is an interesting instrument for the novice to play on. Many different effects may be secured with the slightest effort, but to master the instrument in a skillful degree and become an expert accompanist for moving pictures is an art that requires much time, study and perseverance. Common sense and earnestness of purpose are factors that are also highly important. Strength is needed in every part of the body and the organ is not an instrument for the nervous person to meddle with. The more professional experience one has had, the better, especially theater and orchestra experience, for it is the purpose of the organist who plays for moving pictures to get as many orchestral effects from the organ as possible.

Every prospective student of the organ should have a copy of Sir John Stainer's valuable book "The Organ," that explains in detail the construction, its possibilities and contains as well progressive studies and exercises. It is advisable to study this book carefully before you attempt to play. You will understand the instrument and what experiments you attempt will then be from an intelligent standpoint.

At first, the array of stops, pedals and manuals is apt to confuse and discourage the beginner, and the mastery of such a complicated instrument will seem impossible to many. Don't be discouraged. Resolve to master the instrument, but to do this you must cultivate patience, for the organ cannot be mastered in a few lessons. Let your progress be slow and sure. Do not let a day pass that you do not gain something in a musical way from a technical and pleasurable standpoint.

The essentials of good piano or good organ technic are perfectly free movements of the fingers and wrist. In practicing for the organ, the student must take the greatest care to allow the arm to support itself quite freely. He must guard against any downward pressure of arm-weight, as this is fatal to all agility, which is highly important to successful organ playing.

The beginner who is not willing to devote time to practice will never become a successful organist. An athlete spends weeks training for an event. An organist should be willing to work: for work, the capacity for patient labor, the keystone of successful organ playing.

There is much about an organ to hold the interest: its construction and variety of effects that may be obtained, but the beginner must not lose sight of the small details that make it possible to gain a big effect. Master the details and the big things will take care of themselves. An excellent idea to familiarize oneself with the organ is to make a rough sketch of the keyboard. Take this home and study it carefully and when you take your place at the organ the positions of many of the stops will not be foreign to you.

Being familiar with the organ is another important feature that the pianist must acquire, as many rapid changes are necessary when interpreting moving pictures. The organist cannot lose time fumbling for suitable combinations or experimenting with various effects. Have complete command over the instrument. Be familiar with it and learn its limitations.

Gibbon tells us that "every person has two educations—one which he

receives from others, and one which he gives himself." The latter is better, though it often comes hard, but experience on the organ can be made easy if the beginner will realize that an intelligent understanding is necessary. The pianist who regards the organ as a plaything will lose in the end, for there is no limit to the demands of the organ for efficient and artistic playing. It is a difficult instrument to master and you must be willing to study its intricacies. The art of registration and the ability to perform a certain number of pieces, to the neglect of many of the important foundation principles, is often a fault of many beginners. The true legato touch should be mastered and it must be clear and even in quality. Nearly all students when practicing on the piano or organ use one-third more exertion than is necessary.

Do not be too anxious to play the organ. Nearly every person can make an organ sound, for by pulling a few stops the organ effect is responsive and usually pleasing to the listener who is ignorant as to what real organ playing is like.

The theory of music, including form, analysis, history, organ building, as well as harmony, counter-point, extempore playing, improvising, modulating, transposing as well as orchestration should be mastered if the pianist wishes to become an efficient organist for interpreting moving pictures. Learn to concentrate. This is important in music, and especially for organ practice. The mind must be centered upon the work. Otherwise with the many mechanical appliances of the modern organ, the pianist will lose sight of the most important points in an effort to gain a general effect.

You cannot produce pleasing effects until you have mastered the ground work necessary to the organ. Then you can impart an artistic touch to your playing; style can be developed with ease when you are in a position to execute difficult passages without exertion and effort.

The succeeding articles will deal with the manuals and pedals, also registration and the various stops and combinations that are effective for playing moving pictures.

Why Photoplay Masterpieces Are Few By William H. Kitchell

The Rise and Fall of the Freelance Scenario Writer by One Who Hit Bottom

HOW long would the theatrical business last if every play was taken from a book or manufactured "behind scenes" by a salaried theatrical hack? How long will the motion picture industry last under the same conditions? Is it lasting?

Six years is not a long time, but it is long enough to look back upon and reflect that the rise and decline of the freelance photo-playwright has happened in that time. Go back three years. There was no yawp then from the studio proprietors and editors about the lack of ability of writers to write "continuity" into their scenarios. Plays sold on merit—and they sold. There were fewer studios—and fewer writers—and the outside writer of live plots found a ready market for his inventions, and an invitation to invent more. And there were better plays upon the screen.

What is wrong with the photoplay market?

Until two years ago, there was a ready source of income for the man who could originate a plot suitable for a photoplay. There was no bunk about "selling on synopsis," and no dearth of interesting plots. It was an open market. The scenario writer who had ever published a novel, or sold even a magazine-story, was looked upon as a "highbrow" and perhaps given an extra ten dollars upon his release-form as the deserved reward of genius. The writer who received $35 per reel bragged about it in print. Prices were lean, but there was a promise of future results and—there being a steady demand for his work—the freelance plot inventor was content.

True, then as now, the average studio proprietor considered the freelance writer an unnecessary evil; or, at most, an employee who belonged in the factory with the rest of the office force. Stage-plays are not written in theaters, nor magazine stories in magazine offices, but that made no difference in the perspective of the average studio proprietor. He had small regard for "moods," and he would have dictated the plot himself out of his own head—he had been too busy making money. Still, it was "boom-times" for the writer without a pull. Several tight-fisted studio proprietors had metamorphosed into philanthropists who were willing to fork over as much as $50 for a one-reel drama—providing it was good stuff and that the author was willing to give the philanthropist first-option on all future work.

Then came the war and the craze for features. A few of the writers were turned into studio hacks. The vast majority of those who had been given "encouragement" were dropped. It was thought that only a professional author with a reputation for writing a "best-seller" could handle a five-part feature—in conjunction with the studio hack, of course—and the professional novelist was invited in. He has seldom made good. Big prices have been paid for his work, and he has been coddled along from one inane bunch of padding to another in the hope that his "picture-eye" would open and that "something big" would come out of it that would put "Cabiria" into the discard.

Few "Cabirias" have been released in the last two years.

Six years is a short time for one of the great industries of the world to rise. Granted that the freelance scenario writer was only a cog in the wheel, he was a most necessary cog. The one essential lacking in the photoplay of to-day is originality of plot. A poor scene work-out can be altered, when necessary, by any studio writer capable of holding his job; but a "story" cannot be sensed by the originator in a 250-word synopsis nor has he the remotest chance in the world to make a dramatic plot out of a synopsis, anyhow. Let the writer of photoplay work out his own science, and give him the opportunity of selling the result in an open market.

There is no open market. There has been none for two years—despite the bluff of the scenario editor who howls wildly every now and then that he is anxious to buy scenarios. He doesn't buy. In many instances he doesn't have to. It has been no unique experience for an "outside" writer the past two years to originate a unique "situation" or theme in a photoplay, to have his manuscript returned time and again, and to see his theme or "situation" released in recognizable form by three "reputable" studios in succession.

The scenario department in nine studios out of ten needs renovating from the top down. There are not enough editors, and too many studio hacks. There is a lack of new plots, and an over-abundance of presswork to boost them. Just now, the photoplay audiences are paying to see good acting—not good plots.

The "Saturday Evening Post" offers an ever-open market to the writer of good short stories. It has no "prize-contests," it does not advertise for manuscripts, it pays liberally for an accepted story and gives courteous treatment to the writer who shows promise—and it prints live stuff.

It is likewise prosperous.

Harris Gordon Engaged by Metro

HARRIS GORDON has been engaged to play an important part in the new production starring Emmy Wehlen, which will be made by Metro-Rolfe, under the direction of George D. Baker. Gordon was for two years with Thanhouser, playing leads in Mutual Masterpictures. He was with Reliance a year and a half, with Victor-Universal a year and also appeared with the Famous Players and with Solax. Among his best characterizations have been the part of Dorian Grey in "The Picture of Dorian Grey," Tom Tulliver in "The Mill on the Floss," "The Disciple of Nazareth," "God's Witness," "The Oval Diamond" and "The House Maker of Thebes."

Harris Gordon

Mr. Gordon is a well known and popular player, and is well toward the top in the popularity contest of the Motion Picture Magazine. He was for five years on the speaking stage, appearing for the most part on stock, but occasionally playing in such productions as "John Ben Bon," with Louis Mann and "Ben Lignum."

Mr. Gordon was born in Glenside, Pa., in 1884. He attended Cheltenham Military Academy at Jenkintown, Pa.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and PROF. HARDIN LUCAS

DURING the National Education Association's great convention in New York City from July 1 to 8 there were several programs in which attention was given to the scholastic use of educational films. At the general sessions of the entire association in the huge assembly room of Madison Square Garden prominent mention was made of the vitalizing potentiality of the screen story as a force in public recreation and in other fields closely bordering upon the province of the school. At several of the departmental meetings in smaller halls scattered all the way from Columbia University (120th street) down to the Washington Irving High School (Fifteenth street) special papers were read with reference to the visual needs of pupils and the aids available in the form of films. Audiences of considerable size evidenced great interest in the various aspects from which motion pictures were considered. Whenever the topic was mentioned in the course of private conversation, a deep and abiding concern over the future of educational films was manifested. Although there were many other problems of moment before the convention, the association could not justly be charged with slighting our most recently developed aid to visual instruction, especially when the present apathy of the industry as a whole toward the schools is borne in mind.

In fact, if one recalls the eagerness with which many of the men who are prominent in the industry applied their energies and skill to winning over the Federation of Women's Clubs during a similar convention in New York a few weeks earlier, the apparent indifference of the industry to educationists becomes even more striking, not to say disconcerting. The truth seems to be that the women's clubs were noticed by the industry chiefly because of its realization of the danger of a broadside from the women's convention in favor of censorship; accordingly, conferences, dinners, special entertainments in picture theaters, and numbers of representatives of the industry in the audiences when motion picture topics were on the federation programs.

But the school folk have displayed thus far no leaning toward legislation hostile to the picture theater. Perhaps that is one of the chief explanations why their recent convention received such scant notice from the film interests. The fact remains that the number of representatives of the greater film producers in attendance at the various meetings of the National Education Association was distinctly negligible. There were no designedly educational film programs in the theaters, and the only showings of films that were claimed to be suitable for use in schools were arranged by a concern that is exploiting a narrow gauge machine. The major film interests were noticeable rather for their absence, their failure to show themselves awake and appreciative of the value of the opportunity which the schools of our country now constitute and will soon palpably become for those producers that are not too slow to catch step with the progressive educational tendencies of our day.

There is one other basis, however, upon which we may account for the conspicuous lack of co-ordination of effort to which I have just directed attention. Mr. Edison, it will be remembered, launched a few years ago an elaborate plan for the utilization of films in schools. I do not imply that he was by any means the pioneer in this field, but his case will serve well to illustrate my point. After very large amounts of capital had been invested in the enterprise, there came to the inventor and promoter a realization of the need of something approaching unanimity among the educators as to the kinds of "educational" films they would be willing to use. When his venture was finally allowed to lapse, he was quoted as having declared that before film producers could afford to incur heavy expenses of production the educators themselves would have to get together and agree upon the sort of films they want and will use on a basis of reasonable profit to the producers. It must be admitted that the educators have not yet arrived at a state of complete agreement upon the matter of form of films for scholastic use. Possibly the greater producing firms have decided to bide their time until such an agreement turns up among the educators. I venture to suggest that the good day will arrive much sooner if the leaders in education and in film production will do a little joint getting together. It is from the standpoint of that desideratum that the neglect of the recent convention seems so regrettable.

It were absurd to claim, as do some extreme advocates of visualization, that there was no topic anywhere in the thirty-six pages of the official program which could not have been made more clear and impressive by the use of film aids. But it would be fairly safe to assert that each of the shorter programs prepared for rendition at a sitting contained at least one topic which might well have been supplemented in that way. High praise was given to the motion picture by Mr. Warren Dunham Foster, department editor of The Youth's Companion, in his address on "Organized Recreation"; but doubtless he might have more fully convinced his audience had the screen been used as an aid in driving his message home. In like manner other addresses might conceivably have been rendered more interesting and more impressive. Topics that suggest themselves for such treatment as one glances through the program are: Adult Illiteracy, Country School, Public Health, Socialized Recitation, Vocational Education, Foreign Service, Teachers' Cottages, Chinese Education, Gary Plan, Play School, Story Telling, Dramatic Art in Kindergartens, Vocational Guidance, etc., etc.

Films were actually shown at the close of three departmental programs during the week, but in each case there was at least a slight percentage of advertising present or apparent as a motive for the exhibition. At the second session of the National Congress of Mothers and Parent-Teacher Associations a so-called vocational film was seen—ostensibly a three-reel demonstration of the possibilities of correlating school and business, but primarily an advertisement of a group of periodicals. The final session of the School Garden Association of America was the occasion for an address from the founder of the boy's garden movement, "extraordinary kinemacolor moving pictures" being one of the features emphasized in the printed program. At the meeting of the Department of Science Education on Friday in the American Museum of Natural History were exhibited the narrow gauge films above referred to and also several reels of standard pictures obtained by Sir Douglas Mawson's expedition in the region of the South Pole several years ago.

The program at which the idea of using motion pictures systematically in school work received most careful consideration was the one last mentioned. The meeting was in charge of a Committee on Visual Instruction, whose chairman, Dr. Edward W. Stitt, district superintendent of schools, New York City, presided. I cannot do better than quote parts of his opening address on "The Importance of Visual Instruction."

"This gathering today is to emphasize that in the future the province of the teacher shall include the realm of the eye as well as that of the ear.

"The following are suggested as useful ways to enlarge the plan and scope of the work: (1) Lantern slides for instruction purposes; (2) educational motion pictures; (3) stereographs for work in science, history and geography; (4) display of maps, charts and models in classrooms; (5) greater use of the blackboard by both pupils and teachers; (6) illustrations in reading books and text books generally; (7) souvenir postal cards and pictures from magazines and newspapers; (8) school exhibits displayed in accordance with approved methods; (9) educational museum in some central building and distribution of visual aids by municipal or state bureaus; (10) clay modeling, moulding in sand trays, etc.; (11) home-made apparatus in elementary science work; (12) visits to museums, art galleries, etc.

"Two hundred and sixty years ago Comenius set the first standard of visual instruction. A century later Pestalozzi

advanced beyond the picture stage by insisting that teachers must either bring things into the school for study or take the children out of the school to see them.

"The advance of science has brought to the aid of the teacher modern methods of visualization of which the teachers never dreamed. The wonders of the stereoscopic picture by which objects stand out in three dimensions and seem to be solids as in nature show a wonderful advance over the ordinary pages of text books. The marvels of motion pictures, bringing into the schoolroom actual reproductions of scenes from real life, mark a still further advance. The next step in progressive pedagogic development, however, will be a release from the passive reception of film reproduction by enlisting the active energies of the pupils, so as to awaken their self-activity.

"Through the modern improvements of pictorial education by means of stereopticon, stereoscope and motion pictures, we shall be able to bring the world into every schoolroom. It is the hope of our committee that this conference may result in adding to our practical pedagogy by emphasizing the advantages to teachers and also to pupils in the use of the many modern forms of visual education which are now available for classroom use."

I have the promise of an abstract of an excellent talk given by Miss Louise Connolly, of the Newark (N. J.) Public Library, in lieu of her paper on "Can the Moving Picture That Imparts Information Be Used to Educate?" which will be published in the N. E. A. volume of proceedings. Unfortunately, the attractive topic "Advantages of Portable Moving Picture Machines for City and Rural Schools" was not treated because of the absence of State Superintendent Alvin N. White of New Mexico. The work that the National Board of Review of Motion Pictures is doing in the selection of pictures for children's entertainments was explained by Mr. Clarence M. Abbott, assistant secretary of that board.

In the brief discussion which followed the formal program, harsh and sweeping criticism was voiced against all of the "educational" films thus far produced; obviously, had time permitted, it would have been fortunate if the film interests could have been adequately represented in such a forum. Let us be ready next time.

HARDIN LUCAS.

A NEW PORTABLE MACHINE.

The "Kinak," a new portable, is about ready for the market from the factories of the Kinak Company, of 150 West Fifty-fourth street, New York City. This machine, intended for the classroom, small lecture-room, the home and the Sunday-school, is well adapted to its purposes. Exceedingly light in weight and neat in appearance, with a strong and safe light, it gives a picture six feet by five and is intended to fulfil in a peculiar manner the especial features claimed for it. The Kinak Company is also preparing a special film, safe from all dangers of fire, and at an exceedingly small cost, making the accumulation of a library of good subjects a possibility by anyone. The company is also engaged upon the production of a camera of such a nature that the amateur may with ease successfully take his own pictures. The company has a concise yet explicit descriptive circular ready for distribution.

"BOOST, DON'T FLAY."

A Cleveland clergyman exhorts his associates to boost, rather than to flay, the moving pictures. This is always good advice; it is often easier to hinder than to help, to criticise than to commend. The good, if used, will often do more to help than to waste in drawing attention to the bad and thereby making it conspicuous. To draw too much attention to that which is questionable is to become sensational and leads to the advertising of that which it were better to cover up; "boost, don't flay." Many clergymen have been astonished in finding that the moving pictures contained more good than there was evil in them; they are now confessing that they have been so drawn to the critical side that they have been blind to the commendable side. Their discovery has been an eye-opener; the pictures have much good in them; they are valuable, helpful and instructive. Although somewhat slangy, the word "boost" is known to possess a certain definite, peculiar and purposeful meaning—"a meaning all its own"—and is well understood everywhere; it may therefore be occasionally well used.

This Cleveland clergyman, Rev. Mr. Bradley, finds many problems subject to solution by the help of the judicious use of the pictures with a proper application of the boosting power they possess. He finds they boost the dwindling strength of the congregations, first by their attractive powers, and then by their holding power. Many things attract but do not hold; the pictures are found to have this holding power in a very peculiar and especial manner.

To strengthen the waning power of the evening congregations, Mr. Bradley would gladly make fellowship with the moving picture people in some arrangement whereby they might both secure and divide the great moral good which he sees possible by such a co-operation, because, he says, he finds now that such a series of good and suitable pictures are available; that not only are they suitable, but it is a loss not to use them and become familiar with them and the good results they offer.

NOTES.

The Y. M. C. A. of New Castle, Pa., is using the moving pictures with good results and finds them an additional attraction with strong educational possibilities; they also increase the sociable aspects of the club by the special evenings devoted to the friends of the members. It finds the growth in interest amply repays every effort; the educational classes of the association are strengthened and increased also.

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The high schools of Baltimore, Md., are now using the moving pictures with good results, the biological subjects giving especial satisfaction. A special director is in charge of the pictures, and they are proving that which we so often contend that for enlarged teaching powers the kinematograph is beyond question, and these schools are only others to awaken to this fact. They now report that the studies are as fascinating as they are instructive, thus again proving that study is now attractive. The films which gave them this experience are "The Life of a Flower," "The Metamorphosis of a Butterfly," "The Life of an Ant," "Life in Fresh Water Ponds" and "Mammals," one of the best lists with which to introduce pictures in schools. They have evidently been wisely advised.

* * *

From Kansas City, Mo., comes the account of the use of the educational pictures in a most exceptional manner. In the open air educational exhibitions they have advanced so far as to give illustrations of surgical operations on the screen—such operations as the cutting off of a leg and those of a nature more common to humanity in the ills which flesh is heir to—thereby familiarizing people with the sterner necessities of life in a way more advanced than even advocates of the educational picture had contemplated in public exhibitions. There can be no doubt, however, that they will become general and advantageous.

M. H. HOFFMAN TAKES A VACATION TRIP.

Ever since the Bluebird program was launched early this year, and during several weeks of preliminary arrangements, M. H. Hoffman, general manager of Bluebird Photoplays, Inc., has been working daily on about four hours' sleep nightly, the remainder of the twenty-four division of the day's time being devoted to "putting over" the program.

Last Thursday M. H. Hoffman decided to take a vacation. Boarding the Twentieth Century he spent a quiet eighteen hours and then plunged into the turmoil of the Chicago convention. His stay in the Windy City concluded, Mr. Hoffman will devote two weeks to visiting as many Bluebird exchanges as he possibly can reach before the time comes for him to return to headquarters.

"There's nothing like a soft, red plush car-seat for a pleasant vacation," said Mr. Hoffman, as he stood perfectly still for the first time in 1916 with his hand on the door of his office. "If I can make two towns a day on my trip I may be able to cover half of our exchanges and work in a nice little vacation on the side."

LUBIN TO PRODUCE "THE BARRIER."

Following the completion at a near date of "The Light at Dusk," the seven-part photodrama being produced by Edgar Lewis, leading Lubin director, which will be released through the V-L-S-E, work will be started by him on "The Barrier," one of the best novels ever written by Rex Beach, the well-known novelist.

"The Barrier" will be a stupendous undertaking. It is not yet decided how large the production will be, Mr. Lewis having decided that the story is of sufficient interest to first produce it and let the length take care of itself. However, it possible, it will be told in the regulation number of reels for feature release.

An all-star cast will be selected at a near date to play in "The Barrier."

Observations

BY OUR MAN ABOUT TOWN

IT had always been the policy of the writer to uphold anything tending to the benefit of all branches of the motion picture industry whether it be the producer, the exchange man or the exhibitor, and to unstintedly condemn any and everything aimed at diminishing their welfare. Frequently occasion has been taken to treat with the subject of "extras" and on most of these occasions whatever has been written has been prompted by what was considered unfair conduct on the part of extras toward producers and their directors.

With the same impartial view which has characterized comments in the past, the writer now takes up the cause of the extra. To most people, even to those in the profession, the extra appears to be a most inferior creature on account of his or her inability to become attached to stock. In fact, many people who are not acquainted with the conditions of modern motion picture life considers the term extra synonymous with that of super, which is as wide from the latitude of truth as would be the statement that all stock members are stars.

The particular case which has caused this plea for the extra is that of a professional man who to oblige an agent went to a studio to tender his services. He reported for work at 8 A. M., and with only a half hour for lunch, was almost continuously employed till 11 o'clock at night, a day of 15 hours. For this service he was tendered the munificent sum of $3.50. It is difficult to approach any comprehension as to the method of reasoning that prompted this magnificent display of generosity on the part of the director of the company.

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The old axiom "that the laborer is worthy of his hire" applies with equal force and effect to moving picture studios as it does to all other branches of business and the fact that by force of circumstances one may be obliged to tender his services to a moving picture studio in no way justifies a director or company in offering him starvation remuneration. If the extra's work is not satisfactory it is the director's province and duty to cut him out of the picture. But in this particular instance the question of unsatisfactory work cannot enter in face of the fact that the exra was almost continuously employed for 15 hours and the further fact that in the forepart of the day he was selected to play the heavy role as the director found he was not so provided, and in the latter part of the day he was allotted after putting hair on his face, to enact a comedy character. It may also be added that the agent who sent the extra to the studio was so chagrined when he learned the amount of work extracted for the agreed price that he volunteered to pay from his own pocket sufficient to make the remuneration a white man's price.

* * *

This subject is a timely one in view of the spirited movement now under way to consolidate and harmonize all branches of the moving picture industry. No better step in this direction can be taken than to promote a healthy cooperative spirit between producers and those who render services to them. Good pictures do not spring entirely from the work of the director, nor the advantages placed at his disposal by the producing company. No matter how well equipped a studio may be or how efficient the director, if the people playing the various parts, large or small, do not perform their work the picture must become a rank failure, therefore if this much is dependent upon the player, he is entitled to compensation proportionate to his share in his successful portrayal whether he be stock member or extra, and the producer or director who is so short-sighted, unreasonable, or unjust that he fails to comprehend this, should not be in the moving picture business.

*

While we realize that a director has the right to discriminate between a professional and a non-professional extra it must be insisted that the same discretion should be exercised on the matter of recompense. For instance, a director, very naturally, would feel more justified in assigning a part to a professional than in giving it to one not a professional, and his action may be greatly influenced by his knowledge of the professional; but should he assign the part to a non-professional and the player performs the work with satisfaction, there is no reason why he should not receive the same pay the director would have given a professional man. The point aimed at is to bring out that there are many clever non-professionals only waiting for an opportunity to demonstrate their abilities to portray any part that the director may assign to them.

* * *

While this is apparently a plea for the recompense of the extra, it is also intended to establish a feeling of fair play toward him and to more really justify his existence which is indispensible to the production of motion pictures. The experience of many producers and directors has shown that it is not the huge salary paid certain stars that makes the moving picture a success. Take, for instance, such pictures as "Quo Vadis," "Cabiria," "The Birth of a Nation," "The Battle Cry of Peace," and other recognized big successes, can it not be truthfuly said that were it not for the neglected extras, such spectacles could not have been called into existence, and it can with equal truth be said that the stars could be wiped off the firmament without militating against their realization.

* * *

There was a time when the suggestion that a producing company dispense with its stock players was received with ridicule, but of late years there has been a decided tendency to do so. This tendency is due, not to the inferiority of the players, but to the exhorbitant salaries paid some of them in contrast to the remuneration accorded others equally capable, in other words the movement is one of equalization. It has been realized by producing companies that many stock companies have been disrupted in consequence of the unfair discrimination in the matter of salaries, and the day is fast approaching when the photoplayers receiving enormous salaries must have something more to offer than the mere name. It does not follow that because an actor has been a Broadway favorite because of his wondrous voice and elocutionary power he is bound to become a shining light before the camera, and it is the realization of this that has caused many producing companies to turn in the direction of the extra field for players as services are required and perhaps from among them he can discover some one of them who can be developed into a true motion picture star. All this strengthens the appeal for a more just and better recognition of the extra and no producer or director looking to his own best interests can afford to underestimate his usefulness.

It is understood that the extra whose complaint formed the basis of this article intends to make a test of his case and the result will be watched with interest. Whatever the result may be it is hoped that publicity given to such matters will better conditions by making producers and directors more considerate and thus inspire the extra with more zeal and pride in his work.

ANITA STEWART MAKES HER DEBUT AS A SONGSTER.

Not so very long ago, a couple of Sundays, to be slightly more accurate, a member of The Moving Picture World staff in passing one of the leading churches of Bay Shore, L. I., was astonished to see in the church bulletin an announcement that served that evening to fill the building to overflowing, even the vestibule creaked under its load of extra chairs. This announcement read as follows, "solo by Miss Anita Stewart."

As aforesaid the people of the island town, when at last the evening came, flocked to the church in overwhelming numbers. Nothing seemed to matter much, the sermon passed in rather an indifferent manner, prayers were said, hymns were sung, and even a feature film with charming Anita in the lead played second fiddle to the flesh and blood edition of the Vitagraph star that sat in the choir loft, beneath its broad brimmed hat of soft gray. At last the moment for the solo arrived. Necks that had craned before now stretched themselves to their last limit when Anita stepped modestly forward to the railing like a real "honest to God" choir soloist and sang in the sweetest of voices a sacred song entitled, "Eternal Peace."

This, the minister told us, was the very first time that Miss Stewart had sung in public. Her voice is unusually sweet, and she sings with excellent taste. Needless to add her audience was delighted.

TAKE ALL NIGHT SCENES AT NIGHT.

The last word in realism is found in the Kalem Company's recent decision that hereafter all scenes in the "Hazards of Helen" supposed to occur at night must actually be taken after dark. This step has already resulted in extensive use of night photography in two "Hazards," and so striking is the effect produced that it is likely that Kalem will soon extend the rule to its other productions.

Australian Notes

"THE BIRTH OF A NATION" concluded its Sydney season on Friday last, the 9th instant, after a run of seven weeks. Since the reduction in prices of admission a month ago the "house full" sign has been exhibited every night. Altogether, 160,000 people have seen the film in Sydney. The Theater Royal, where the picture was screened, has gone back to legitimate attractions. It was reopened by J. C. Williamson, Ltd., as a photoplay house a few months ago, showing first run Fox productions, but since the amalgamation of the firm with the Waddington theaters, the Fox pictures have been screened at the Strand, one of the finest picture houses in Sydney.

* * *

Raymond Longford, a prominent Australian picture producer, has returned with his large company of players from New Zealand, where they have been filming a historical subject. The working title of this picture is "The Mutiny on the Bounty," and its length will probably be eight reels. It deals with an early incident in Australian history, the mutiny of the crew of the ship "Bounty," carrying Governor Blight from England to New South Wales.

The story gives many opportunities for spectacular displays and the picture should mark a new era of production in Australia.

* * *

The second production of the George Willoughby Photoplay Company was released this week. It is a four-part adaption of the famous stage play, "The Woman in the Case," which makes a very suitable subject for the silent drama.

The picture was produced under the personal direction of George Willoughby, and is quite up to the standard of imported English productions.

The company is now filming the last scenes of its third release, which is entitled "A Pearl of the Pacific." This has a story with a South Sea Islands flavor. The story is written by Randolph Bedford, a prominent Australian writer.

* * *

Another picture was released this week by J. C. Williamson, Ltd. This is a film version of the famous stage melodramatic farce, "Seven Keys to Baldpate." The adaption, which is in four reels, is one of the best of recent home-made pictures, and the best effort of "J. C. W." to date. On the stage the play had a splendid dramatic plot, though the dialogue was humorous, and although the humor is not so pronounced in the picture, the dramatic story has been well developed, and it works up to the splendid climax.

When the stage version was produced some time ago by J. C. Williamson, Fred Niblo and Josephine Cohan appeared in the leading roles. They do not appear in the picture, however, Fred Maguire, a Victorian player, and Dorothy Brunton being the stars.

Miss Brunton has had a stage career of extraordinary success. Barely two years ago she had a small part in the comic opera, "Gipsy Love," and from this beginning she has now gained the position of the foremost comic opera artist in Australia. She is at present starring in "So Long Letty" in Melbourne, and has been chosen by Williamson, Ltd., to appear in that production in London.

* * *

The New South Wales Government is at present releasing a series of films dealing with the training of soldiers in the various camps within the state. Three have already been released, the first dealing with the training of infantry, the second with field artillery, while the third is devoted to the light horse section. Each picture has been taken by Burt Ives, the government photographer, and they are about the clearest official films the writer has yet seen.

The pictures are also printed on non-inflammable film, the first time this has been used for Australian pictures.

* * *

The government has also given a private press screening of several educational subjects for world-wide exhibition. The best of these is a film visit to the Murrumbidgee Irrigation Area, in New South Wales. This is a gigantic scheme for the irrigation of what was once barren country. Scenes are also given of the huge Burren Juck Reservoir, which holds the water supply of the irrigation scheme. It is one of the largest works of its kind ever attempted in Australia. The picture was taken under the direction of Alfred Rolph, head producer for Australasian Films, Ltd.

Another picture, which I understand is to be given wide publicity in foreign countries, is a series of scenes taken at the German Internment camp at Liverpool, N. S. W. They show camp life among the enemy subjects there, and are very interesting.

* * *

Australasian Films, Ltd., have announced that they will shortly release "The New Do Well" and "The Battle Cry of Peace." The latter picture was known in England as "An American's Home," but it is improbable that this title will be used here. The same people are making big preparations for the first Chaplin-Mutual subject, which is due to arrive next month. C. L. Yearsley, the firm's publicity manager, says he is going to use some advertising stunts that will make Sydney sit up and stare.

* * *

The twelfth Triangle program consisted of "Cross Currents" and "The Edge of the Abyss;" the thirteenth showing this week, includes "Daphne and the Pirate" (Fine Arts), "The Green Swamp" (Kay-Bee) and "He Did and He Didn't" (Keystone). This has been given favorable write-ups in all the Sydney papers which mention that the Triangle productions seem to be increasing in quality as time goes on. The public seems to think the same, as it is now difficult to secure a dress circle seat at the Triangle-Lyceum playhouse at the night sessions.

"The Moral Fabric," another Triangle subject, is the current screening at the Crystal Palace. "The Soul of New York," a Fox production, featuring Valeska Surratt: "What Will People Say" (Metro), with Olga Petrova: "Body and Soul" (World) and "Out of Darkness" (Lasky) have also proved good drawing cards this week.

* * *

"The Birth of a Nation" is having a very successful run in Melbourne at present. The big Griffith spectacle was advertised for a limited two weeks' run, but owing to the huge crowds who wished to view the picture the management decided to extend the run, and so the Town Hall was secured for a week.

* * *

Melbourne is going to see some big things in film advertising by Australasian Films, Ltd., as R. J. Dexter, from the Sydney house, arrived here this week. Mr. Dexter is one of the most prominent publicity men in the business.

Current screenings in Melbourne include "The Woman's Law" (Pathe), "His Picture in the Papers" (Fine Arts) and "The Iron Strain" (Kay-Bee), "The Puppett Crown" (Paramount) and "By the Governor's Orders" (Vitagraph).

TOM S. IMRIE.

Sydney, N. S. W., Australia, June 14, 1916.

"LET THE STAR FIT THE SCENARIO"—BLACHE.

Since Herbert Blache's thousand-dollar scenario offer was published, inquiries have been pouring into the Greater Blache Studios at Fort Lee, N. J., asking exactly what kind of five-reel dramatic scripts were wanted and the stars to be "fitted." Mr. Blache asks the Moving Picture World to answer the questions: "I have no special requirements—or restrictions—to lay down," says Mr. Blache. "I am looking for **good ideas,** no matter in what form presented. Just a synopsis may be submitted. I will find stars to 'fit' the plays I accept. I know this is reversing the usual process, but the play's the thing in my mind, and then the star."

SMALLEYS TO PRODUCE "IDLE WIVES."

Universal City, Cal., July .—Upon the completion of their current production, "Saving the Family Name," the Smalleys will start the picturization of James Oppenheim's noted story, "Idle Wives."

This photoplay will contain a notable cast. The beautiful new-found star, Mary MacLaren, will be teamed with Phillips Smalley and Lois Weber, supported by Jack Mulhall, one of the Universal's late acquisitions. Grace Carlyle and many of the most noted of that company's stock actors and actresses.

This picture will be released in five reels and will add one more to the list of Blue Bird features which are taking pictureden by storm.

"DEUTSCHLAND" IN PICTURES IN THIRTEEN HOURS

At 7 o'clock on the morning of July 10 the new famous German submarine, "Deutschland," arrived at the ports of Baltimore after its history making trip across the Atlantic. Thirteen hours later the Hearst-International News Pictorial flashed upon the screens of leading New York theaters the best motion picture of this craft, its cargo and valiant crew.

Princess Theater, Clifton, Ariz.

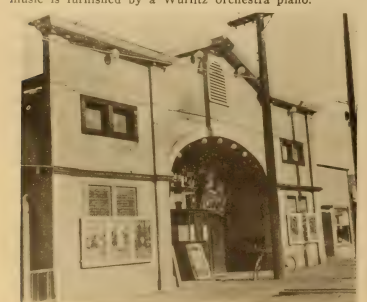
E. Brutinel Takes Over Two Picture Houses on the Wane and Brings Them Into the Limelight.

WHEN Emile Brutinel purchased the Princess and Empire theaters in Clifton, Ariz., in 1914, they were in debt and were poorly patronized. By the application of good business methods and sound judgment Mr. Brutinel managed to put them on a paying basis. It was hard work, however, for Mr. Brutinel to bring these two photoplay houses up to their present standard, but he is now enjoying the fruits of his labors. Before the time that Mr. Brutinel took them over the people of Clifton hardly knew that there were moving picture theaters in the city. They were not advertised and the entertainment was of a mediocre quality. Both houses are now advertised extensively and the admission price has been raised to 15 cents. Mr. Brutinel's patrons appreciate the improved quality of the shows and gladly pay the increase in price.

Emile Brutinel.

The Princess theater stands on the banks of the Frisco River in that part of Clifton called the South Side. It is probably the best location in the city for a theater as it catches the people from all directions. It has been completely remodeled and repainted inside and out. The fireproof operating room has been doubled in size and two motor-driven Simplex machines of the latest model have been installed. The inside painting is a cream trimmed with a pale pink ceiling. The outside is gray with white trimmings, and the general effect is most pleasing. Other adjuncts to this modern theater building are a large stage for road shows, pit for orchestra, balcony and women's retiring room. The seating capacity is 500. The chairs are removable as the theater is used for dances, basketball games, church services on Sunday and many other things, making the Princess the social center of the city. To add to the pleasure of its patrons there are large double doors on the right of the stage, an an extension has been run out over the river and here chairs are placed for resting between dances or after the show.

The ceiling is decorated with large clusters of lights, and two big ceiling fans. Between the windows on the sides are eight reversible fans and above each window is a pink fancy lamp globe to furnish just enough light to seat the patrons who are late in arriving. The front is decorated with two rows of lights covered with big white globes. Two big double doors on each side of the box office and an extension out to the railroad track aid in handling the crowds. The music is furnished by a Wurlitz orchestra piano.



Princess Theater, Clifton, Ariz.

The Empire theater stands on Chase Creek at the other end of Clifton. It was formerly called the Royal, but after Mr. Brutinel became owner he changed the name for the reason that the theater had changed hands so often and had undergone so many reverses that he didn't care to take any chances with the same name. It is constructed of brick and cement and both the inside and outside are artistically decorated. The wainscoting is of varnished mahogany. The seating capacity is 500 and the chairs are fine opera seats not removable. The aisles are covered with linoleum so that they can be mopped and cleaned each day. The front is white, decorated with electric lights, one row of colored lights being around the entrance arch and the other being around the box office. This arrangement creates a pretty effect at night and one that can be seen for a long distance.

A small stage has been built, which is used only for vaudeville attractions. On each side of the screen double doors have been placed for emergency exits. Above the doors are two large suction fans and along the sides are many fans and lights. The ceiling is high and there are a number of large clusters of lights suspended. An orchestra piano furnishes the music. The fireproof operating room is roomy. Simplex and Power's motor-driven machines are used. The Empire is one mile from the Princess.

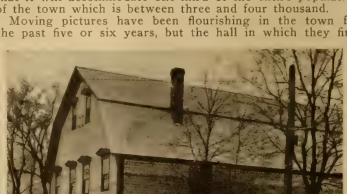
Mr. Brutinel not only runs the regular program pictures but big state right features as well. In the latter part of last February both the Princess and the Empire theaters exhibited the Fox production entitled "Carmen," which featured Theda Bara. The business played to on the day that the picture was shown was remarkable, and it went a long way to stimulate interest in the kind of entertainment to be obtained at Mr. Brutinel's houses. "The Million Dollar Mystery" serial which was booked was also instrumental in bringing the Empire and Princess theaters into prominence. It was almost impossible to accommodate the crowds that swamped the houses to see each episode.

Eagle Theater, Lubec, Me.

Photoplay House Accommodates One-third of Population of Its Town—Plays to Good Business.

THERE was recently opened at Lubec, Me., a moving picture theater which enjoys the distinction of being the largest east of Bangor, and which is unique in that it will accommodate one-third of the entire population of the town which is between three and four thousand.

Moving pictures have been flourishing in the town for the past five or six years, but the hall in which they first



Eagle Theater, Luebec, Me.

made their appearance would accommodate but 350 patrons. The natural growth of the town and the increasing popularity of the moving picture soon outgrew the small house, however, and in spite of the deprecating remarks and doleful predictions of the townspeople the Eagle threw open its doors on Memorial Day evening to a capacity audience with the S. R. O. sign prominently displayed.

Since that time it has answered the predictions of failure by keeping an average well beyond 500 nightly, while the old theater had also fair houses. Vaudeville is also seen at the Eagle. The theater is 60 x 100 feet, has a balcony holding 350, five exits, two picture machines, in a modern fireproof booth situated in the rear of the balcony, and the parquette floor seats about 700. The interior is painted a soft gray, with proscenium decorations. There is a wide stage. The owners are T. S. and J. A. Toft, and W. W. Baker, the latter acting as general manager.

PRODUCING "THE EVIL MEN DO" (Metro).

With a company headed by Edmund Breese, and including such prominent players as Ormi Hawley, Clifford Bruce, Evelyn Brent and other well known artists, Director Harry Revier is in a logging camp in the northern part of Maine, near Millinocket, making the exteriors for the big Metro feature, "The Evil Men Do," which is being produced by the Popular Plays and Players. Harry J. Cohen is in charge of the company in Maine. He arranged for the staging of many big outdoor scenes. One of these include the dynamiting of a log jam, a fight on a raft going down a swift flowing mountain stream, and several exciting fights in the open between the two stalwarts, Mr. Breese and Mr. Bruce.

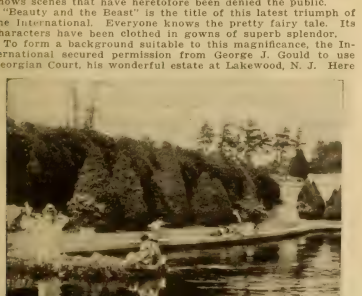
Other members of the company in Maine include George Morrel, A. L. McArthur, George Harcourt and Florence Moore. Joseph Seiden is the cameraman and James Hussey, his assistant. Ira Willard is assisting Director Revier and George Weat has charge of the "Props." "The Evil Men Do" was written by Aaron Hoffman, and will be released on the Metro program August 14th.

"BEAUTY AND THE BEAST" (International).

The International Film Service, Inc., after a series of experiments, has just completed a photoplay, amazing in its magnificence, which displays the latest word in fashion, repeats an old story dear to the heart of every child and grown-up and shows scenes that have heretofore been denied the public.

"Beauty and the Beast" is the title of this latest triumph of the International. Everyone knows the pretty fairy tale. Its characters have been clothed in gowns of superb splendor.

To form a background suitable to this magnificance, the International secured permission from George J. Gould to use Georgian Court, his wonderful estate at Lakewood, N. J. Here



Scene from "Beauty and the Beast" (International).

in this spot of grandeur, unsurpassed in its natural and artificial beauty by any in the world, are laid the exterior scenes of "Beauty and the Beast."

Many previous efforts had been made to secure permission to pose moving picture scenes in this fairyland. But Mr. Gould refused to listen until he had read the scenario of "Beauty and the Beast." He then succumbed to the pleadings that this fairy tale should be staged in a veritable fairyland, and granted permission for the pictures to be taken. It will be the first opportunity ever afforded the public of an intimate view of the most beautiful, costly and widely-known private estate in America.

The interior scenes were especially constructed to fit in with the architectural beauty of Georgian Court, at the same time retaining their mythical accuracy.

Miss Mineta Timayo, who, before she became a motion picture actress, was the favorite model of Charles Dana Gibson, has been selected for the role of the Sleeping Beauty. The gowns worn by Miss Timayo and her legions, whom she summons after she is awakened by the kiss of the Prince Charming, represent a fortune in cash.

"Beauty and the Beast," which was written and staged by H. E. Hancock, will be released exclusively by the International Film Service, Inc., on August 7.

"SOME MEDICINE MAN" (Universal).

Here's a still of the brand that the Moving Picture World used to get by the thousand back in 1908 in the good old days when Carl Laemmle seriously considered the advisability of holding Mary Pickford and Tom Ince over for another week in the old Imp company.

In those days the director put a few crows' feet on some cheese-cloth and called it an Indian tent. Then he got some burnt sienna grease paint and made Indians out of his extra men. The cowboys came in over the top of the hill to the rescue of the prairie schooner and the beleaguered immigrants and the cowboys finally pursued the Indians toward the setting sun ad lib.

The scene we have here is from a burlesque of the old style Indian moving picture, which will be released on the Universal program under the Nestor title, "Some Medicine Man," on August 11. The picture was made by Universal Director Roy Clements from the story by Eugene Lewis, which in turn was scenarrozed by Fred Myton. Pat Rooney plays the leading role. He is seen in the foreground breathing into the Big

Scene from "Some Medicine Man" (Universal).

Chief's ear trumpet. Jean Hershalt, Clyde Benson, Peggy Coudray and Edward Sedgwick appear in support of Rooney.

MOUNTAIN SCENERY IN "SEE AMERICA FIRST" (Gaumont.)

Since Baedeker has called Delaware Water Gap one of the fifteen scenic marvels of the United States, it was only natural that the Gaumont company should include it in its interesting series of American points of interest, "See America First." This has been filmed by a Gaumont cameraman and will be released August 9 as a Mutual Picture. The view from some of the numerous promontories along the mountain paths has few equals east of the Rocky Mountains. One of the prettiest pictures taken was of the Delaware river as it is seen for miles winding its way to the sea.

The entire region abounds in beautiful mountain brooks, falls and cataracts. The slopes are heavily wooded, and there are lavish displays of mountain laurel and rhododendron. These make for beautiful screen pictures, and full advantage has been taken of them.

Joined with the Delaware Mountain Gap in popular interest is that interesting playground known as the Pocono Mountains. It has also been pictured for this Gaumont release. The salient features in these 300 square miles of scenic beauty have been

Delaware Water Gap (Gaumont).

called for screen review. Those who have never seen these mountains will be attracted by their unusual beauty, and those to whom they are familiar will enjoy looking again upon their varied charms.

LOUISE LOVELY IN "THE GRASP OF GREED."

The Universal announces that Louise Lovely will be starred in "The Grasp of Greed," a five-reel Bluebird feature production in which she will be supported by Jay Belasco, Lon Chaney, Gretchen Lederer and C. N. Hammond. The play is from the novel by H. Rider Haggard, "Mr. Meeson's Will."

"THE CRIMSON STAIN MYSTERY" (Consolidated).

The first four episodes of "The Crimson Stain Mystery," the new serial which is being produced by the Erbograph Company and will be presented by the Consolidated Film Corporation, of which O. E. Goebel is president and Ludwig R. G. Erb, treasurer, have been completed and the first episode will be ready within the next few days for a showing to the trade. The first episode

Scene from "The Crimson Stain Mystery" (Consolidated).

is filled with excitement, and gives a glimpse of the strange workings of the mind that conceived it. It starts off with a punch in every foot, and the interest is running at white heat when the second reel ends.

T. Hayes Hunter, who is directing the picture, is working night and day on it, and already has begun on the second episode. The picture will be in sixteen episodes. The work of Maurice Costello and Ethel Grandin who are playing the leading roles, it is safe to say, never showed up to better advantage, nor never before had a vehicle in which they could, to such a large degree, give play to their exceptional talents. A new Vampire woman, who was secured from Russia, whose name is Olga Olonova, will be seen in some startling work. She is cast as one of the Crimson Stain progeny, and appears to wonderful advantage in many of the studio scenes.

Miss Olonova lays claim to being the most perfectly formed Vampire in the world. She is a young woman, just twenty years of age. She claims that she comes from a race of Vampire women, whose lineage traces back for nearly two thousand years.

HALLBERG INSTALLMENT AT BOYS' CLUB.

The above institution, after careful investigation, decided that they would spare no expense in making their motion picture projection the best that money could buy. They have placed their order with J. H. Hallberg, of New York, for one of the latest model Power's 6-B machines, together with a Hallberg 20th Century motor generator, of 70 ampere maximum capacity, for converting alternating into direct current.

MELIES MANUFACTURING COMPANY MAKES STATEMENT.

In view of an impression which may have arisen the Melies Manufacturing Company has issued a denial that it is suing the General Film Company. It asserts that the interests of the Melies Manufacturing Company and of George Melies are the same and that neither is connected in any way with any other concern with a similar name.

SPEEDING UP THE MAIL.

It is not necessary for the populace to ponder any longer how it is possible to mail a letter at 2:30 o'clock one afternoon and know that it will be read in Chicago by 10 o'clock the following morning; for in one of the forthcoming releases of the Paramount-Pictographs, the magazine-on-the-screen, the public is given an excellent visualization of how Uncle Sam does his interior business, all for the price of a two-cent stamp.

MOSS PICTURES MADE BY HORKHEIMER.

The features now being produced by B. S. Moss, which include "Boots and Saddles," "In the Hands of the Law," and "The Power of Evil," were produced by the Horkheimer Bros., at their studio in Long Beach, Cal. Messers. Horkheimer Bros. are authorities for the statement that the pictures that they have produced for the B. S. Moss Motion Picture Corporation excel in all their previous efforts in the producing line.

WILL START PACIFIC COAST EXCHANGE.

In response to the requests for direct bookings from scores of exhibitors in southern California, the National Drama Corporation has established a "Fall of a Nation" film exchange for that territory, with Jordan Dixon of 1401 Northwestern avenue, Los Angeles, in charge.

"HONOR THY NAME" (Triangle).

"Honor Thy Name," the Triangle feature scheduled for release on August 6, brings Frank Keenan and Charles Ray together as co-stars. The combination is a particularly happy one, as both men work well together, and the strong, rugged characterizations for which Mr. Keenan is deservedly popular, and the youth and virility of Mr. Ray's work is an excellent contract. Louise Glaum is particularly well cast in the leading female role and acts with a keen appreciation of the possibilities of her part throughout the entire story.

"Honor Thy Name" is a story of a Southern gentleman who, having had his fling as a youth, settles down to dignified respectability in the waning years of his life. Of course, the spectacular climax of the story is one of the chief features of the play, but that aside, the story is worthy of the best that is said of motion pictures, because of the remarkably fine acting contributed by every member of the cast. The story is staged with a view of getting full value from each of the dramatic scenes. It is realistic both where the action transpires in the South and where it takes place in New York.

A point of considerable interest in "Honor Thy Name" is the extensive use of the new lighting effects, hints of which have been given in several recent Triangle plays. There is also a development of the old-fashioned term fade-in, which adds not a little to the value of the picture and is certain to arouse the interest of moving picture fans.

WAGNER HAS DETROIT OFFICE.

The Wagner Electric Manufacturing Company of St. Louis announces the removal on July 15 of its Detroit office to 1291 Woodward avenue, to continue in charge of Mr. Dean Emerson.

Notes of the Trade

DIRECTOR ALLAN CURTIS is filming a one-reel comedy with the Universal Joker company entitled "Father Gets In Wrong," featuring Gale Henry and William Franey who are supported by Lilian Peacock, M. Moranti and C. Conklin.

* * *

The past week has been home coming week at the Selig Zoo studios for the returning members of the Selig force who have been in the cast for the serial entitled "The Crisis" and "The Prince Chap." Among those returning are Thomas Santschi, Cecil Holland, Leo Pierson, Mary Charleson, George Fawcett and Charles Gerrard.

* * *

The Emerald Motion Picture Company, under the direction of Fred J. Ireland, is planning a series of monthly feature releases built around the personality of Dolores Cassinelli. The first will be "A Song of Romany," an idyllic Gypsy story. The great American Derby at Hawthorne race track is one of the big scenes with Dodge the winner, and Miss Cassinelli as principal actors.

* * *

Another Broadway Star Feature by James Oliver Curwood is rapidly nearing completion under the supervision of Director Eugene Mullin. A cast that includes Denton Vane, Adele Kelly and Raymond Walburn is seen in its enactment.

* * *

Director Joseph DeGrasse is making good progress filming "If My Country Should Call," a five-reel society drama featuring Dorothy Phillips and Lon Chaney. The story was adapted by Ida May Park from one written by Virginia Terhune Van De Water. Other prominent players in the cast are Adele Farrington, Helen Leslie, Gretchen Lederer, Jay Belasco, Frank Whitson, Albert Macquarrie and Carl Von Schiller.

* * *

The studio staff of the Yorke Film Corporation, which produces Harold Lockwood-May Allison features for Metro, includes Gus Lans, property man; Irvin Martin, scenic artist, and Ralph C. Godfrey, stage carpenter.

Work has already begun in the new Western studio at No. 1329 Gordon street, Hollywood, California. The first photoplay to be produced by Yorke in California will be "Mister 44," a picturization of the novel of the same name.

* * *

J. Warren Kerrigan, the Universal Star, is being featured in a five-reel production entitled "The Social Buccaneer," which is being directed by Jack Conway. In the cast appear Louise Lovely, playing opposite the star, Maude George, Harry Carter and a number of others from the Universal stock.

* * *

Director Wm. Robert Daly is now at work upon a story of the early gold rush to British Columbia, entitled "The Child That Found Its Father." Fritzi Brunette will appear through the greater part of the story clad in masculine attire.

* * *

At the Vitagraph Bay Shore Studio, John Robertson is putting the finishing touches on a one-part comedy from the pen of Edward J. Montague. Huntley Gordon, Shirley Moore,

Grace Blakely and William Lytell, Jr., are the principal laugh makers.

* * *

Director George Cochrane is at Huntington Lodge in central California filming several mountain stories of one to three reels. His featured players are Mollie Malone, Rex DeKowelli and Jack Nelson. The Cochrane company probably will be away from Universal City for several weeks.

* * *

In "The Temptation of Adam," the three-reel Selig drama now in course of production under the direction of Al Green, at the Selig Los Angeles studios, Kathlyn Williams is given an opportunity for powerful dramatic work. Others in the cast are Charles West, Guy Oliver, Vivian Reed, Eugenie Besserer and Jane Keckley.

* * *

"The Mark of Cain," a Universal Red Feather production, featuring Dorothy Phillips, and Lon Chaney, will be released on August 7th. On August 14th, Dorothy Davenport will appear in "A Yoke of Gold," a Red Feather love tale of the California missions directed by Lloyd B. Carleton.

* * *

Helen Resson is again being featured in "Mustang" productions, under the direction of Murdock J. McQuarrie, in "Sandy Reformer." Art Acord, of "Buck Parvin" fame is playing the lead opposite Miss Rosson.

* * *

Eddie Lyons and Lee Moran, with Priscilla Deane playing opposite, are making a one-reel comedy entitled "They Would Be Sailors," which is being directed by Louis Chaudet.

* * *

Marguerite Bertsch is producing her latest story which features Edith Story and Antonio Moreno. When completed, it will be in five parts and will be released as a Vitagraph Blue Ribbon Feature.

* * *

"Black Friday" is the title of a five-reel feature production being made by Director Lloyd Carleton, featuring Dorothy Davenport and Emory Johnson, supported by such well-known players as Gretchen Lederer, Virginia Southern and Richard Morris. It is a financial story of the period of 1871 with locations in New York, Newport, Saratoga Springs and Paris.

* * *

Director Wallace Beery is engaged in filming the ninth episode of "Timothy Dobbs," in which Carter DeHaven is being starred. The different episodes are being written by Bess Meredyth of the Universal staff.

* * *

Vitagraph Director Harry Davenport is producing a three-part dramatic Broadway Star Feature by Frederic Chapin in which he is seen as a farmer lad. Mrs. Mary Maurice supports Mr. Davenport in the principal part.

Picture Theaters Projected

FORT DU PONT, Del.—Moving picture shows have been inaugurated at this fortress on account of the large number of recruits assembled here.

CHICAGO, Ill.—Architects Worthman and Steinbach, 1859 Chicago avenue, are preparing plans for a two-story theater, office and store building, 50x125 feet, to cost $40,000.

ARMSTRONG, Iowa.—C. E. McDowell and Fred Robinson have taken over the Gem theater.

BALTIMORE, Md.—Suburban Amusement Company plans to build an addition, 30x150 feet, to their theater building, to cost $2,500.

BALTIMORE, Md.—Parkway Theater Company, 3-9 West North avenue, will enlarge their theater by adding 250 new chairs to seating capacity and providing entrance on Charles street.

CHICOPEE FALLS, Mass.—J. G. Roy & Sons Co., 907 Armory street, Springfield, Mass., have the contract to erect a two-story moving picture theater and club building, 41x120 feet, for the Franco-American Club, Inc., to cost $30,000.

LEXINGTON, Mass.—J. E. Locatelli & Co., 46 Cornhill, Boston, have the contract to erect a one and two-story moving picture theater, store and apartment building, 93x47 feet, with L, 49x86 feet, for Felix Viano.

MILFORD, Mass.—James J. Iadorolo, 17 Summer street, plans to erect a one-story moving picture theater, 50x95 feet.

ELK RAPIDS, Mich.—Paul Starr has leased the Elk theater and is conducting it as a first-class moving picture house.

MARQUETTE, Mich.—August E. Brauns plans to start work shortly on a two-story moving picture theater, 60x75 feet, to be constructed on East Ludington street.

OWOSSO, Mich.—Fred R. Patterson plans to erect a one-story addition, 44x100 feet, to his moving picture theater, to cost $15,000.

ABERDEEN, Miss.—Work will be started shortly on remodeling the interior of the Temple theater. The airdome, which belongs to the theater, has been reopened for the summer. A balcony has been added for colored patrons. It has a seating capacity for 125 persons. Irwin B. Mims is manager.

CAMERON, Mo.—J. W. Scott, Carrollton, Mo., has the contract to erect a two-story moving picture theater, 50x80 feet, for R. S. Stewart, to cost $6,500.

ASBURY PARK, N. J.—Henry and Walter Rosenberg, care Savoy theater, 112 East 34th street, New York City, have purchased a site at the corner of St. James place and Cookman avenue, upon which they propose to erect a moving picture theater of fireproof construction. The structure will cover an area 158 by 100 feet and cost approximately $150,000.

HACKENSACK, N. J.—Ruekie Brothers, Dumont, N. J., has let the contract for the erection of a one-story moving picture theater, 40 by 108 feet, to cost $10,000.

BROOKLYN, N. Y.—Philip Caminez, 988 Greene avenue, plans to erect a one-story moving picture theater, 42 by 100 feet, to cost $10,000.

BROOKLYN, N. Y.—Philip Camenez, 988 Greene avenue, is having plans prepared for a one and a half story moving picture theater, 50x100 feet, to cost $20,000.

HERKIMER, N. Y.—Scialdo Brothers have under consideration plans for a two-story moving picture theater and apartment building to cost $12,000.

HORNELL, N. Y.—Thompson and Cline, 56 Main street, have leased a business property which they plan to convert into a modern moving picture house. The improvements will cost $4,000.

ITHACA, N. Y.—Crescent Theater Company, D. F. B. Howe, president, 310 Orchard place, have let the contract to erect a one-story moving picture theater, 52x155 feet, to cost $75,000.

NORTHVILLE, N. Y.—Ray Hubbell, Gloversville, N. Y., will erect a one-story moving picture theater, 40x88 feet, to cost $10,000.

POUGHKEEPSIE, N. Y.—A. Steinberg, 564 Main street, plans to erect a three-story moving picture theater, apartment and store building, to cost $30,000.

ROCHESTER, N. Y.—John Farren, proprietor of the Victoria theater, has taken over the Murray.

SCHENECTADY, N. Y.—Mrs. W. H. Gray, 1581½ Van Vranken avenue, is having plans prepared for a one-story moving picture theater, 29x100 feet, to cost $7,000.

JAMESTOWN, N. D.—Extensive improvements have been made to the Ruby theater and new equipment installed.

ARDMORE, Okla.—A new moving picture theater is to be erected by the Consolidated Amusement Company. It is to be a three-story structure, 50x140 feet, to cost $30,000.

BAY CITY, Ore.—A moving picture house has been opened here by L. E. Partridge.

CHESTER, Pa.—M. W. Taylor, general manager of the Fred Zimmerman theater, has completed a deal for a tract of land in the central part of the city as a site for a new theater building, to cost $250,000.

PHILADELPHIA, Pa.—Jacob Bazin has conveyed to Abraham Stiefel, the moving picture theater at 903-07 North sixth street, for a nominal consideration, subject to a mortgage of $25,000. The building occupies a lot 57x89 feet, and is assessed at $18,000.

PHILADELPHIA, Pa.—Ketcham and Mcquade have the contract for making alterations to the Coliseum theater, on Market street west of Fifty-ninth street. The improvements will cost $7,000.

PHILADELPHIA, Pa.—Harry Goldstone has conveyed to Robert Hamilton the moving picture theater at Forty-third street and Landsdowne avenue, for a nominal consideration, subject to a mortgage of $31,000. The structure is situated on a lot 172.11x65.11 feet. The property is assessed at $29,000.

ROBERTSDALE, Pa.—Grissinger Brothers plan to erect a modern moving picture theater of fireproof construction, on North Main street, to cost about $10,000.

EL PASO, Texas.—J. F. Woodyard, Jr., will erect a theater building to cost about $40,000.

WEST ALLIS, Wis.—C. H. Loebel, 5507 Greenfield avenue, will erect a two-story moving picture theater, hall, office and store building, 48x80 feet, to cost $8,000.

GREENBUSH, Wyo.—A moving picture theater, 30x75 feet, with seating capacity of 300, has been opened by M. Lashcett and B. W. Bickert.

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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

St. Louis at the Chicago Convention

Giebler Crosses the Mississippi to Look Over the Big Show and Lets Us In on Some of the Bunch With Whom He Meets Up—Casual Thoughts on Near-Performing Bears and Queer "Exhibits."

By A. H. Giebler, 236 Vanol Building, St. Louis.

ST. LOUIS was pretty well represented at the Chicago Convention. We didn't get there until Friday, and we missed some of the home-town folks who came and went early, the same as we missed seeing Carl Laemmle and Clara Kimball Young lead the grand march at the ball. But we did see a few things.

* * *

We saw Barney Rosenthal of the Universal Exchange hobnobbing with Carl Laemmle and General Manager Hoffman at convention headquarters, and later at the exposition, shaking hands with many people. Chicago is Barney's home town, and he knows just lots of folks up there. We also saw him at the Hotel Sherman with a bag in his hand—with all the joy gone out of his voice and his famous smile faded to a woebegone look because he would have to travel back to St. Louis in an upper berth. Poor Barney!

* * *

We saw Pearl White. "Pearl," we said, "you are from Missouri."

"Greetings," replied Pearl, "but who accused me of that?" "Your biographers and the press agents," we answered. "Almost everything they say about me is wrong," she said with a doleful look. "When I got here they gave me some pictures of myself, with a little biography printed on it, that said I was born in A-n-t-i-o-c-h, but it's all wrong. I don't even known how to pronounce a town like that, let alone being born in it."

It's a shame to take liberties with a girl's' native heath in that way, but Pearl is some girl, and she's from Missouri all right even if Antioch can't prove anything on her, and Missouri is proud of her.

* * *

We saw E. W. Dustin, of the International Exchange, and he seemed to know everybody, and everybody seemed to know him. We'll back Dustin as one of the best known film men in the country. He's got a lot of this stuff they call personality in his system. It radiates and makes people want to shake hands with him and slap him on the back and call him Eddie. He told us about "Him" and the whole bunch of International managers taking a long drive in the country Sunday, chaperoned by Manager of Exchanges Berger. Had a big time? Oh my, yes.

* * *

We saw and heard Dr. Demko of the Shenandoah on South Broadway. We saw him at the exposition having a good time, and we heard him the next day when he got a telegram saying that some heavy-handed person had gone into his airdome after his place was closed for the night, and walked off with two projecting machines, just like that. We offered the optimistic suggestion that he ought to be glad they hadn't taken the benches and side walls, but Doc refused to be comforted, and took the first rattler back home.

* * *

We saw Lillian Walker and she smiled at us. "Of course, you don't remember us," we said, "that's just a convention-al smile."

"Oh, yes, but I do," she responded. "You are a newspaper man from St. Louis, and the Moving Picture World correspondent, and you gave me a copy of your paper with a nice picture of me in it two weeks ago in New York." Now that's warmed our heart, and isn't that some remembering for a little girl like Lillian, when she meets so many people all the time?

* * *

We saw Hector Pasmezoglu, of the Congress theater, on Olive street, and his party twice out on Argyle street, giving the Essanay studios the once over first, and later at the Coliseum. We never realized before how much Hector resembles a well known star, and we had a notion to start the rumor that he was John Barrymore, and give him a taste of being mobbed for photographs, and "Please sign your name on this," but we didn't.

* * *

We saw Manager Wolfberg, of the General Film Exchange, and he was absolutely one of the busiest men on the ground. This was due to the fact that he was the only General manager, outside of the Chicago continent, to attend the convention. He told us about taking a few hours off to go to a ball game, but as this was on Sunday, it was excusable, and besides, it was some game!

* * *

We ran across Harry Beaumont, the Essanay director, who is a native son, and is about as well acquainted in St. Louis as he is in St. Joseph, where he was brought up.

* * *

We saw stars exhibited to the crowds at the Coliseum like so many performing bears, and we felt that this sort of thing is not good. The multitude likes it. They come "few to admire and for to see," and they saw and admired, but they also said things; they criticised. Your fan—fanatic, if you like—forms an exalted opinion of his screen favorites. They represent romance, idealism, to him. He likes to think they are not like other folks. We all talk of realism, but we don't really want it. The world is full of sorry comedies, dramas and tragedies of real life, but they are all sordid. We read books and go to the play to see and hear ideal stories. We naturally imbue the actors with the same idealism, and when the players hobnob with the hot pellet they lose all their charm; the mystery, the idealism, is dispelled. The players are most pleasant people, but they are human, and the other humans are not pleased when they find it out. If all the stars were kept away from the public they would be more valuable to the producers and to themselves.

* * *

We saw S. J. Baker, manager of the St. Louis Bluebird offices, and Mrs. Baker. Baker took us up to the exchange managers' meeting, presided over by General Manager Hoffman, and gave us a peek at the scene. Busy looking bunch. Cranberry merchants didn't have a thing on that gathering.

* * *

We saw Fred Beecroft, of the Dramatic Mirror, and he almost wept when he told us about what the unkind Chicago newspapers said about his straw hat. It wasn't such an awful looking hat, either.

* * *

We saw John Gentner, of the Retina theater, at Twentieth and Market. In fact, Gentner was the first home-town citizen we did see. "This is a great show," he said, and he was certainly getting both eyes full of it. We saw Fred A. Keller, manager of the Mutual offices. In fact, we lamped him at the same time we saw Gentner, but as John is the biggest, we saw him first. Keller was in high spirits and taking things in with enthusiasm. We didn't see him but the once, and suppose he went back early to the grind. He's a bear for work anyway, Keller is.

* * *

We saw Sam Lears, of the Lears Theater Supply Company, and he seemed to be acquainted with everybody in Chicago, and people called him "Sam" there just as they do here. We made the rounds of the Coliseum with him, and while he seemed to be interested in the stars and exhibits he didn't really get warmed up until we came to the Power and Motiograph exhibits, where there were several machines made up in blue and white—naimel. Sam got all fussed up over these machines, and ordered the whole bunch shipped down to his place in St. Louis.

* * *

We didn't see Joe Mogler, but we know he was there, because every time we would ask anybody about St. Louis people they would say: "Oh say, that was see Mogler? He's here." So we are sure Joe was there and feel safe in reporting the fact.

* * *

We did get to see Spyros Kouras, of the Lafayette, however, and Harry Strickland, road man for the General exchange.

* * *

We saw Mr. and Mrs. General Public come up to the doors of the Coliseum by hundreds and plank down their fifty cents, and we couldn't help wondering "where they got off." If a little slang be allowed.

* * *

Inside the building there was little to interest the man from the street apart from a star that would appear and twinkle at a great distance for a brief interval. Of course Mr. and Mrs. G. P. by spending six afternoons of their time and as many dollars, could have the pleasure of looking at as many of the stars as had chosen the same time to appear as they had, if the police allowed them to get within seeing distance.

* * *

Exhibitions of this kind are very good for producers, distributors and exhibi-

(Continued on page 972.)

May Refuse Sale on Personal Grounds

So Declares Federal Trade Commission in Decision on Complaint of Unfair Competition—Also Says It Is Not Illegal to Refuse to Sell to More Than One Exhibitor in a City—Shifts Among Exchangemen.

By Clarence L. Linz, 635 Tenth Street Northeast, Washington.

AN interesting ruling has recently been handed down by the Federal Trade Commission at Washington, which will have a decided bearing upon similar questions arising in the motion picture business. The commission was requested to declare to be unfair competition a refusal to sell under conditions embodied in the following "Conference Ruling No. 48. Unfair Competition. Refusal to Sell. On application for the issuance of a complaint, it was alleged that a corporation engaged in the manufacture and sale of goods in interstate commerce refused to sell to the applicant certain commodities manufactured by it. It was further alleged that this refusal to sell was made at the direction of an officer of the corporation complained of, who was the president of another corporation competing with the applicant. On investigation it appeared that the refusal to sell was made on personal grounds and was not made for the purpose, and did not have the effect of restraining interstate commerce. Held, That a refusal to sell, made solely for personal reasons, without the purpose or effect of restraining interstate commerce, is not a violation of any law which the commission is authorized to enforce."

Some time ago the commission also held that a refusal to sell to more than one exhibitor in the same city was not illegal. It had been alleged that a distributing company had refused to supply the applicant for a complaint with films on the ground that another exhibitor in the same city had been given the exclusive right to exhibit the films of the distributing company. The commission held that under ordinary circumstances, and in the absence of intent thus to accomplish an unlawful purpose, neither the Federal Trade Commission act nor the Clayton anti-trust law prohibits a corporation dealing exclusively with one firm in a given territory, and a refusal to supply others in such territory is not unlawful.

Shifts Among Exchangemen.

Some rapid fire changes have been taking place in Washington's film world of late, and as a result Pathe Exchange, O. Moss, who formerly traveled for that company in Virginia and at one time through North Carolina, for he goes to the Unicorn Film Corporation as manager of the office he is to open in Charlotte. Mr. Moss broke into the motion picture business with the old Warner's Features concern and came over with Sidney Olcott when he bought out the United Film Service, which followed the former. About a year ago he joined the Pathe exchange here, and left with a great deal of regret that the members of the latter part company with him.

Mr. Moss is succeeded by George W. Smiley, another well known Pathe man of wide experience. He has handled all ends of the business and has been in it for many years. Of late he has been traveling for Pax out of the Washington and Pittsburgh offices, and it was his desire to do his traveling between points nearer home. He has covered a large portion of the ground in Maryland and Virginia, as well as North Carolina and the exhibitors in this territory will be glad to see him again.

Another change brings about the transfer of Warren A. Kline, who has been manager of the local office of the Unicorn Film Service Corporation, of 434 Ninth Street, Northwest, since its establishment some months ago. He goes to Harrisburg, Pa., to open another office for the corporation. He also operates a theater in that place and will be more at home, although disliking to sever the friendships he has already made among the exhibitors here.

It is said that Mr. Ford, of the Philadelphia office, will succeed Mr. Kline temporarily, and that William Mack, at present roadman out of this office, will be made manager upon the completion of certain road work he now has under way.

At the Moore Theaters.

Tom Moore is getting a great deal of pleasure out of his new automobile and has just returned from an enjoyable trip which carried him along the Atlantic Coast line.

Charles Plunkett, who has been manager of the Plaza, has been placed in charge of the Strand. He is succeeded by William Moore, a brother of Tom Moore, owner of both houses.

Antonio Massino, chief operator at the Garden, has been relieved from duty in the National Guard of the District, because of defective vision.

James Hamilton, chief operator at the Strand, has returned to his post after a three weeks' illness.

Young Joins Kleine-Edison.

Joseph L. Young, formerly manager of the Favorita theater, on H near Fifteenth First street, Northwest, has joined the sales force of the Kleine-Edison Company, succeeding to the position made vacant through the resignation of Marx S. Nathan, who has returned to Wilmington, N. C., to re-enter the advertising business. Mr. Young, for a short while, has been connected with the Philadelphia office and has been transferred to Washington.

Triangle Looking Over the Field.

Arthur Lucas, of the Triangle, has been in Washington looking over the field with a view to establishing headquarters here to take care of the southern territory. It is said he has selected an office in a new building on Tenth and H streets, Northwest, and that it will be opened on or about the first of August. It is understood that J. H. Butner, who is manager of the Philadelphia office and under whose jurisdiction this territory comes, will be sent here for the purpose of getting the new office into working order.

Broussard Enlightens His Fellow Senators

In Plain Talk to the Sub-Committee of Finance Committee, Louisiana Man Explains How the Theater Men in Doubtful States May Retaliate on the Tax Question—Holds Up Before Them the All-Powerful Slide.

By Clarence L. Linz, 635 Tenth Street Northeast, Washington.

WASHINGTON, D. C.—Senator Robert F. Broussard, of Louisiana, has taken up the cudgels in behalf of the motion picture exhibitors of the United States and appeared before the members of the sub-committee of the Senate Finance Committee having in charge the revision of the general revenue bill applicable to motion picture and other theaters, amusements, etc., to tell them of the hardship worked on the exhibitor when retail taxes can be eliminated without loss of revenue to the government.

He told them that the retention of this schedule in the bill might reverse conditions and in turn work a hardship upon members of Congress where states and districts are doubtful. In the District of Columbia, he said, the exhibitors already have six distinct taxes to pay; other states are very likely in the same position, and it is going to come to a point where another nickel will have to be added to the price of admission to meet this heavy taxation. Suppose, he asked, the exhibitors should flash slides upon the screens of the theaters appealing to patriotism, telling their patrons the extra nickel is required to meet the taxes, will not the people hold it against the members of Congress who voted for a law likely to cause this extra nickel from their pockets ?

It is said the members of the committee sat up and took due notice. Senators Kern and Johnston, the latter chairman of the sub-committee, are having their own troubles in their own states by reason of the opposition that has sprung up against their re-election.

It seems that there is a considerable quantity of merchandise that comes into the United States either in a raw shape and intended to be refined or to form a part of some other manufactured articles. The finished product is then exported to some other country. Now, when this material enters the United States in the first place it is assessed with duty at the rate provided in the tariff law. The money so collected is set aside and when the goods are exported that money is refunded. During the first three months of 1916 there was refunded in this manner the sum of $5,000,000, with the expectation that this sum will be increased to $20,000,000 during the full year. It is Senator Broussard's suggestion that this industrial tariff law providing for these payments be repealed, the money thus saved to the Treasury to be considered instead of the $4,000,000 or more that will come from theaters, the $30,000 that comes from the circuses and the $200,000 that will pour in with liquors and cordials.

Congress is forging up. It rests with the motion picture interests as to whether or not they will sit idly by and let a law be placed on the statute books that will put them to such heavy expense.

St. Louis at the Convention

(Continued from page 971.)

tors of pictures, but the man not connected with the industry should be allowed to stay away and keep his fifty cents to spend at the box offices of the theaters to see the pictures of the stars on the screen and not the stars themselves.

* * *

We saw one of the most interesting exhibits at the Coliseum, a man peeling potatoes with a patent dingus which he was willing to lease to the public for a small fee. The act was very good, and there was no fake or trick photography or double exposure or anything like that. The man was peeling the potatoes, actually peeling potatoes. It was an exact duplication of the highly educational and inspiring demonstrations that are held at five and ten cent stores and on street corners all over the country, and the management of the exhibition is to be congratulated on securing such a timely and fitting exhibit. It was particularly appropriate at a moving picture exhibition.

We did not see a man trying on patent non-binding suspenders, nor one of these chaps who holds up a big wooden foot and show you how quickly corns can be removed by using Dr. Fakem's corn salve, but of course a few things had to be left out. Art is so great that all of it cannot be gathered together under one roof at the same time.

Buffalo Screeners Install

Also Entertaining Visiting Film Men—Willats Wins Scenario Prize.

By Joseph A. McGuire, 5 Lewis Block, Buffalo.

BUFFALO, N. Y.—Much enthusiasm marked the installation of the 1916-17 officers of the Buffalo Screen Club at the last meeting of that organization. Among the guests were out-of-town exhibitors who were in Buffalo to attend the Shriners' convention. The entertainment, after the installation, was in charge of W. A. V. Mack, manager of the General Film; Ira Mosher, manager of the Hippodrome Theater, and Carl Wilkes, of the Buffalo Evening News. After President Christoffers of the club and the other officers were duly installed there followed a luncheon and vaudeville features.

The Shriners were delighted with the entertainment and promised to spread the fame of the club in many parts of the country. Visiting Shriners enjoyed open house at the club rooms during the week. The wives of the Shriners also made use of the club rooms.

Willats Wins Scenario Prize.

President Christoffers of the Buffalo Screen Club and Messrs. Mack, of the General, and Brandon, of the Mutual, were judges in a scenario contest conducted by the Buffalo Evening News. The first prize of $100 was awarded to A. C. Willats of the News. His scenario was entitled "Hunting Hy-Enas." The contestants are all on the News staff.

The feature of Mr. Willat's scenario is the efforts of a News reporter to run down a political grafter. An aeroplane and other sensational stunts are used by the reporter to rush the news to his paper. The piece will be produced for the News by a leading company. Curtiss aeroplanes will be used in some of the scenes, which will be laid along Niagara river. Pictures showing every department of the News will be used in the screen. The rush incidental to an "extra," as well as an old fashioned printing press, will be other features.

Dooley Goes to Syracuse.

J. M. Sitterly, of the Popular Film Exchange of Buffalo, has appointed Thomas Dooley in charge of the company's branch office at 225 Bastable block, Syracuse. Mr. Dooley was formerly connected with the Theater New York Film and the V-L-S-E.

Unicorn Reports Business Good.

"Despite the very warm weather and the large number of the resorts on the lake and river resorts instead of moving picture theaters at this season of the year, our business is quite satisfactory," said H. E. Hughes, manager of the Buffalo offices of the Unicorn Film.

Film Men Visit in Buffalo.

Shriners' week attracted many exhibitors to Buffalo and a number called on Manager Christoffers of the Mutual Film. Among the visitors were M. C. Gibson, manager of the Mozart theater, Elmira; Dave Cohen, of the Symphony theater, Binghamton; Mr. and Mrs. J. F. Armstrong, of the Armstrong opera house, Norwich, Pa., and Mr. and Mrs. F. C. Peters, of the Majestic theater, Hornell, N. Y. A brief at the Mutual office was Mr. Tait of the Avon theater, Utica, N. Y.

Franklin a Public Benefactor.

"A Shirtwaist Balcony" is the latest innovation introduced by Manager Franklin of the Lyric theater, Buffalo. In connection with this plan Mr. Franklin has just made this announcement: "Feeling that the men have as much right to be comfortable as the women, men will be permitted to doff their coats and make themselves as comfortable as they please in the Lyric balcony. Also, ice cold orangeade and pure water will be served gratis."

Theaters Close for Summer.

Charles F. Gilmore has closed his Richardson theater, Oswego, for the summer. The house will open in the fall. The Lyric theater, Jamestown, recently reopened for a week, but is now closed on account of the hot weather. This house plays vaudeville and moving pictures.

Buffalo Sees Williams Comedy.

Gus Mohme, representative of the Biograph company, reecntly gave a special screening of Bert Williams' new comedy, "A Natural Born Gambler," for the benefit of several Buffalo exhibitors.

Davis Makes Buffalo Look Up.

Manager Davis of the Elmwood, Buffalo, has obtained special advertising advantages from his plan of flying kites to boom his current attractions. The kites are large and well handled and the advertising matter can be seen from distant parts of the city.

Western New York Notes.

Work on the new Strand theater, Ogdensburg, is being rushed and it is said may be open to the public [illegible]. Rushing the construction work. [illegible] tracted nothing from the handsome architecture of the building.

W. Scott Mattraw, manager of the City Opera House, Watertown, has gone to New York to have a tryout in some of the moving picture companies. Mr. Mattraw has met with success in amateur theatricals in Northern New York.

The Common Council of Norwich has been requested by ministers there to enact an ordinance prohibiting the showing of moving pictures, theatricals or vaudeville performances in Norwich on Sundays. The ministers have been engaged in the present fight for three months. H. L. Brown is their attorney.

Louis McCharthy, a former Watertown resident, has been acting at the Lasky and Universal studios in California. He was formerly in the real estate business in Watertown.

A protest against the showing of moving pictures in which cruelty to animals is depicted has been entered by the Jefferson County, N. Y. Society for the Prevention of Cruelty to Animals.

Rotarians Declare for High Class Films

International Convention at Cincinnati, Attended by Many Exhibitors, Also Suggests That Days Be Set Aside for Children's Programs.

By Kenneth C. Crain, 610 First National Bank Building, Cincinnati.

THE convention of the International Association of Rotary Clubs, held in Cincinnati during the week of July 16, was interesting to at least a few moving-picture exhibitors in more ways than one. Various moving pictures of the "stunts" which were taken for use in the nation-wide exhibition, of course; but there were two distinct features of interest aside from this. One was the meeting of the moving-picture exhibitors with the Rotarians, held on Tuesday afternoon, June 17, and the other was the move in favor of cleaner pictures made by the Berkeley (Cal.) Rotarians. The section meeting, which was of nearly two hundred, held by men in various lines of business, was preceded by a luncheon at the Hotel Sinton, following which the picture Rotarians, to the number of a dozen or so, adjourned to Rotarian Charles Weigel's Alhambra theater, on West Fifth street, to enjoy a reel show of the "stunts" at the Cincinnati Rotarian, was in that capacity vice chairman of the meeting of the exhibitors, and was actively engaged during the week in looking after the needs and pleasures resulting from the presence in the city of the big convention. The resolution of the Berkeley Rotarians pointed out the danger to the morals of the young lying in unclean pictures, and called upon the convention to place itself on record in favor of pictures of the better type. It was agreed that managers of all moving picture theaters set aside certain days for programs designed especially for children, and that care be used in selecting such programs.

Combining Motion With Still Photography.

Cincinnati—A unique piece of possible competition between moving pictures and still pictures has arisen in Cincinnati following the recent announcement that William Schuster, a local commercial photographer, has been thinking of adding a moving picture department to his studio on account of the technical facilities already available there. The Cincinnati Motion Picture Company, Clarence Rauch's well-known enterprises, which has for several years been doing excellent work in the news and commercial moving picture fields, promptly indicated that in case the Schuster project worked out it would take steps to enter the commercial field in dry plate work. The equipment at the company's studio is more than adequate to ordinary photographic work, and Mr. Runey himself is an expert photographer, so that the venture would have every chance of success.

McMahan & Jackson to Expand.

Cincinnati.—The firm of McMahan & Jackson has been so successful during the past few months in handling special features and short reels that it is contemplating further enterprises in that field. Basil Cohen, a representative of the firm, was in Cleveland recently on the trail of several features which the firm is thinking of acquiring, and in the meantime the booking of attractions already owned or controlled by McMahan & Jackson continues at an active rate.

"Shoes" Goes Strong at Lyric.

Dayton—The Bluebird production of "Shoes," a film dramatization of a story which appeared in Mother's Work not long ago, was seen at the Lyric a few days ago, and created much discussion. It was one of the most impressive attractions shown at the Lyric during the summer, and the management, advertising it widely, pulled large houses.

Theater Project Progressing.

Youngstown—W. Bethel has recently announced his intention of building in this city one of the handsomest moving picture theaters in Ohio, has organized the Federal Holding Company. It is to be controlled with a capital stock of $100,000 and the incorporators besides Mr. Bethel include A. E. Adams, L. J. Campbell, Richard Carlile and O. E. Stoer. It is understood work will be started rapidly on plans for the house and it is now definitely determined that the theater will be built along the lines previously announced.

Schad Using Much Advertising.

Sandusky—The management of the Schad theater has adopted a clever and effective means of advertising the attractions coming to the house a short column in the daily paper headed "Schad It Plus," being the catchy slogan about the attractions, in a breezy tone, makes the advertising very readable.

Bar Fine Arts Censorship Trailer

Portland Board Justifies Act by Plea That Its Appearance on Screen Would Disturb Public Peace—Active Campaign Against Present Law Started on July 16—Butte Wins Big House That Portland Loses.

By Abraham Nelson, 601 Journal Building, Portland, Ore.

PORTLAND, ORE.—The tyrannic power of moving picture censorship was conclusively proved by an act of the Portland censor board which caused exhibitors, exchange men and lawyers and citizens who were apprised of the board's act to voice a protest against Portland's censorship such as has not been heard here before. That act was to cut from Triangle's "Mystery of the Flying Fish" an anti-censorship trailer which reads as follows:

"We protest against censorship. The whole system of American freedom is based upon the liberty of any citizen to print, picture or speak anything he chooses, subject only to the peril of the law if he abuses this liberty to print, picture or speak anything unlawful."

The board's reason for ordering the elimination of the anti-censorship trailer was that it would disturb the public peace.

"Think of the significance of that act of the censor board," said F. M. Simonton, treasurer of the Oregon Motion Picture Men's Association. "It seems that our autocratic censors seek to prohibit us from expressing our grievances against them through the great medium of expression, the motion picture. It means more than censorship autocracy; it means censorship tyranny. It means more than a censorship of pictures from standpoint of immorality, indecency or obscenity. It means the curbing of public protest of the wronged by the iron heel of the party in power. It means more than American censorship as we have been taught to tolerate it; it means Russian censorship that would rankle in the heart of the lowest serf."

W. W. Dugan, Jr., a Portland attorney, before whom the facts were laid, was amazed that the censors should exercise their power in such a palpably un-American manner. "For a censorship board to bar from exhibition to the people a film protesting that governmental body is palpably undemocratic and atrociously un-American," he said "the right of revolution is inherent in our citizens. A protest against such a censorship as Portland has would undoubtedly disturb the public peace, but the censor board's own acts demand such a protest."

Campaign Against Censors Starts.

The campaign for a more humane and appealable censorship ordinance started July 16. Copies of pamphlets describing the motion picture men's grievances were distributed to the patrons of the photoplay houses and they were asked to sign petitions addressed to the city's commissioners asking them to pass an ordinance from which there could be an appeal. Anti-censorship slides were distributed for exhibition in the theaters. The campaign is being conducted by the Oregon Motion Picture Men's Association.

T. & D. Back to One a Week.

Commencing July 16 with "The Ne'er Do Well," the T & D theater went back to one change a week. This was originally the policy of the house. Manager Leonhart says the present market cannot supply really big features any oftener than that that will be appropriate for exhibition in Portland's largest photoplay theater.

Censorship Loses Theater to Portland.

Portland.—Declaring that Butte had been selected for the site of the new $200,000 Jensen & Von Herberg theater in place of Portland because of Portland's inconsistent censorship, J. G. Von Herberg did not mince words in expressing his attitude toward the Portland censor board during his recent visit here from Seattle. He left for Butte to attend the ground-breaking for the new house.

Lawrence Fits Out Road Show.

Portland.—E. R. Lawrence, an old-time Portlander, and more recently an exhibitor in Grants Pass, was in Portland recently, gathering equipment for a road outfit he is going to use on a circuit of five towns in the vicinity of Grants Pass. He has an automobile which has been equipped with a specially-constructed generator to supply his light. The towns on the circuit are mining towns and he plans to carry a three-piece orchestra with him which will furnish music for a dance after the show. While in Portland he purchased an Edison machine from Pete Sabo.

Heard on Portland's Film Row.

Hugh Rennie, branch manager for World Film at Seattle, and Jack Baum, road man for the same concern in this territory, were recent visitors.

H. H. Brownell has resigned his position as road man for Pathe out of Portland.

Ed Myrick of the Columbia has a hard time keeping a full staff of blonde girl ushers. Anna Mae Gilbert and Ruth Maloney are the latest to desert to be married.

J. G. Sill, cameraman, returned recently from a trip through the Olympics, where he photographed 4,000 feet of beautiful scenery. He is now en route to Alaska, where he contemplates taking 10,000 feet.

Among visitors at the exchange were: Cap Kuhn, Kuhn theater, Lebanon, Ore.; E. M. McGann, Grand theater, Sheridan, Ore., and Mrs. Lyman Ward, Grand theater, Camas, Wash.

Pictures at Lumber Camp

Spokane Capitalist Says His Employes Will Have Highest Class of Films.

By S. Clark Patchin, Spokane.

SPOKANE, Wash.—An innovation for all lumber camps in this section has been announced by Judge A. L. Plewelling, president and manager of the Milwaukee Land Company, which has numerous lumber camps in the Pacific Northwest, of Spokane. He is arranging to have moving picture exhibition rooms established at the camps.

"It will no longer be necessary for woodsmen employed by our company to come to the city to see the latest wrinkle in moving picture attractions," said Judge Plewelling, "for we will build a moving picture house for the men. We have decided upon this diversion for the employes because we feel that they are entitled to entertainment and to the very best. We propose supplying nothing but the highest class of pictures and to have constant renewals of programs."

Sarah Truax Gives Recital.

Sarah Truax, who is Mrs. Charles S. Albert of Spokane, has just returned from Los Angeles, where she spent part of the winter playing before the screen and arranged a benefit dramatic recital for Spokane soldiers who, as members of the National guard, enlisted and are now on the Mexican border. The recital was given Thursday night, July 13, in the Davenport hotel, and was largely attended. Miss Truax gave dramatic selections.

Lull in Censorship Fight.

There has been somewhat of a lull in the moving picture censorship ordinance fight between exhibitors and the city commissioners the past few days, but it is now thought that it will be settled within a few days when a new ordinance eliminating the race riot feature is to be introduced. Intimations have been given by the exhibitors that if a suitable ordinance is adopted and the former ordinance repealed the referendum will be dropped. Ministers are favoring censorship even in their sermons. The Rev. D. W. Ferry, who is chief boy scout commissioner, praises the advancement made in moving pictures, but claims that clean plays should be demanded.

Stilwell Adding Comforts for Women.

C. E. Stilwell, manager of the Class A theater, has just completed the installation of a women's rest room and dressing room. He has also had a large mirror placed just inside the exit of the theater where women can see to fix their hats straight and make any other minor arrangements that it will not be necessary to visit the dressing room to make.

A Correction.

By a mistake in the historical sketch of Spokane Moving Picture Theaters in the convention number of July 15, I mentioned Frank P. Bailey as president of the Liberty Amusement Company, when it should have been L. W. Hutton.

Calgary Strike at End

Compromise Effected by Union Accepting Returned Soldier Operators.

By E. C. Thomas, 821 Rogers Building, Vancouver.

CALGARY, Alberta.—The strike involving the union operators employed at several moving picture theaters has at length been brought to an end, and a situation which threatened to become serious has been definitely overcome. This strike has attracted unusual attention through the fact that the men put in to replace the striking operators were returned soldiers, and union circles were deeply stirred not only in this city but throughout the entire Dominion, for fear that war returns, with the patriotic sentiment of the country behind them, would take the places of union employes in many branches of trade.

So important was the settlement of the local trouble considered that many prominent labor men were moved to come to Calgary, and there have been many conferences between the local authorities and the visiting union officials, including C. E. Shea, international president of the I. A. T. S. E. As a result of these conferences it has been agreed that the returned soldier operators will join the I. A. T. S. E. and Moving Picture Operators' Union, and that the houses in which they are employed will be placed in good standing.

New Theater for Soldiers.

Vernon, B. C.—W. A. Wilkinson of the Empress theater and the Kamloops Opera House at Kamloops, B. C., has erected a substantial theater building here, to assist in the entertainment of 8,000 soldiers encamped here during the summer months. The new theater represents a considerable investment, and Mr. Wilkinson plans to maintain the house permanently, playing picture programs exclusively. The seating capacity is 600.

Over Half of Town Sees Chaplin.

Stevenson, B. C.—Conclusive evidence that Charlie Chaplin's appeal is not confined to any particular race or color was furnished here recently, when S. Oyama,

manager of the Strand theater, catering principally to Japanese, ran "The Floorwalker." In this town of 1,200 people, 648 saw the picture during the three hours it was run at the Strand. The Strand seats 290.

Winnipeg Building Operations.

Winnipeg, Man.—The building permit covering the alterations to the Lyceum theater calls for an expenditure of $15,000, and the work of enlarging and improving the house is now in progress. A permit has also been taken out for a new picture theater on Corydon avenue, to cost $15,000.

Canadian Soldiers Being Filmed.

Vancouver, B. C.—Under the supervision of Sir Max Aitken, official eye-witness at the front, a pictorial record dealing with the Canadian soldiers in France is now being made, and the films thus secured will be exhibited in the United States and Canada in the near future. H. E. Knobel has been named as the official photographer, and several other cameramen will assist in the work, making daily exposures of the various activities of the men from Canada.

MONTREAL NOTES.

MONTREAL.—E. L. Perry, of Philadelphia is the new manager of the St. Denis theater. Mr. Perry has inaugurated a new policy there. The French stock company is out. First run Paramount and Triangle pictures, too, will be shown. The Imperial is showing three first-run features a week—Paramount, V-L-S-E and Metro.

H. W. Conover, manager of the Imperial, has engaged the Fadettes Ladies' Orchestra of Boston to play for the feature films. In addition they give a half-hour concert, both afternoon and evening, which is proving a great drawing card. This is their fifth week.

C. B. Price, Canadian general manager of the Mutual Film Company, has installed an advance booking system in all the branches in Canada.

C. St. John Brenon has resigned as local manager of the Fox Film Company. He is succeeded by Harvey A. Day.

Ernest H. Horstmann of Boston was in Montreal for a few days.

M. Bernstein of the Standard Film Company has joined the Famous Players' Company and left for Vancouver.

ITEMS FROM THE DAKOTAS.

Wimbeldon, N. D.—R. Clendening is manager of the new moving picture show which has been opened in the Beaudoux block.

Grand Forks, N. D.—The Royal theater has installed a new Power 6B Cameragraph.

Mitchell, S. D.—An ordinance proposing to abolish the penalty for Sunday picture shows is up before the City Council of Mitchell. There is strong opposition, but the measure has been passed to second reading.

Lemmon, S. D.—Manager Lew Fein has had many improvements made to the Marcus theater, including an inclined floor, new Motiograph, new chairs and redecorating.

Minot, N. D.—The Grand theater has been leased by Manager Vincent J. Quinn of the Lyceum theater, who plans to remodel it for theatrical attractions as well as the larger photoplay features.

Robinson, N. D.—Wick brothers are constructing an opera house here.

Belfield, N. D.—Martin Brotte and Carl Peterson are erecting a moving picture theater here.

Portland, N. D.—The Family theater has been leased to J. C. LaBell and Edward Fore.

Berkeley Cuts $60 Yearly from Theater Tax

W. S. Roney, of the Berkeley Theater, Calls Mayor's Attention to Existing Inequity —City Council Acts—Construction Soon to Begin on San Francisco's Big Market Street House.

By T. A. Church, 1567 North Street, Berkeley.

BERKELEY, CAL.—Through the personal efforts of W. S. Roney, proprietor of the Berkeley theater, a reduction in the monthly license fee paid into the treasury by moving picture houses has been secured, the former tax of $10 having been cut in half by the City Council. Shortly after taking over this house in the spring Mr. Roney addressed a letter to the Mayor and called his attention to the fact that moving picture houses were still classed with traveling shows and that they were more heavily taxed than other business enterprises in the city. In replying the Mayor suggested that a petition to the City Council would probably be effective and one was accordingly drawn up and taken to the other exhibitors, all of whom signed it. When the matter was presented to the City Council it was suggested that the license fee be done away with entirely, but the city treasurer objected to this and it was cut in half.

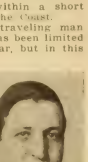
Theater Plan May Be Abandoned.

San Francisco.—The plan of E. M. Frazier to erect a large moving picture and vaudeville house on Stevenson street, with an entrance from Market street through the Mellon Estate covered bridge, may be abandoned, owing to the opposition of property owners.

H. I. Krause, Business Getter.

San Francisco, Cal.—When the San Francisco branch of the International Film Service, Inc., was opened one of the first things that Manager H. L. Knappen did was to gather a force of assistants with experience in the Western amusement field. No sooner had he been given the position than he got in touch with H. I. Krause, who had worked under him when he had charge of the Pathe Exchange at Denver, and within a short time Mr. Krause was on the Coast.

The experience of this traveling man in the film business has been limited to a little more than a year, but in this time he has risen to a commanding position and is regarded as being one of the best men on the staff of the International, having acquired the unique distinction since working out of this office of never leaving a town without having made a booking. He has a very winning personality, makes friends quickly, and his advice has proven so reliable that many look for it before leave booking details entirely to him.



H. I. Krause.

Mr. Krause has charge of a portion of the Northern California territory, all of Nevada and a portion of Utah. He left San Francisco a few weeks ago on a trip through his entire field and will establish a sub-office in Salt Lake City, over which he will have charge. There are about 125 theaters in this territory which will be served through the San Francisco office.

Edward H. Kemp Makes Long Trip.

San Francisco.—Edward H. Kemp, who handles the Motiograph projection machines in this territory, with offices in the Commercial building, and who also does commercial developing and printing as well as stereo work, left recently on a trip on which it is hoped to secure some very interesting moving pictures. He has gone to Trinidad, Col., and from there will journey through the land of the Cliff Dwellers to Albuquerque, N. M., making part of the trip on horseback. Business at the office will be carried on as usual by his regular office force.

Pastime Theater to Be Closed.

San Francisco.—The Pastime theater, located on Market street, near Fourth, on the site recently purchased by the Market Street Realty Company, will shortly close its doors forever, the tenants of the big building having been notified to vacate the premises by the end of July. It will not be long before actual construction work will be under way on the big theater planned by this concern, contracts for the steel work having already been let at a price slightly in excess of $85,000. The Pastime is one of the last two of the five-cent moving picture houses in this part of Market street.

Grand Theater Remodeled.

San Francisco.—The Grand theater, one of the oldest moving picture houses in the Mission District, has had a new front installed and other changes made to bring it up to date in both appearance and comfort. This theater was recently taken over by R. A. Floedberg and associates.

William Citron to Visit New York.

San Francisco.—William Citron, manager of the San Francisco Fox office, plans to be in New York late in July to confer with the officials of this concern.

Queen Theater Being Improved.

San Francisco.—The Queen theater, on Polk street, conducted under the management of Henry Frohman, is being remodeled and enlarged at a cost of several thousand dollars. When this work is completed the house will be one of the finest in that section of the city. The entire front of the house is being remodeled and the stage is being extended to the rear about 40 feet, a lot fronting on Sacramento street having been leased for this purpose. The aisles in the house are to be widened and made in the seating arrangement and new equipment installed where it is found advisable.

California News.

Santa Rosa.—The fine new moving picture theater being erected for J. W. Reavis is going up rapidly and early in the fall will be in shape for the opening. Mr. Reavis formerly conducted the Berkeley theater.

Los Gatos.—A moving picture house is being erected here by H. Marshall, of Oakland. This will make two houses for this city.

Kerman.—The Commercial Association of Kerman is conducting a moving picture show one day a week.

Fruitvale.—S. C. Matthews has opened the Fruitvale Photoplay theater and is showing features.

NOTES FROM NEBRASKA.

Kearney.—The Crescent theater has been razed and construction started on the moving picture house which P. G. Keens will erect for P. H. Hoppen, who operated the Crescent.

Nebraska City.—The Empress theater has been closed for the summer. While it is idle Manager Blakeslee will have it remodeled.

Wichita Sunday Opening

Six Thousand Names Already Secured to Petition Asking for Plebiscite to Decide Question—Business Conditions Improving in Corn Belt—Joplin Mayor Enforcing Fifteen-Minute-to-Reel Rule.

By Kansas City News Service.

WICHITA, KAN. The moving picture exhibitors have already secured more than enough names to the petition asking for an election on the subject of Sunday shows, and it seems certain that the people will be given a chance to vote on the subject. Some of the opponents of Sunday shows made the charge that many signers didn't know what they had put their names to. The exhibitors killed that canard by going around to every one of the signers and giving him a chance to withdraw his name. Nineteen names were canceled, out of the total of more than 6,000—and that is a smaller percentage than usually changes its mind after assuming a definite attitude. The managers of the vaudeville houses are not joining in the movement for Sunday opening, and the election will therefore probably be on whether moving picture houses shall show on Sunday. There are, in fact, one or two exhibitors who seem to think that they would be better off without Sunday shows, but so far they have not been active against the movement to keep open on Sunday.

Wichita hasn't had Sunday moving pictures for several years—not, in fact, since William Barry left. He used to open the Marple on Sunday once in a while and was often arrested therefor.

Ted Morse Getting Along.

"They" all know Ted Morse—by "they" meaning both exhibitors and exchange men, in the Kansas City territory. Ted Morse used to help hand the Male an exchange in Kansas City during the ancient history of five or six years ago. He took a flier in another line, but returned. He traveled for the General out of Kansas City for two years, and last May came back a lot with the World. He is now doing fine work for Richard Robertson, manager of the World at Kansas City. Ted knows every exhibitor in Kansas by his first name—and they all call him "Ted." Doesn't make any difference whether he expects to sell 'em or not, he calls on them and keeps acquainted. Finally, they hand him a little one, and later a big one.

Ted. Morse.

Matters Looking Up in Corn Belt.

Kansas City, Mo.—The extremely hot weather for two weeks in July put a crimp in the business of many exhibitors, and here and there in the country as well as in the cities, houses were closed to await more favorable weather. In the country the occupation with harvest and farm work also acted to reduce patronage. A heavy rain shortly after the middle of the month was greeted with delight by all exhibitors and exchange men, for it was really needed for the corn, other crops, and to freshen up the grass. It meant real money, for not only did it guarantee good production of crops, but it put the people into a good mood, and they felt more like spending a few cents for the picture shows. It laid the dust and cooled the air—and generally was a most welcome and salutary rain, despite the slight damage done by the accompanying wind.

The Chautauquas of Kansas and Missouri are now in full swing, with their natural detraction from the business of the moving picture houses. Some of the exchanges are cordially acquiescing when the exhibitors suggest a week's cancellation of features, realizing that it's hard to buck the Chautauquas in small towns. Other exchanges are urging the exhibitors to maintain their big features just the same, and get some of the crowds that come to town.

"I figure that I am playing safe to let an exhibitor off for a week," said one manager. "He's sure to be sore if he takes the feature and loses money. He can't be sore at me if he cancels and wishes he had kept the feature. So I let them slide through the Chautauqua 'engagement with little stuff. They always come back."

More Power to Joplin Mayor.

Joplin, Mo.—Mayor Hugh McIndoe, of Joplin, has learned that one feature of the ordinance regulating motion picture theaters is not being observed, and he has notified the exhibitors asking that they pay more attention to it. This is the section that requires films to be run at no faster rate than 1,000 feet in 15 minutes. Complaints have been made that pictures are being run nearly twice as fast as that, to the detriment of the eyes of the spectators. The speed of the comedy pictures will not, however, be interfered with, when the exaggerated pace of objects is a feature of the fun.

Kansas Governor Entertains Children.

Topeka, Kan.—Arthur Capper, governor of Kansas, has every year for the past ten years entertained the children of Topeka on his birthday, July 14. The past two years the entertainment has consisted chiefly of free tickets to moving picture shows. This year was the biggest of all, and more than 7,000 children enjoyed his hospitality. There were two crowded weeks for children until 5 o'clock in the evening, after which the free admissions were not good.

Robertson Pushing Brady Pictures.

Every large town in the Kansas City territory is now running Brady-Made pictures—and the prospect is that they will get wide booking in the smaller towns in the fall. The exhibitors are cashing in on the fever of authorship aroused by the Brady contest. But they foresee that after the contest is over and the resulting pictures released, there will be an even stronger interest in the productions, on the part of the public, which will want to see these extraordinary features. In Kansas City Richard Robertson, manager of the World office, has joined with the exhibitors of the Brady-Made pictures in co-operative advertising. Mr. Robertson pays for the display heading which tells of the pictures and gives the names of the actors; the dozen or more exhibitors pay for their various sized spaces to give the subjects and the dates.

Willis Wood to Put on Stock.

Joseph H. Gilday, manager of the Willis Wood theater, announced recently on his return from New York that the Willis Wood would put on a season of stock this fall. The theater has been running pictures for two years. It is one of the most beautiful theaters in the west, and a large sum was spent on adapting it to moving pictures. It is now running "Gloriana Romance" and will complete this series this summer. Mr. Gilday engaged the stock company while in New York.

Bowles Strong on Novelties.

George Bowles, publicity man of the Universal, at Kansas City, gets up something out of the ordinary, or so, to attract the attention and arouse the interest of the exhibitor. It would take a book to describe all his devices. But one recent exploit had such large returns in orders that it should not be omitted. This was a series of postcards. They went by post, though they were 6 by 11 inches in size. A double rule down the front cut off the address side from that for comment, and the comment was brief, a teaser to cause the recipient to turn the card over. One said, for instance, "If you're sound asleep and snoring, it's time to turn over. Well, turn this over anyway." There was probably 100 per cent. of reading of these pieces of mail, which could not be said for circular letters.

Personals.

E. H. Wachter, manager of the Fox, at Kansas City, is taking a short run over the territory of Southern Missouri and Eastern Kansas. Wachter likes to get out himself once in a while.

Jack Brainard, formerly manager of the Wichita office of the Mutual, is now assisting F. L. Kirk, manager of the exchange at Kansas City, doing the work that E. C. Mills used to do.

Missouri and Kansas Doings.

Trenton, Mo.—Byron Sherwood is remodeling his theater here.

Camden, Mo.—L. Stiles is enlarging his theater.

Concordia, Mo.—George Beach has bought a Power 6A machine, which will be put into service when the present work of enlarging the theater is completed.

Wellington, Kan.—F. E. Runnell, who leased the A. B. a month ago, is having an excellent business through the summer. He is making good with features, running "Peg o' the Ring" and the "Iron Claw" at present.

Wellington, Kan.—Chris Glamann is decorating the Majestic.

Arkansas City, Kan.—J. Roy Burford has had special frames built to accord with the artistic front of his Rex theater, for mounting posters and advertising.

Hutchinson, Kan.—Fred Savage has installed on the Le Luze theater an electric sign that is a wonder. This sign is some 10 feet high and 25 feet wide, erected on top of the second story of the building. The word "Le Luze" is on top; under it are tapestry effects in scintillating lights, and below them is a great American flag that waves. Nobody comes into Hutchinson without having his eyes drawn to that sign. The streets of this city are extraordinarily wide, the street on which this theater is located being more than 100 feet.

Kansas City, Mo.—"The Grip of Evil" is breaking records already, before it has been shown. Howard Jameson went out from the Kansas City exchange and booked it in seven towns, the notable part of the book being that three theaters in Wichita took it.

Indiana Happenings

By Indiana Trade News Service, 803 State Life Building, Indianapolis.

Frank Irwin of Liberty has sold the Union theater of that city to Mrs. Bert Shriner. The business will be managed by Harry Shriner. The Gem theater, operated by Mr. Shriner, will be closed. Mr. Irwin will go into the moving picture business in New Paris.

The Old Trails theater, Centerville, has changed hands three times within the

last month. W. D. Cook sold out to Charles Porter. Charles Porter to J. B. Davison, and Mr. Davison disposed of the show to James Barton Wharton, of Richmond. Mr. Wharton is a hustler and is expected to make the Old Trails theater even more popular than it has previously been.

The Holmes Brothers of West Terre Haute are building The Holmes theater at 213-15 Paris avenue. The house is just two doors west of the theater being operated by the Holmes Brothers at this time.

C. H. Hess of Plymouth has sold the Lyric theater, Columbus, to the former owners, Frank Clevenger and Dr. W. T. Irvine. The house will be renovated and new equipment added. The former owners announced that a strictly five-cent show will be operated.

Manager Charles Sweeton of the Orpheum, Evansville, put on a Guardsman Day program and devoted 20 per cent. of the gross receipts to a fund for the National Guardsmen. Evansville recruiting had been backward and Manager Sweeton's action was particularly timely and of a distinct local help in bringing the recruiting up to the quota for Evansville.

John Hepp, owner of the Star theater, Booneville, has been sued for $10,000 for alleged slander. The suit was filed by R. T. Hutchinson, a former employe, who charges that Hepp accused him of setting fire to his theater.

Albert Metzger, manager of the Fairy theater, Knox, charged with violation of the Sunday law, was acquitted by a jury after four minutes deliberation. This opens the way for Sunday shows in Knox.

The Rialto theater, Indianapolis, has been opened. The new house is at the intersection of three streets at the busiest downtown corner. The interior is striking. It probably has the largest number of lights in use of any theater in the state. A Seeberg piano is being installed.

Sherman Welsch and Glen Wolfcale of Bluffton have bought the American theater at Elkhart.

The Circle theater, Indianapolis, which is in course of erection, was recently subjected to a test with bags of sand weighing 180,000 pounds.

The Crossland-Gilmore Company of Marion has incorporated with $20,000 capital stock to run a moving picture theater. The incorporators are E. P. McClure, Lizzie Crossland and H. A. Crossland.

Modern Theater for Lima.

Lima.—The De Luxe Theater Co., recently incorporated here with capital stock of $10,000, is planning the construction of a moving picture theater along modern lines. A. Ritzler, Ira E. Wright and others are interested.

Censorship In Wisconsin

Supervising Authorities in Seven of Sixteen Largest Cities of Badger State.

By Frank H. Madison.

MADISON, WIS.—Moving picture shows are regulated and objectionable films can be censored by seven of the sixteen largest cities of the state, according to statistics compiled by the University of Wisconsin, extension division. The cutouts and objections of Chicago serve as a guide but Racine authorities and the chief of police has power to suppress any picture he believes objectionable. The same working plan is employed in Kenosha and Marinette. In Superior a policewoman has charge of regulating the theaters. Milwaukee and Madison have boards of censors.

A comparison of license fees also was made by the University.

Racine charges $50 a year for shows at 10 cents and over; Marinette, $50; Superior, $25, and $50 if 20 cents or more is charged; Oshkosh, $100 for theaters seating 500 or more, or 20 cents a seat a year for smaller houses. Kenosha reported no fees.

Refuse License to Varsity and Pastime.

Madison.—Because there were too many pictures "For adults only" was one of the principal reasons for refusing a license to the Varsity theater on State street. The Pastime theater on West Washington avenue also was refused a license. Both are owned by R. H. Karn. He recently purchased the Varsity theater from R. L. Thatcher.

Gregory-Mahler Now the Badger.

Milwaukee.—The Badger Photoplay Corporation was the title selected at the reorganization of the Gregory-Mahler Film Company, 510 Edison street. Steps were taken to complete the initial release, "The Bold, Bad Pirate," and with plans for a number of other productions it is hoped to soon have two companies at work. These new officers were elected: President, T. W. Sheriffs, president of the Sheriffs Manufacturing Company; vice-president, A. T. Hummel; secretary and treasurer, E. M. Fable; general manager, O. A. Thomas; general director, R. D. Clifton; superintendent of laboratory and chief cameraman, R. Carn. Henry H. Rodenstab was appointed counsel.

Majestic Takes Over La Crosse.

La Crosse.—L. L. Koppelsberger, Harry L. Colman and Frank R. Schwalbe, stockholders in the Majestic Theater company, have purchased the La Crosse theater from M. F. Gage for $51,500. Koppelberger will manage the new house, using theatrical attractions, but will remain as manager of the Majestic, which has become an exclusive picture house.

Heeman Shows Real Civic Spirit.

Portage.—When Manager William Heeman of the Majestic theater learned that Judmon & Avers of the Home theater were to show the Milwaukee Journal's films of the Wisconsin National Guard for the relief of guardsmen's dependents he closed his own house for that night. The pictures were shown under the auspices of a local committee.

Wisconsin Brevities.

Gillett.—The Gem theater has been opened with moving pictures.

Stoughton.—Charles Guelson, proprietor of the Lyric theater, and Charles Bacon, proprietor of the Globe theater, have jointly leased the auditorium for a year and will give moving pictures and theatrical performances there.

Dunbar.—Mr. Woosencraft has started a moving picture show here.

Eau Claire.—The Profit-Sharing Theater company of this city has filed at Madison an amendment to its charter changing its name to the Eau Clair theater company and reducing its capital from $50,000 to $40,000.

Milwaukee.—A new moving picture theater is announced by Thomas Saxe. It will open about December 1 in a building to be erected at 416-430 Grand avenue and will seat 2,000.

Racine.—The Bijou theater took advantage of the interest in things military and had the Zenith Motion Picture company of Chicago make a local photoplay, "Secret Orders, or Battery C in Action." The film ran two days at the Bijou and the soldiers had charge of the ticket sale.

Nashville Exhibitor Through With Serials

W. H. Wassman Says That While They Are All Right in Residential Neighborhoods It Is Different When Catering to Transients.

By J. L. Ray, 1014 Stahlman Building, Nashville.

NASHVILLE, Tenn.—W. H. Wassman, the man who brought motion pictures to Nashville, and who operates at present the Princess, the largest house in the city says he is not a believer in serials as a drawing card, and has booked his last one.

"The serial is well enough for the suburban house where the same crowd is in attendance every week," he says, "but as an uptown attraction I find that it does not meet with the same favor as the regular program. I have had first choice in a wide field of serials during the past few months, but have unrestrictedly turned them down with one exception. Am running at one of my houses at present the Billie Burke serial, which was booked largely on the strength of the star's reputation. I am of the opinion that the serial is losing favor, and wish to reiterate my statement that I am through with them."

Mr. Wassman's viewpoint is upheld by a number of the Nashville exhibitors, who feel that the serial for the uptown house is losing grace with the motion picture public.

Sundays Tight in Chattanooga.

Chattanooga.—Following the defeat of recent efforts to open the Chattanooga picure houses on Sunday comes a knockout blow to Sunday baseball from Attorney-general Whitaker of Tennessee, who holds that the Sunday games would conflict with the state nuisance act, and that prompt intervention by the authorities would follow any attempt to play ball on that day.

Knoxville Man Secures War Films.

Knoxville.—Earle Harrison, writer and photographer of Knoxville, who has been in the thick of the Belgium and French battles, is back in Tennessee with a number of good war films which have not been seen in this country. Mr. Harrison is well posted on the war, having served on the staff of the London Mail and also of the Paris Matin. Special exhibitions have been given in Knoxville and the Lyceum of Chattanooga booked the pictures for a feature attraction, raising prices to fifteen and twenty-five cents.

Parthenon Equipment at Auction.

Nashville.—The Parthenon theater, a handsome feature house, formerly operated by the Parthenon Amusement Company, Inc. Leath, president, has been closed down for several weeks following the appointment of a receiver. The season for the ultimate failure of the house is attributed to location, which is out of the theater district. The equipment was sold at public auction by Brueste Beasley on July 10 to the Crescent Amusement Company, including all fixtures, a complete generating outfit, and two Power 6-A projecting machines, for $1,250. The lease will be disposed of privately.

Shorey Runs Newspaper Weekly.

Knoxville.—Under the caption of "Stage and Queen News," Manager O. N. Shorey is running a weekly department in the Knoxville papers, given published by the Knoxville Sentinel. The column carries advertising in all about three-quarters of a page, to exploit the forthcoming productions and is said to yield a handsome profit in cash besides the good will.

All Nashville Programs in One Organ.

Nashville.—Each Saturday "Amusement News" is issued which contains programs for the following week of all Nashville photoplay houses, together with a number of synopses and notes. The paper is a four sheet published by Harry Anderson, a local advertising man.

Detroit Considers Film Ordinance

Drastic Measure Regulating Handling, Storage and Sale of "Inflammable Liquids," But Aimed at Exchanges and Theaters, Is Referred to Committee—News In and Around Vehicle City.

By Jacob Smith, 503 Press Building, Detroit.

DETROIT, Mich.—A new city ordinance amending the present one regulating the handling, storage and sale of inflammable liquids and directly aimed at the theaters and motion pictures exchanges was introduced into the Detroit common council on Tuesday, July 18, and has been referred to the ordinance committe. It is one of the most drastic ever introduced as affecting the motion picture industry. Its salient points are as follows:

Before any firm can start an exchange he must file full particulars with the department of buildings, giving particulars as to load of floors, weight of film to be stored and other information, and must then pay a license fee of $10.

Vaults must be of fireproof materials, doors must be of iron and must open directly into rooms used for examining film. Vaults must not have a capacity for more than 750 cubic feet.

Safes shall not exceed 150 cubic feet.

Two hundred reels of film weighing not more than 1,000 pounds in the aggregate may be stored in cabinets, but no one cabinet shall contain more than 50 reels, or 250 pounds. When two or more cabinets are used, they shall be in a separate room with outside ventilation and inclosed by fireproof partitions with fire doors of the corridor type.

Each container for film storage shall be provided with a pressure relief vent opening to the outside of the building, directly through an exterior wall, or through a separate stack with walls of reinforced concrete or brick at least five inches thick and shielded at the top. Each pressure relief vent shall be protected against the weather by thin glass of dark blue color or by other incombustible fragile material in a sash arranged to open automatically in case of fire by the use of a fusible link or theremostat placed inside the film container.

The outlet of each vent shall be located at a point above the roof.

There should be no ventilation of vaults other than a pressure relief opening, discharging directly to the outside of the building. Blower systems circulating air in the vault are objectionable even after every reasonable safeguard has been provided. Each room in which motion picture films are stored shall be provided with mechanical ventilation in a manner approved by the department of safety engineering.

It shall be the duty of the department of buildings, under the provisions of this ordinance, to see that all fire escapes and exits fully comply with the requirements of this ordinance and the building code.

No films shall be stored in any building used for a theater or place of assemblage except such number as is necessary for the running of a motion picture showhouse for one day, and these shall be stored in containers provided for in this ordinance and the same shall be stored in the booths provided for by ordinance state regulation. The amount of film so stored shall not exceed twelve.

Buildings now occupied for film exchanges that cannot be made fully to comply with the provisions of this ordinance may be granted an extension of time to satisfy the spirit of the ordinance.

In addition to other provisions of this ordinance the printing, developing, examining and repairing and operation of exchange rooms shall be governed by the following requirements:

(a) Shall have outside ventilation and separated from each other and the remainder of the building by tight partitions of fire-resistive material, with all door openings provided by self-closing fire doors of the corridor type and all window openings protected by standard self-closing fire windows.

(b) Such rooms shall be used neither for storage nor handling of combustible materials other than the films. There shall be no electric wiring on the examination tables.

(c) The number of reels of films not in metal cans shall be limited to twenty in a single room at any one time. The number of reels in the examining and repairing rooms awaiting attention shall be limited to ten for each operator.

Rooms having more than twenty films not in metal cans during rush hours shall be subdivided by partitions of fire-resistive material with all door openings protected by self-closing fire doors of the corridor type.

In each exchange room approved vaults should be utilized for temporary storage and sorting of films in cans while being handled.

Each reel of film shall be kept in a separate metal can with tight-fitting cover, except when in use.

All scrap or waste shall be kept under water, to be kept separate from paper waste, and must be removed once a day.

MOTION PICTURE MACHINES AND BOOTHS.

They shall be safeguarded with the requirements of paragraphs 3& (U) and (V) of the National Board Code. The booth may be omitted if the machines are in a separate room inclosed by incombustible partitions with all door openings protected by self-closing fire windows. If more than five machines are in one room, each machine shall be separately inclosed in an approved booth.

Electric motors should be preferably of the induction type, without commutators, or if of the direct-current type, to have entirely inclosed commutators. All wiring and current controlling devices must be of vapor proof construction.

Only hot air, hot water or steam heat shall be used. The heating pipes should be preferably overhead attached to the ceiling.

Smoking and carrying of matches shall be strictly prohibited.

All buildings containing more than a total of fifty reels or films, 250 pounds, shall be equipped with an approved system of automatic sprinklers. Each room shall be equipped with at least one approved hand fire extinguisher. At least one pail of water and one pail of sand for each vault, safe or cabinet in use.

The provisions herein contained also apply to motion picture studios.

Upon the passage of this ordinance the mayor shall appoint one citizen engaged in the storage and handling of films as a member of the Board of Rules for Inflammable Liquids. Such person shall have had at least three years' experience in the handling of films.

Grand Circus Files Bankruptcy Petition.

A voluntary petition in bankruptcy was filed on July 19, in the United States District Court of Detroit, by the Grand Circus Theater, 301 Woodward avenue, of which Arthur W. Blankmeyer is president and general manager. Total liabilities of the theater are scheduled at $18,929, and assets of $28,000. The lease on the building was valued at $20,000, and the equipment at $8,000.

Detroit Notes.

Abe Siegel, formerly with the Fox and Bel film exchanges, is now traveling in Michigan for Mutuality.

The Michigan Metro Film Corporation, now on East Jefferson avenue, has leased part of the second floor of the building at 71-75 Broadway, and will move to the new location as soon as contractors complete alterations, probably about the middle of August. This makes two film exchanges in this building, the other being the Triangle Film Corporation.

"How Britain Prepared" started an indefinite engagement at the Detroit opera house on Sunday, July 23.

H. A. Taylor is now vice-president and manager of the Lakewood theater, at Lakewood and Oneida avenues, Detroit. The other offices of the company are John Cutler, president, and Bertha E. Cutler, secretary and treasurer.

Despite the tremendous and record-breaking heat for two weeks starting July 10, Detroit houses did a satisfactory business, exceeding even expectations. All managers are looking forward to a big fall business. By October Detroit will unquestionably be a city of 800,000 population.

M. S. Bailey, manager of the Detroit Universal Exchange, attended the annual Shrine conclave at Buffalo the week of July 10th.

The Del-The Amusement Company, which is erecting a theater on Mack avenue, Detroit, has increased its capital stock from $75,000 to $125,000.

Constitution to Aid Weekly

Atlanta's Big Journal to Co-operate With Pathe News Service.

By A. M. Beatty, 43 Copenhill Avenue, Atlanta.

THE Pathe News Weekly will in future have the benefit of the active co-operation of the Daily Constitution and its hundreds of news representatives in the South. The policy of bringing its southern service up to the standard of its world-wide feature the Pathe company has completed arrangements with the Constitution through which the cameramen of the Pathe will be able to gain many hours' time in reaching the scene of news developments in any section of the South. Pictures of all news developments of general interest in Georgia, Florida, Alabama and Tennessee will be given special prominence in future runs of the Pathe company's news weekly.

Committee Kills One Sunday Bill.

A blue-stocking bill introduced by Representative Neill in the Georgia Legislature which would have prevented Sunday moving pictures for charity or any purpose whatever, was killed in the committee. Representative Neill was noncommital as to whether another bill along the same line, but less strenuous, shall be forthcoming.

Atlanta Personals.

George Allison is attending a convention in Chicago of the managers of the International Film Service.

"When Are My Children?" has crowded the Piedmont theater all during the week. William Oldknow, of the Consolidated Film Company, has been looking after the details.

L. S. Levine, district manager of the Fox Film Corporation, is in New Orleans for a short business trip.

U. T. Koch, manager of the Bluebird, is making a trip over his territory, and reports business splendid.

James Calnay, manager of the Grand theater, is preparing to produce a number of photoplays in Atlanta, and is advertising for a number of actresses and actors. The plays are to be produced with local talent.

Baltimore Letter

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore.

To Restrict Playing of Anthem.

AN ordinance which was approved by Mayor Preston of Baltimore, on July 7th, 1916, has been made to regulate the manner and place in which the national anthem may be sung or rendered. The reasons for the ordinance as given are because "The Star Spangled Banner" is recognized as the national anthem, because it was composed in Baltimore City, and because the rendering of it in connection with other compositions tends to lower the esteem in which it should be held.

It is provided that the anthem shall not be played, sung or rendered in the City of Baltimore in any public place, or at any public entertainment, or in any theater or moving picture hall, restaurant or cafe, except as an entire and separate composition or number, without embellishments of national or other melodies, nor shall "The Star Spangled Banner" be played at or in any of the places mentioned for dancing or as an exit march, and whenever and wherever practicable, the musicians, performers or other persons shall stand while playing, singing or rendering "The Star Spangled Banner." Any person violating the provisions of this section shall be guilty of a misdemeanor, and upon conviction thereof before a court of competent jurisdiction of this state shall be fined not more than one hundred dollars.

Captain Koenig Declines Big Offer.

Harry Woods, resident manager of Loew's Hippodrome theater, Eutaw street, at Baltimore, was the recipient of a short worded but large intentioned letter last week from Marcus Loew, owner of the Loew vaudeville circuit, in New York. Mr. Woods' instructions were to interview Captain Paul Koenig of the German submarine Deutschland, and make him an offer of $1,000 a day for three days, to appear for five minutes a performance at the American theater in New York City. This offer was made for immediate acceptance on the part of the Captain. The Captain declined to accept the offer, but thanked Mr. Woods for the invitation to visit the Hippodrome.

Academy Manager Recuperating.

Harry A. Henkel, manager of the Academy of Music, North Howard street, is now at his home recuperating from an operation for appendicitis.

New Unicorn Service Exchange.

The Unicorn Film Service Corporation has made arrangements to locate an exchange in this city. Palmore & Hommand, 412 East Lexington street, who have been engaged in the moving picture supply business for some time, will distribute the pictures for this corporation. It is understood the supply business will be carried on in conjunction with the exchange service.

Submarine Crew Entertained at Garden.

Manager George Schneider of the Garden theater, Lexington street, near Park avenue, entertained the officers and crew of the submarine Deutschland as his guests on the evenings of Wednesday and Thursday, July 12 and 13. After the submarine had realized the performances on both nights they were taken out to supper by Mr. Schneider. As they entered the theater on each night hearty welcomes were tendered them by the audience. Captain Koenig's picture and that of the Deutschland were flashed on the screen and when the resonant chords of "The Star Spangled Banner" were played, all stood, as well as when "Die Wacht Am Rhein" swept through the house. When the latter was rendered the U-Boat men sang the song in German.

Germans Take Notes on "Britain Prepared."

On Tuesday night, July 11, it was noticed by those present that two officers from the German submarine Deutschland were present at Ford's opera house to view the motion picture entitled "How Britain Prepared" which is running at that house. Both men paid strict attention to every phase of the picture, and when that part of the film showing the big gun called "Mother" and the use of the periscope was exhibited they hastily took several notes.

Wells Hawks a Baltimorean.

Wells Hawks, who has gone to Chicago to accept the position as personal manager and literary secretary for Mary Pickford, was formerly a Baltimorean. He managed the Academy of Music on North Howard street, this city, for some time, and only gave that up to become the head of the publicity force of Charles Frohman in New York.

Gilmore Talks Animated Cartoons.

W. J. Gilmore, representative of the Mutt and Jeff Film Company, handling the animated cartoon service, has been in town for a week or so and is meeting success with his bookings. Mr. Gilmore was formerly associated with the General Film Company in New York.

Premier of Lewy Picture.

On Saturday night, July 15, a premier screening of the one-reel comedy picture made by Harry Lewy, the Baltimore cameraman, for George Joekel of this city, was given at the Great Wizard theater. This picture is essentially an advertising film and a number of the exterior scenes were taken on the Gunther estate in Guilford. A number of persons were present at the exhibition.

Slide Aids Armored Car Fund.

In the endeavor which is being made in Maryland to raise money for an armored car for the Maryland militia all the moving picture theaters are giving their hearty co-operation. Between the programs of pictures a slide is flashed on the screen urging people to contribute to the cause. The slide which is being used was designed and made by Harry Lewy.

Architect Selected for McHenry Theater.

Architect Oliver B. Wright, 1123 Munsey building, has been selected by the recently incorporated McHenry Theater Company to draw up plans for the $75,000 picture theater to be erected by this company at Cross and Light streets. This theater will be planned after the Majestic theater in Detroit and the New Victoria theater in Buffalo. A large organ is to be installed.

Censor Stone Has Time for Politics.

William F. Stone, former Collector of the Port and a prominent minority member of the moving picture censor board, has been appointed sergeant-at-arms for the great Republican meeting which will be held in New York on July 31, to notify Charles E. Hughes that he has been selected by the G. O. P. to be its candidate for the Presidency.

Lotz New Head of General Film in Boston

Succeeds E. J. Farrell, Who Has Been With Organization for Seven Years—Frank D. Stanton Assumes Charge of the Fenway—Send State Films to Bay State Soldiers.

By William Flynn, 80 Summer Street, Boston.

TWO very important changes as to the management of local moving picture businesses took place this week. H. E. Lotz of New York, former district manager of the General Film, came to Boston as manager of the Boston office and general supervisor of the New England district. He succeeds E. J. Farrell, who for the past seven years has been with the General Film, and has been New England manager since he returned from Atlanta, Ga., some months ago, where during the winter he was in charge of the South district of the General Film Exchange.

The change in the management of the General Film Exchange came as a surprise in Boston, as no intimation of Mr. Farrell's leaving the General Film service had been received among the exchangemen. Mr. Farrell is now on his vacation and when he was in charge of the South just what plans he has for the future. He is probably one of the best-known film exchange men in New England, having been in the business of this kind for ten years. Mr. Lotz comes to Boston from the West.

Another important change in management is at the Fenway theater, one of Boston finest moving picture houses. Frank D. Stanton, until recently on the road for the V-L-S-E in the New England territory, takes charge of the Fenway, succeeding Stanley Sumner, who has had the management of the house since it opened some six months ago. Mr. Stanton assumes his new duties on Saturday with a complete knowledge of all the details of the business. He was formerly manager of the Franklin Park theater, where he made a marked success. The Fenway is located in the heart of the Back Bay district of Boston.

Managers See "The Yellow Menace."

Manager Herman Rifkin of the Eastern Film Company is very busy these days handling the New England booking of "The Yellow Menace," the sixteen episode serial starring Edwin Stevens, being distributed through the Unity Sales Corporation. The film was given its first showing in Boston this week to over one hundred and fifty managers from all parts of New England at the Majestic theater.

The managers were enthusiastic. Mr. Rifkin is placing the rights for publishing the story of "The Yellow Menace" with New England newspapers and the serial story will be run in conjunction with the film story. The first episode will be released September 11.

Metro Exchange Nearing Completion

The Metro exchange building on Church street is rapidly nearing completion. It will be one of the finest and most well appointed film exchanges in New England. Another month will see the exchange opened and doing business.

Bay State Soldiers to Have Films.

Moving pictures supplied by the Commonwealth of Massachusetts are to entertain the State troops now on the Mexican border. The pictures, which are about two years ago for the Board of Panama-Pacific Managers for Massachusetts and were shown daily in the Massachusetts house at the exposition in San Francisco last year. It is believed that the authorities, since they have the projections on the scene, will see that some live professional and up-to-date films are supposed in the program for the entertainment of the guardsmen.

Pittsburgh Screeners to Hold Outing

Four Hundred Exchangemen, Exhibitors and Attaches Are Expected to Get Together on July 30—Rex Buys Another House—Latrobe's Paramount Opens—Pittsburghers at the Convention—Petz Sells and Buys.

From Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh.

PITTSBURGH, Pa.—Arrangements are being completed for the first summer outing of the Pittsburgh Screen Club, to be held Sunday, July 30, at Wexford Park. The affair is looked forward to as one of the most enjoyable social events of the year in local film circles. Four hundred exchange men, exhibitors and employes are expected to attend, and a number of special cars have been chartered to convey the crowd to the picnic grounds from 8 a. m. to 10 a. m. An interesting program of field sports will be carried out, including two baseball games. Dancing and a basket dinner in the grove will be other features of the day. Motion pictures are to be made of the entire outing. Slides advertising the affair have been prepared and are being shown in various houses throughout the city. The Summer Outing Committee, appointed to arrange this and other outings in a series to be conducted by the Screen Club during the warm months, is composed of Charles Seltzer, chairman; Max W. Herring, P. A. Mansfield and John Long.

Rex Adds Another Link to Chain.

The Rex Amusement Company, with business offices at 6017 Penn avenue, has added to its chain of handsome theaters in the Pittsburgh district the Camerophone theater, at 1809 Fifth avenue. This concern, of which Mark Ostrosky is manager, now controls four houses, and is said to be on the lookout for several others in the city. The Rex chain already consisted of the Rex theater, in the Lower Liberty section; the Victoria, in Center avenue, and the new Orpheum, recently opened at Forbes street and Murray avenue, in the Squirrel Hill district. The latest acquisition of the film is known as the outer Fifth avenue Camerophone theater, to distinguish it from the downtown Camerophone and the East End Camerophone. The house has been rented by Mr. Browarsky for a term of years at a total rental of $30,000. It is to be closed for two weeks and is being redecorated and improved with new equipment at a considerable expense. The best feature pictures obtainable will be shown daily at the Camerophone under the new management, as the same high standards will be maintained as at the other Rex houses. One of the improvements to be inaugurated with the reopening of the theater will be an eight-piece orchestra.

Latrobe's Paramount a Fine House.

The new Paramount theater was thrown open to the public of Latrobe, Pa., several days ago, and made a splendid impression. The house, which is owned by Peter Lampropulis, is said to be the finest between Pittsburgh and Johnstown. It is up-to-date in every way and has a seating capacity of 1,000, including a spacious balcony. The building itself measures 100 by 50 feet and is of fireproof construction throughout. The exterior is quite attractive, while the interior combines the highest degree of good taste and comfort. Entrance to the auditorium is had from a well-arranged lobby, from each end of which a staircase leads to the balcony seating 480 persons. The main floor of the auditorium has 520 seats, with wide aisles. All approaches and aisles are covered with sound-absorbing rubber.

The decorations are in old rose and the color scheme of ceiling, walls and hangings is most harmonious. Nicely appointed rest rooms are provided for women. Emergency exits at the rear of the theater are furnished for both the first and second floors, the balcony extending along both sides in ornamental style. A very efficient ventilating system has been installed. The projection booth is equipped with two motor-driven Simplex machines. The music is supplied by an eight-piece orchestra at the evening shows. Paramount and Triangle features are run and the admission price is 10 cents for the first floor and 5 cents for the second. The house manager is Mr. Murphy, formerly of the St. Clair theater, Greensburg, Pa.

Miller's Olympic Hit by Fire.

The Olympic theater, operated by Charles H. Miller, at Weirton, West Va., was damaged by fire recently to the extent of about $1,400 and the loss of six reels of film. The blaze broke out in the projection booth during the performance, but the audience left the house without confusion and there was no one injured. Repairs are being made and damaged equipment replaced, and the Olympic will be reopened in a week or so. Mr. Miller has announced that his new house in Weirton is well under way. It is planned to have it completed and ready for opening about November 1. This theater will be of modern construction and one of the best in its section of the state. The building will measure 100 by 40 feet and is to cost about $14,000. The seating capacity will be 600. Mr. Miller's new house will be the home of big feature pictures in Weirton.

Summer Shows Arousing Antagonism.

A strong sentiment exists among exhibitors of the Pittsburgh territory against the inroads of the outdoor summer picture shows, the operation of the traveling variety, and there is talk of introducing into city council an ordinance taxing airdomes at a figure which would offer protection to the established picture houses. M. Feitler, proprietor of the Elmore theater, and a member of the board of governors of the Pittsburgh Screen Club, is an advocate of the proposed measure. Discussing the matter, Mr. Feitler said: "Itinerant retail merchants are obliged to pay a heavy tax when they open temporary stores in the city, for the protection of the regularly established merchants. Why should not this policy be extended to the picture business?"

Quality Takes Over the New Film.

The New Film Corporation, 402 Ferry street, Pittsburgh, has passed out of existence and the entire stock of films has been taken over by the Quality Film Company, 404 Ferry street. A. H. McClelland, manager of the retiring concern, has assumed the position of sales manager of the Quality. Charles McClelland is one of the best known members of the local film trade and is president of the Pittsburgh Screen Club. His acquisition by the Quality Film Company is therefore a valuable one.

Pittsburghers Enjoy the Convention.

While attending the Chicago convention of the Exhibitors, the Pittsburgh delegation had a most enjoyable part in the celebration of Seeburg Day and were handsomely entertained by Charles Seltzer, head of the Seltzer Music Company, of this city, agents in this territory for the J. P. Seeburg instruments. The party took luncheon at the state restaurant, covers being laid for twenty in the Pennsylvania booth. A tour was then made of the Seeburg factory, where the manufacture of organs was watched with great interest.

The following made up the party: Past National President Fred J. Herrington and Mrs. Herrington, Past National Secretary James Delves and Mrs. Delves, James Smith, Miss Smith, Mr. and Mrs. Oliver McKee, Mr. and Mrs. William Fitz, A. J. Barthell, J. W. Shearer, Jerome Dawson, Mr. and Mrs. Charles Krissler, and Mrs. H. C. Kliehm, Miss Anna McNally, Ben Zerr, Charles Maird, Joseph Campbell and Charles Seltzer.

Ketchum Takes Jeanette's Princess.

The Princess theater, Jeanette, Pa., has been purchased from Harry H. Petz by W. H. Ketchum, who disposed of his Palm Garden theater, on the South Side, Pittsburgh, about six months ago. Mr. Ketchum will remove to Jeanette about August 1 and look after the management of his new house personally. The Princess has a seating capacity of 470 and is modern in every respect. Universal service is used, including Red Feather and Bluebird features.

And Petz Takes Portage's Grand.

The Grand theater, at Portage, Pa., has been taken over by Harry H. Petz, who has just sold his Princess theater at Jeanette. The house is closed for repairs but will be reopened in the near future. Mr. Petz is one of the pioneers in the exhibiting business in Western Pennsylvania, having operated houses in the vicinity of Pittsburgh for the past twelve years. The continued success of the Grand is therefore assured. Bluebird and Triangle features will be shown.

New 1,200-Seat House for Latrobe.

Plans are being made for a new theater to be erected at Latrobe, Pa., on the site of the Showalter theater. The old house, which was located on the second floor, is to be torn down within the next few months by its owners. The new theater will have a seating capacity of 1,200 and is to be completed by next spring.

Rogina Enters Exhibiting Business.

The Crescent theater, 5107 Butler street, Pittsburgh, has been sold by Charles Brizel to Frank Rogina, a newcomer in the exhibiting business here. Alterations are to be made during the next few weeks and the house will be entirely redecorated. Mr. Krisel will re-enter the local film field with another theater, but his plans have not yet been fully decided upon.

Coyle Beautifying His House.

The Coyle theater, Charleroi, Pa., has been redecorated in a tasteful manner by the owner, R. J. Coyle. The McCreery Company, of Pittsburgh, carried out the work of decorating and refurnishing the beautiful interior. Mr. Coyle reports business as very good.

Business Quiet in New Orleans

Exhibitors Meeting Situation by Improving Quality Rather Than by Lengthening Program.

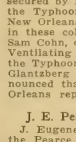
By George M. Cheney.

NEW ORLEANS.—Business is mighty dull. That's the complaint of the exhibitors in this territory. They expected to have a dull month in July, but they didn't expect a degree of dullness that the situation has developed. There are so many counter attractions locally that it's got to be a mighty strong program to wean away the nickels and dimes. Canal street exhibitors are going strong on feature programs. The complaint is not so much from them as from the less fortunate suburbanites. Because of the very dullness of the situation and because of strong competition, there have been a number of suburban changes. Who is it broaching this subject of closing up mov-

ing picture theaters all over the country in July." Certain New Orleans exhibitors would like to get his name and address. They would co-operate willingly in this movement—some of them, at least. Thank Heaven! however, motion picture proprietors here know something about meeting a situation, and are not offering any extra reels to bring patrons. They harp on quality, and are pretty fair harpists at that.

S. T. Stephens a Big Man.

One of the biggest men, both in size and in standing in his community, is S. T. Stephens, manager of the New Orleans office of the Mutual Film Corporation. Mr. Stephens is affectionately called "the daddy of New Orleans exchange managers," and he well deserves that title by reason of his long service in the Crescent City. Other titles bestowed on Mr. Stephens include that of "Colonel," and this latter title bids fair to stick, inasmuch as Mr. Stephens was marshal of the movine picture division in the recent New Orleans preparedness parade.



S. T. Stephens.

Mr. Stephens saw long service with the Fox Film Corporation in New Orleans. Mutual Film dangled a tempting offer, and Fox sent a man out of New York to New Orleans to induce Mr. Stephens to stick. But the Mutual offer proved too attractive to Mr. Stephens that he went over to that company. On the day that he did, Fox employes in New Orleans made up a substantial purse and presented Mr. Stephens with a handsome silver token, along with a request that he continue as their manager.

Before long Mr. Stephens will celebrate his first year with Mutual in New Orleans.

Pearces Sign Up Mutual Specials.

Hunter Bennett, sales manager of the Mutual Film Corporation, has just left town after an extended conference with S. T. Stephens, manager of the local Mutual stronghold. It had to do with a big advertising campaign that Mutual is to launch in this territory in connection with its new features. Incidental to Mr. Bennett's visit, it was announced by Manager Stephens that the Pearce enterprises had signed for Mutual Star productions. This is an important bit of news to this territory, as the Pearces are generally closely wrapped by other exhibitors and all the exchange men. Mr. Stephens is to go to Birmingham, Ala., very shortly, to look over the situation there with a view of opening a sub-office to take care of Mutual's fast-growing business in the Southern territory.

Changes in Management.

There have been a number of important changes among the smaller houses.

Henry Friedenberg has leased the Tulane Airdome, 3211 Tulane avenue, to Frank Nicloni. The Tulane Airdome is about seven years old, is in a good neighborhood, and was rebuilt following the tropical storm of September, 1915.

L. Billet & Son have reopened the College theater, 327 St. Charles street, after it had been closed down for a number of weeks. The theater has taken on first-run General service.

The Beverly theater, 110 North Jefferson Davis parkway, has been reopened by H. L. Wood and W. W. Valloft. They have installed opera chairs and other conveniences, and will start off with the Triangle program.

The Star theater, a big house at Cortez and Cleveland streets, recently erected by John Sheppard, has passed to new management, composed of W. M. Rose and F. F. Goodrow. Mr. Goodrow is a well-known former exchange man.

Glantzberg Typhoonizing 'Em.

Paul E. Elder, local representative of the Typhoon Fan Company, is Typhoonizing several local theaters, a hotel and the plant of the Nola Film Company, producers of film. Three large Typhoons have been installed in the Triangle theater, the largest picture house in the city. Typhoons will be used in the Nola studios to make the heat endurable for the actors. These contracts were secured by President Ernst Glantzberg of the Typhoon Fan Company, who visited New Orleans recently. It was announced in these columns a few weeks ago that Sam Cohn, of the Metropolitan Cooling & Ventilating Company, Nola building, was the Typhoon agent for New Orleans. Mr. Glantzberg has requested that it be announced that Mr. Elder is the sole New Orleans representative.

J. E. Pearce Caught in Hurricane.

J. Eugene Pearce, supervising head of the Pearce Enterprises, is back in New Orleans, mighty glad to be back alive, in fact. With a happy party on board, Mr. Pearce a few weeks ago sailed his yacht Spitfire away to the Florida coast. He was caught by the hurricane of last week which devastated that coast. For a time it was nip and tuck, but the Spitfire proved stanch and port was made safely.

Century Opens in Newark

John Blum and M. Markowitz Head of New Jersey Exchange.

By Jacob J. Kalter, Newark.

NEWARK.—The Century Feature Film Exchange has just been organized here by John Blum, one of the oldest film men in the city, and M. Markowitz. The company was organized for the purpose of renting feature films, machines, etc. The concern has on hand a large number of features. Besides booking much of their own stuff, the Century has been appointed New Jersey state representatives for some of the large producing companies.

John Blum started in the picture business through the exhibiting line, owning three theaters and as many airdomes. After making his "pile" in the exhibiting end of the business he decided to enter the exchange line, organizing the Blum Feature Film Exchange, which, after booking both Mutual and Universal pictures, sold out to the latter concern. Mr. Blum was then offered a position with the Greater New York Film Rental Company, for which company he worked two years until it sold out to the General. The Empire Feature Service was then started by Mr. Blum in the Strand building.

Mr. Markowitz is a New Yorker who has also seen much service in films. He came to Newark several months ago, and in a remarkably short time has won the confidence of exhibitors. Until the formation of the Century Mr. Markowitz had an office in the Strand theater building as the New Jersey agent for Green Features. The Century will continue to act as representatives for the Greene and Pioneer pictures.

Marbach Opens Exchange.

Newark.—The Apollo Feature Film Exchange has been organized by Otto Marbach at 54 Strand theater building. Mr. Marbach has formerly connected with the Royal Feature Film Exchange.

Paralysis Injures Business.

Newark.—The epidemic of infantile paralysis, which has been spreading rapidly throughout the state, has practically demoralized the theatrical business in New Jersey. In Newark on the recommendation of the Board of Health, all children under sixteen are excluded from all amusement places. This order has especially injured the moving picture exhibitors, and not since the introduction of moving pictures has business been so poor, or conditions so bad. Many theaters have been forced to close up thus far, and it is only a matter of time that others will have to follow suit. Everyone is hoping and praying for relief from the epidemic.

Community Theater for Newark.

Newark.—According to an announcement made by Uzal H. McCarter, Newark's much-desired community theater is assured. The theater, which will seat about 550, will be located in the new memorial building, which will be erected as a permanent memorial to the city's two hundred and fiftieth anniversary.

Shubert Changes Name.

Newark.—The Shubert theater of this city is to be known in the future as the Broad Street theater. Although the Shubert is the home of the largest legitimate attractions reaching Newark, it sometimes shows moving pictures, when the feature is something extraordinary.

Rosenberg Interested in Theater.

Asbury Park.—The St. Jamison Theater Company, Inc., has been formed with Henry Rosenberg, Helen L. Bergen, and Henry Sincer as incorporators. The registered office is at 300 Cookman avenue, and the authorized capital is $100,000.

Savoy, Asbury Park, Incorporated.

Asbury Park.—The Savoy Theater Company, Ltd., has been incorporated under the laws of this state with an authorized capital of $50,000. The registered office is at 718 Mattison avenue, Asbury Park. The incorporators are Helen L. Bergen, H. Sincer, and Henry Rosenberg.

Film Delivery Company Formed.

Newark.—Charles S. Jamison, who resides at 382 Hunterdon street, has filed as the trade name for his film delivery service, The General Delivery Service. The offices are at 288 Market street. The purpose of the company is to transport picture shows and films.

Anglin Company Makes Offer

Agrees to Build Winter Studios in Dallas if Citizens Subscribe $75,000.

By A. B. Harrison, Local No. 289, Dallas.

DALLAS, Tex.—The Margaret Anglin Picture Corporation, Inc., is advertising in the daily papers here in an effort to get $75,000 subscribed by the citizens of Dallas to promote its project of establishing a studio in Dallas. If this is accomplished the corporation agrees to erect winter studios here.

Reopens Dixie at Marlin.

Marlin.—S. L. Lewis has opened the Dixie here. Mr. Lewis, formerly had charge of the Orpheum, but recently sold out to J. C. Chatmas.

J. W. May, Jr., Takes Palace.

Little Rock, Ark.—The Palace theater at Little Rock has recently changed hands and is now in charge of J. W. May, Jr. S. L. Alexander was the former manager.

Pathe Working with Dallas News.

Dallas.—The first of the new series of the Pathe News, the Texas episode of which are presented in collaboration with the Dallas News, are being shown at the Queen theater at Dallas.

New Theater at Amarillo.

Amarillo.—A theater is under construction at Amarillo. As soon as completed it will be in charge of John Jones, who recently managed the Crystal theater at Greenville. The opening day is about Aug. 1.

Minneapolis Council Protects Old Houses

Holds Up Application for Building Theater in East Hennepin Avenue on Theory It Would Injure Exhibitors Now Doing Business—Local Film Men to Hold Outing—Minneapolis at the Convention.

By Perry S. Williams, The Tribune, Minneapolis.

MINNEAPOLIS, MINN.—One of the most perplexing questions involving the moving picture and theater business arose here several days ago, and owing to the inability of the special council committee considering the case to reach a verdict the problem still remains unsolved. Briefly, the question was whether the council had a right to keep an applicant for a moving picture theater license from losing his money and causing the proprietors of other theaters in the neighborhood to do the same, or whether it should grant his permit regardless of the theater field in the district in which he would operate.

The question was raised on the point of moving picture policies when C. J. Blumberg, Jr., applied for a license to operate a theater at 320 East Hennepin avenue. Alderman Hawley of the Second ward and the several men near the location sought by Blumberg for his film venture were as one when it came to believing the granting of another license for a show house in the neighborhood would mean that some one of the exhibitors would go "broke."

The alderman took the stand, however, that the council could not concern itself over the return from an investment in the case of any application for license. Alderman Getchell was opposed to his colleague's view, while Alderman Robb, chairman of the license committee, took a neutral stand, and the committee was deadlocked. For the present, at least, the proprietors of theaters already established on East Hennepin avenue are winners, but Blumberg asserts he is not through, and this interesting problem may be solved at an early session of the license committee of the council.

Engler to Open Crystal.

Minneapolis.—E. Engler has been granted a license to re-open the Crystal theater, 615 Hennepin avenue. The Crystal has been closed since May, when J. Barnet, former proprietor, was denied a renewal of his license when the Humane Society placed charges against him. Barnet testified for Engler, asserting he would have no interest whatever in the Crystal if Engler were granted a license to operate it.

Film Men to Hold Picnic.

Minneapolis. — Minneapolis exchange managers and their road men have decided to hold an outing and athletic celebration on August 2. The place for the meeting has not been chosen, but the town most favorably mentioned by the film men is Parker's Lake, Minnetonka. If the scheme goes through the exchanges here will grant a half-holiday to their employees. Some of the committees appointed were: Committee on Arrangements, W. H. Stafford, L. V. Calvert, Harry Rowe and W. J. Egan. Athletic committee, A. A. Hixon and J. L. Johnston. Publicity committee, E. E. Mortensen, W. J. Egan and J. L. Johnston.

Baseball games, running races and freak events will be on the program. "Wet" goods will be tabooed and the women and children are invited. It is planned to have one ticket cover all eating and traveling expenses.

Minneapolis at the Convention.

Minneapolis.—Minneapolis delegates to the big Chicago convention and exposition traveled to the Windy City in a special car. Among those who made the trip were: A. J. Steffes, C. W. Sawin, H. E. Friedman, S. A. Louis and Mrs. Louis; J. E. Moore, Manie Gottlieb, D. G. Rodgers, J. V. Bryson, A. A. Hixon, J. L. Johnston, T. J. Hamlin, W. J. Egan, D. W. Chamberlain, L. A. Horn, J. G. Gilosky and Mrs. Gilosky, Paul Van Dusen, Harry Green and Mrs. Green; J. F. Cubberly, Harry Rathner, A. Warner, C. W. Campbell and Mrs. Campbell; Oliver A. Rowe and Harry L. Muir.

Jones to Direct "Civilization."

Minneapolis.—H. A. Jones has been picked as general stage director for "Civilization" by the Supreme Feature Film Company here. Conrad F. Rose has been appointed to the staff and is doing art work on the same production.

Winona Closes to Children.

Winona.—In order to help stem the tide of infantile paralysis which threatens to overrun the country the moving picture theaters of this city have been closed to all persons less than sixteen years of age. It is believed by the local health authorities that much danger of being exposed to the pernicious malady will be removed in this manner. The theater men have complied with the order.

Westcott to Manage Peerless Office.

Minneapolis.—The new Peerless Film Company, which will have headquarters in this city, will have as its manager E. A. Westcott, one of the best-known men in the Northwestern moving picture field and a man of wide training in the business which will fall under his control. Incidentally he is one of the oldest film men in Minneapolis.

Pictures for State Guardsmen.

Minneapolis—Mrs. Edmund Pennington was the first to respond which has sent a complete moving picture outfit to the camp in Southern Texas of the First Regiment. A new run of films will be sent down every week.

Territorial Suit Over "The Spoilers."

Minneapolis—"The Spoilers" is due for a considerable airing in court right from the indications that come up here, following a brush before the courts in Iowa. While showing the feature recently at Cedar Rapids, Iowa, the Friedman company was served with papers in a suit for receivership and accounting by the Gates City Feature Film Company of Kansas City, which claims a prior right to the picture. When hearing was called the Gates City firm had withdrawn its suit and filed a counter petition in the cross suit of the Friedman concern. This matter will be thrashed out before the United States District Court.

The Selig Polyscope Company also has brought suit against the Gates City concern in the Federal courts of Iowa, asserting that the request for impounding the films and the accounting was an infringement of copyright.

INTERESTING ILLINOIS ITEMS.

By Frank H. Madison, 623 South Wabash Ave., Chicago.

Miners Quit Rum for Pictures.

Taylorville, Ill.—Jeisyville, one of the new mining towns on the Chicago & Illinois Midland Railroad, is to have a photoplay house instead of a dramshop. Joseph Dozier is remodeling his saloon building into a moving picture and vaudeville theater. Joseph Morfine will be associated with him in its management.

May Discover That a Theater Is No Toy

Lewistown.—Dr. J. A. Ray, local philanthropist, has purchased the Gem theater in this city and turned it over to his children to do with it as their intellectual powers direct. It is hoped to make the photoplay a vital factor in the community development.

Theater Making Too Much Money.

Pittsfield.—A prevailing opinion that Burr Swan's picture show at the opera house is making excessive profits led to a proposal in the city council to charge a license of $1.50 a night. The motion lost. It was suggested that a conference be had with the picture show management to decide what was reasonable. While discussing the photoplay matter two aldermen got warm and one left the hall, announcing he would resign.

Accident in Gallery of Airdome.

Rockford.—If the outdoor exhibitor is his brother's keeper he should remove all trees near his place. A limb with three boys on it gave way as they were watching the show at the Airdome theater on Charles street and one of the youngsters suffered a broken leg.

From Over the State.

Dallas City.—The Princess Flora is the euphonious title of the new moving picture theater which S. R. Taylor has opened in the Knights of Pythias hall.

Holcomb.—A moving picture show has been opened at the Masonic hall by Bain & King, who will give performances every Friday night.

Lincoln.—Harry White succeeds Fred Wade as manager of the Princess theater, which is owned by Belaski & Schneider. Vaudeville has been discontinued, and for a while at least nothing but pictures will be used.

Chenoa.—Charles F. Hawkins of Mahomet is remodeling the Rex theater, which he recently purchased from Arch C. Howard.

Peoria.—Edwin L. Barker, founder of the Barker-Swan Film Service, has resigned as president of that company and taken a position with a moving picture company.

Springfield.—Secretary of State Stevenson has issued a license to the Fort Dearborn Photoplays, Inc., Chicago. Capital, $5,000. Incorporators: O. Y. Baker, Thomas O. Gibbs and H. Hannan.

AROUND ABOUT MINNEAPOLIS.

Red Wing, Minn.—The Auditorium moving picture theater here has passed under the management of Axel Neilson.

Superior, Wis.—The city is now assured a $100,000 vaudeville and moving picture house. The plans and specifications have been turned over to the contractors by the Cook Amusement Company.

Little Fork, Minn.—The moving picture theater at this place has been taken over by A. F. McNeil and W. R. Deteker.

Wimbloden, N. D.—The new photoplay theater in the Beadoux block here will be managed by R. Clenning.

Norfolk Has Censorship Bill

Virginia City Theater Men are Actively Opposing Measure—Otto Wells Says Police Now Have Powers.

Norfolk, Va.—Motion picture exhibitors of Norfolk are facing legislation in the council providing for a board of motion picture survey or censorship, such an ordinance having been proposed in the Board of Aldermen by its president. The proposed committee will have a membership of five, appointed by the judge of the Corporation Court, three upon his own initiative and two upon the recommendations of the League of Mothers' Clubs of Norfolk.

Local exhibitors are up in arms over the proposed ordinance, well knowing it will place additional hardship upon them, and feeling that there is absolutely no need for censorship of this sort.

Otto Wells, Harry Hofheimer, Mr. Rohr and others interested in the local industry have issued statements condemning

the enactment of this legislation. Mr. Wells, who is the general manager of the Wells interests here, rightfully contends that the mayor and chief of police have sufficient authority now vested in them to suppress any objectionable pictures, and that the motion picture business is not run for children. The Wells houses do not cater to their trade, as the pictures they show are usually too deep for them in much the same manner as the books that fail to interest children because of their inability to understand their meaning. Mr. Wells further states that their business is run in a proper manner and indecent pictures are not exhibited.

The idea of the proposer is to secure protection against the "raw stuff" that he declares is embodied in many of the pictures shown in Norfolk. He declares that recently several films were presented here which should not have been allowed to be shown in the theaters, that they were a disgrace and a reflection upon the community.

In and About Cleveland

Kramer Buys the Ray Theater.

Cleveland.—The Ray theater, Prospect avenue, near East 9th street, which has been operated for two years by the Fireproof Theater Company, has been purchased by F. H. Kramer, jeweler, who held a perpetual lease on the land. The property is held at $125,000.

It is understood that Edward Stanley, who has been managing the house, will close it during the hot weather in order to devote more of his time to his campaign for election as state representative on the Republican ticket.

Fitzgerald Resigns from Midland.

Cleveland.—James A. Fitzgerald, former director of the Reserve Photoplay Company, and who later organized the Midland Film Manufacturing Company, has resigned from that corporation.

Mr. Fitzgerald said he had resigned to devote his time to other work. He intimated that it had to do with the pushing of a new motion picture project.

Redfern Buys Back the Victory.

Findlay, O.—Captain J. P. Redfern has just announced his purchase of the Victory theater from W. T. Huber and Arthur Buck. Eugene Poe, son-in-law of Captain Redfern, and a former owner of the theater, will manage it. Mr. Poe owned the house six years ago and sold it to Huber and Buck.

Marvin Theater Being Overhauled.

Findlay.—Jack Parson, manager of the Marvin theater, has closed the house until September 1. While it is closed a new lobby will be built and the entire house overhauled and redecorated.

American Changes Hands.

Zanesville.—The American theater, recently acquired by Gus Katsampes, has again changed hands. The latest owner is David Sullivan of Corning.

Reserve Making a Racing Comedy.

Cleveland.—Real trotting races with real millionaire drivers in the seats and the classiest of Cleveland society folk in the grand stand, are to be part of the first three-reel comedy to be produced in Cleveland. The picture, "Cases in the Grand Stand," starring Johnny and Emma Ray, is now being produced by the Reserve Photoplay Company. Every day pictures are being made at the Randall track where Pop Geers and other famous drivers are in action. Johnny Ray takes the role of an unsophisticated bettor and wins a huge bank roll. The new picture is full of lively action and good clean comedy.

Winchester Bars Children from All Theaters

Kentucky Town Authorities Taking No Chances on Epidemic of Infantile Paralysis —State Fire Marshal Active in Formulating Theater Regulations.

By G. D. Crain, Jr., 1404 Starks Building, Louisville.

LOUISVILLE, Ky.—Reports received from Winchester, Ky., were to the effect that Isaac Browne, of the City Board of Health at Bowling Green, Ky., had ordered the moving picture theaters to bar all children under fifteen years of age from the theaters on account of the alleged epidemic of infantile paralysis. At Winchester one isolated case was reported, and the city authorities did bar children from the theaters. However, this order did not come from the State Board of Health, which merely advised local authorities throughout the state to consider the advisability of restricting the assembling of children in places of amusement, schools, street cars, trains, etc. A special bulletin was issued by the State Board, but no specific orders were given on the subject. A rumor got out to the effect that the State Board had issued such orders, but investigation on the part of Louisville exhibitors has proved that the rumor arose from misinterpretation of the bulletin issued at Bowling Green. However, at Winchester the city authorities have issued orders which ever bar children from attending picnics and the public parks. A few cases have been reported in Louisville, but no action has been taken or is likely to be taken by the local authorities.

Kentucky Adding Theater Regulations.

Frankfort, Ky.—State Fire Marshal Pannell has called a meeting at Frankfort, Ky., to be held shortly for the purpose of adopting drastic regulations for the protection of the public in moving picture theaters, public schools, etc., and in the handling of explosives, inflammable materials, etc. The regulations will prohibit aisle blocking in theaters and specify the character of fire escapes, exits, aisles, ventilation, moving picture booths, electrical equipment, wiring, etc., and the method of storing and handling films, etc. People who will be affected by the order will be given a chance to present their side at the hearing. The regulations will also include handling explosives, oils and inflamables of various kinds in other lines of business. Louisville exhibitors do not expect that the regulations will have much bearing on the local theaters, but will undoubtedly have considerable effect on small theaters in isolated districts.

Rozelle to Be World Film Officer.

Louisville, Ky.—Announcement was recently made in this city to the effect that Logan W. Rozelle, a well known local business man, had been appointed assistant sales manager of the World Film Corporation, and would go to New York on August 1 to take up his duties. He recently retired from the position of special superintendent of the Oliver Typewriter Company, with which company he has been connected for fifteen years. Mr. Rozelle came to Louisville from Franklin, Tenn., and has been here for eight years, handling the district agencies from Louisville.

Fourth Avenue Increases Capital.

Louisville, Ky.—Amended articles of incorporation have been filed by the Fourth Avenue Amusement Company increasing its capital from $75,000 to $95,000. The company operates the Alamo theater, one of the largest and finest in the state. Fred J. Doelle is president.

Strohman Entertains Newsies.

Louisville, Ky.—Henry Strohman, manager of the Baxter theater in the Highlands, had as his guest all of the newsies carriers and street hustlers in the Highlands to carry for the Louisville Herald at a special program arranged especially for the newsies. A special five-reel film entitled "Sunshine Dad," and "Tons of Fun," a comedy featuring "Fatty" Arbuckle, were on the program.

Louisville News Notes.

Henry Guthrie, head of the Aladdin Film Company, recently returned from a trip to New York, where he saw a number of large film men, and viewed the new picture of "Civilization" at the Criterion. Mr. Guthrie returned with a bunch of interesting live gossip concerning film men, theaters, etc., in the Empire city. Shortly following his return he went to Chicago to get in for the last day or two of the Exhibitors' convention.

With the thermometer hovering around the century mark in Louisville attendance at the downtown theaters has not been up to the standard since the middle of the month, though the airdomes and parks are getting a fine play. Some of the exhibitors have taken advantage of the present dull afternoons to view a few ball games. In fact the boys had a regular party out at Eclipse Park a few days ago when Fred Dolle, Joe Steurle, Louis Steurle and some of the other leading exhibitors were present to see the Colonels of the American Association administer a drubbing to the tail-end Brewers.

Kentucky News Notes.

Lexington, Ky.—B. J. Tracey, John E. Elliott and F. G. Stiz of this city have filed articles of incorporation of the Alhambra Amusement Company, with a capital stock of $20,000, divided into $15,000 of preferred stock, and $5,000 worth of common. The limit of indebtedness is fixed at $25,000. The new company will take over the Alhambra theater at Richmond.

Lynnville, Ky.—E. J. McCuan will shortly start a moving picture show. The building has been secured, a machine purchased, and the only delay is in getting an engine and other electrical equipment to generate power.

Hellier, Ky.—W. D. Bartley and H. Cockill are about ready to open a moving picture theater in the Mullins building.

Bowling Green, Ky.—J. P. Masters, manager of the Princess theater, has secured the services of Jack Hanes of Nashville, Tenn., to handle the big photoplay instrument which was recently installed in the theater. Mr. Hanes has proved very attractive to the people of the city.

Berea, Ky.—The management of Berea College has arranged to have a free moving picture show in Berea Chapel every Saturday evening for the students and also for the public. The first performance consisted of a Chaplin comedy and a traveling picture. There is no regular picture house in the little town.

Louisville, Ky.—The Adger Amusement Company, with a capital stock of $5,000 has been incorporated by Roger Wall of Chicago, E. L. Wall, Chicago and Charles Bueté of Louisville. The stock is all subscribed for.

Hopkinsville, Ky.—The example of the City Commissioners in placing the ban on carnival shows has had its effect all over the state, many cities adopting similar regulations. As a result this form of amusement will be forced into other fields and the exhibitors of moving pictures will have things nearly all their own way when it comes to controlling amusements.

Calendar of Daily Program Releases

Releases for Weeks Ending August 5 and August 12

(For Extended Table of Current Releases See Pages 1010, 1012, 1014, 1016.)

General Film Company.

Current Releases.

MONDAY, JULY 31, 1916.

	Serial No.
BIOGRAPH—Gold and Glitter (Drama—Biograph-Reissue No. 68)	20971
LUBIN—Otto the Gardener (Comedy)	20972
SELIG—The Old Man Who Tried to Grow Young (Three parts—Drama)	20966-7-8
SELIG—The Selig-Tribune No. 61, 1916 (Topical)	20970
VITAGRAPH—His Hard Job (Comedy)	20969

TUESDAY, AUGUST 1, 1916.

BIOGRAPH—The House of Discord (Two parts—Drama—Biograph Reissue No. 69)	20978-9
ESSANAY—The Chimney Sweep (Two parts—Dr.)	20973-4
LUBIN—The Prince of Dishonor (Two parts—Dr.)	20976-7

WEDNESDAY, AUGUST 2, 1916.

ESSANAY—Vernon Howe Bailey's Sketch Book of Petrograd (Cartoon-Comedy)	20980
—A Scenic subject on the same reel	20980
VIM—Feature Comedy—Hubby's Relatives (Com.)	20981

THURSDAY, AUGUST 3, 1916.

SELIG—The Selig-Tribune No. 62, 1916 (Topical)	20982
VIM—Human Hounds (Comedy)	20983

FRIDAY, AUGUST 4, 1916.

KALEM—Peaches and Ponies (Comedy)	20984
VIM—Wait a Minute (Comedy)	20986
VITAGRAPH—A Race for Life (Comedy)	20985

SATURDAY, AUGUST 5, 1916.

ESSANAY—The War Bride of Plumville (Three parts—Comedy-Drama)	20987-8-9
KALEM—A Mystery of the Rails (No. 91 of the "Hazards of Helen," Railroad Series—Drama)	20993
SELIG—An Angelic Attitude (Comedy)	20994
VITAGRAPH—The Bond of Blood (Three parts—Drama—Broadway Star Feature)	20990-1-2

General Film Company.

Advance Releases.

MONDAY, AUGUST 7, 1916.

BIOGRAPH—The Telephone Girl and the Lady (Drama—Biograph Reissue No. 70).
SELIG—The Gold Ship (Three parts—Drama).
SELIG—The Selig-Tribune No. 63, 1916 (Topical).
VITAGRAPH—Pa's Overalls (Comedy).

TUESDAY, AUGUST 8, 1916.

ESSANAY—The Three Scratch Clue (Two parts—Drama).
KALEM—Ham Comedy (Title not yet decided).
LUBIN—Their Mother (Two parts—Drama).

WEDNESDAY, AUGUST 9, 1916.

BIOGRAPH—The Fatal Wedding (Three parts—Drama).
ESSANAY—The Fable of "Books Made to Balance" (Comedy).
KALEM—The Girl from Frisco Series No. 1, "The Fighting Heiress" (Two parts—Drama).
VIM FEATURE COMEDY—The Tired Business Man (Comedy).

THURSDAY, AUGUST 10, 1916.

SELIG—The Selig-Tribune No. 64, 1916 (Topical).
VIM—Dreamy Knights (Comedy).

FRIDAY, AUGUST 11, 1916.

KALEM—Daisy, the Demonstrator (Comedy).
VIM—Rushing Business (Comedy).
VITAGRAPH—Romance and Roughouse (Comedy).

SATURDAY, AUGUST 12, 1916.

ESSANAY—Worth While (Three parts—Drama).
KALEM—Hazards of Helen, Railroad Series No. 92 (To be announced later).
SELIG—A Western Masquerade (Western-Comedy).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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Calendar of Daily Program Releases

Releases for Weeks Ending August 5 and August 12

(For Extended Table of Current Releases See Pages 1010, 1012, 1014, 1016.)

Universal Film Mfg. Company.

	Serial No.
SUNDAY, JULY 30, 1916.	
IMP—Mutiny (Drama)	01638
L-KO—No release this day	
VICTOR—The Latest in Vampires (Two parts—Com.)	01637
MONDAY, JULY 31, 1916.	
NESTOR—Caught With the Goods (Comedy)	01641
RED FEATHER—From Broadway to a Throne (Five Parts—Drama)	01640
UNIVERSAL SPECIAL FEATURE—Adventures of Peg o' the Ring, No. 14, "The Will" (Two parts—Drama)	01658
TUESDAY, AUGUST 1, 1916.	
GOLD SEAL—The State Witness (Three parts—Dr.)	01642
VICTOR—A Society Sherlock (Comedy)	01643
WEDNESDAY, AUGUST 2, 1916.	
ANIMATED WEEKLY—Number 31 (Topical)	01646
IMP—The Lucky Gold Piece (Drama)	01644
L-KO—Dinty's Daring Dash (Two parts—Comedy)	01645
THURSDAY, AUGUST 3, 1916.	
BIG U—Redwood Lane (Drama)	01648
LAEMMLE—Partners (Two parts—Drama)	01647
POWERS—Imperial India No. 3 (Educational)	01649
FRIDAY, AUGUST 4, 1916.	
IMP—Which Way (Drama)	01650
NESTOR—No release this day	
VICTOR—When the Minstrels Came to Town (Two parts—Comedy)	01651
SATURDAY, AUGUST 5, 1916.	
BIG U—Tillie the Little Swede (Drama)	01653
BISON—Under the Lion's Paw (Two parts—Comedy)	01652
JOKER—Kate's Affinities (Comedy)	01654
SUNDAY, AUGUST 6, 1916.	
BIG U—The Captain of the Typhoon (Two parts—Drama)	01655
IMP—The Finishing Touch (Drama)	01656
L-KO—The Youngest in the Family (Comedy)	01657
MONDAY, AUGUST 7, 1916.	
NESTOR—He Maid Me (Comedy)	01660
RED FEATHER—The Mark of Cain (Five parts—Drama)	01659
UNIVERSAL SPECIAL FEATURE—The Adventures of Peg o' the Ring No. 15, "Brother and Sister" (Last No.—Two parts—Drama)	01677
TUESDAY, AUGUST 8, 1916.	
GOLD SEAL—Onda of the Orient (Three parts—Dr.)	01661
POWERS—The Henanpup (Comedy)	01662
WEDNESDAY, AUGUST 9, 1916.	
ANIMATED WEEKLY—Number 32 (Topical)	01665
LAEMMLE—A Knight of the Night (Drama)	01663
L-KO—Unhand Me, Villain (Two parts—Comedy)	01664
THURSDAY, AUGUST 10, 1916.	
BIG U—The Silent Man (Drama)	01667
POWERS—Ben, the Sailor (Manikin-Comedy)—Salmon from the Egg to the Table (Educational)	01668
VICTOR—Aschenbroedel (Two parts—Comedy-Dr.)	01666
FRIDAY, AUGUST 11, 1916.	
LAEMMLE—The Highway of Fate (Two parts—Dr.)	01669
NESTOR—Some Medicine Man (Comedy)	01671
REX—By Conscience's Eye (Drama)	01670
SATURDAY, AUGUST 12, 1916.	
BISON—Along the Malibu (Two parts—Drama)	01672
JOKER—She Wrote a Play and Played It (Comedy)	01674
LAEMMLE—The Intruder (Drama)	01673

Mutual Film Corporation.

	Serial No.
SUNDAY, JULY 30, 1916.	
BEAUTY—A Germ Gem (Comedy)	04933
GAUMONT—Reel Life No. 13 (Mutual Film Magazine)	04935
VOGUE—Bungling Bill's Dress Suit (Comedy)	04934
MONDAY, JULY 31, 1916.	
AMERICAN—The Dreamer (Two parts—Drama)	04936-7
MUTUAL STAR PRODUCTION—Judith of the Cumberlands (Signal—Five parts—Drama) (No. 122)	
TUESDAY, AUGUST 1, 1916.	
VOGUE—Painless Extracting (Comedy)	04938
WEDNESDAY, AUGUST 2, 1916.	
BEAUTY—Daredevils and Danger (Comedy)	04940
GAUMONT—See America First No. 47 (Scenic)—Kartoon Komics (Cartoon)	04941
MUTUAL WEEKLY—Number 85 (Topical)	04939
THURSDAY, AUGUST 3, 1916.	
AMERICAN—The Madonna of the Night (Three parts—drama)	04942-3-4
MUTUAL STAR PRODUCTION—Foiled in the Forest (American—Five parts—Drama) (No. 123)	
FRIDAY, AUGUST 4, 1916.	
CUB—When Jerry Comes to Town (Comedy)	04947
MUSTANG—Sandy, Reformer (Two parts—Drama)	04945-6
SATURDAY, AUGUST 5, 1916.	
CENTAUR—Fate's Decision (Two parts—Drama)	04948-9
SUNDAY, AUGUST 6, 1916.	
BEAUTY—Just As He Thought (Comedy)	04950
GAUMONT—"Reel Life" No. 14 (Mutual Film Magazine)	04952
VOGUE—Lost and Found (Comedy)	04951
MONDAY, AUGUST 7, 1916.	
AMERICAN—The Little Troubadour (Two parts—Drama)	04953-4
MUTUAL MASTERPICTURE DE LUXE—Father and Son (Five parts—Comedy-Drama—No. 124)	
TUESDAY, AUGUST 8, 1916.	
VOGUE—No release this day.	
WEDNESDAY, AUGUST 9, 1916.	
BEAUTY—Bill Van Deusen the Cave Man (Comedy)	04956
GAUMONT—See America First, No. 48 (Scenic)—Kartoon Komics (Cartoon)	04957
MUTUAL WEEKLY—Number 84 (Topical)	04955
THURSDAY, AUGUST 10, 1916.	
AMERICAN—The Power of Mind (Three parts—Dr.)	04958-9-60
MUTUAL MASTERPICTURE DE LUXE—The House of Mirrors (Five parts—Drama—No. 125)	
FRIDAY, AUGUST 11, 1916.	
CUB—Jerry's Celebration (Comedy)	04963
MUSTANG—The Courtin' of Calliope Clew (Two parts—Drama)	04961-2
SATURDAY, AUGUST 12, 1916.	
CENTAUR—For Her Good Name (Two parts—Dr.)	04964-5

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*CITY*_____ *STATE*_____

*SEATING CAPACITY*_____

Stories of the Films

General Film Co.

BIOGRAPH.

COLD AND GLITTER (Reissue, July 31). The cast: The old banker (William Mather and Walter Lewis); the girl (Lillian Gish); her sweetheart (Lionel Barrymore); the husband (Elmer Booth); the wife (Grace Lewis); the lumberman (Harry Carey); girls (Dorothy Gish and Gertrude Bambrick).

As the husband leaves for the lumber regions, his wife gives him a memory message to be opened after his arrival, instructed by a maid, cherished by the love of two old brothers, he forgets it until some time later. The message serves its purpose, however, for through it, after a thrilling experience, the maid learns the true value of the man's love while he in his turn, goes back to his waiting wife and finds there, along with his shame and regeneration, his heart's desire.

THE HOUSE OF DISCORD (Two Parts—Aug. 1). The cast: The author (Dorothy Gish); the wife (Blanche Sweet); the husband (Lionel Barrymore); the wife's sweetheart (Marshall Neilan); the groom (Antonio Moreno).

In her youth the mother was saved from the fatal mistake by an accident, but it caused her years of separation from child and husband. It had occurred primarily through her self-righteous mother-in-law's domination and interference. A like fate and downfall threatened the daughter, and a wedding materialized, but the long subsistence separated the child from her environment. Love and understanding did the rest.

LUBIN.

THE PRICE OF DISHONOR (Two Parts—Aug. 1). The cast: Colonel Lyon (Melvin Mayo); Kate Lyon (Velma Whitman); Eliot (Frank Waring (L. C. Shumway); Capt. John Elliot (George Routh); Faith Emory (Eleanor Blevins); Joseph Sutton (George Harvell); Grady (Gordon Murray). Written and directed by Captain Wilbert Melville.

Kate, the daughter of Colonel Lyon, of the East Indian Service, is loved by Lieutenant Frank Waring, the paymaster, and Captain Eliot, of the Ordnance Department. She prefers Frank, and they are engaged. Eliot is indebted to gambler Grady, a rank high promoter, and soon he is heavily in debt. Grady threatens to expose him. Kate is visited by Faith Emory, an old friend, who is going to the interior of India as a missionary. Faith meets Frank, and congratulates Kate on her choice. Eliot, in desperate need of money, steals some from the payroll, and in fear of discovery, hides the money in Frank's gloves. When a search is made, the money is found, and Frank is ordered to his room to await trial. Kate impulsively confesses him.

A new consignment of ammunition is received. Eliot tests it and finds that it is worthless. Instead of reporting the matter, he visits the company's agent, and accepts a bribe, as the company would lose important contracts if the truth leaked out. Eliot stated, pays his debts. He makes love to Kate, and she, in regard to Frank's welfare, to marry him. Kate receives a letter from Faith, which is brought by a native convert. The letter states that Faith is very ill, and would like Kate to send her medicine. Kate receives permission from the colonel to go into the jungle. She is accompanied by several sepoys, who take with them some of the worthless ammunition for their rifles.

A few hours later, Eliot is awakened from a drunken stupor in a dive by the sound of machine guns in the next house. He hears them tell of a plan to attack the missionaries. He goes back to the post, and informs the men of what he has heard. He is laughed at, and when he learns that Kate has gone to Faith's cabin. He rushes to the ammunition room, and discovers that the soldiers have taken the worthless ammunition. The Colonel calls a number of men to ride to Kate's relief, and again the worthless ammunition is being taken. Eliot, unable to stand the strain any longer, breaks down and confesses. The colonel is enraged. He rushes the soldiers off with full supply of ammunition, and has Eliot confined in the guard room. Before the soldiers have time to depart, begs the Colonel for a chance to redeem himself, and is allowed to depart with the men.

Meanwhile Kate has reached Faith's cabin, and the attack is made. The soldiers discover that their rifle cartridges do not go off, and they have no ammunition for the revolvers. The attacking natives surround the cabin, and the little band of defenders is quickly annihilated. When Frank and the rescuing party finally come up, only Kate and Faith are alive. Eliot, his conscience sorely tormented by the tragic consequences of his dishonorable act, writes a note which fully exonerates Frank, and then kills himself. Frank and Kate leave, he is ashamed to look at Frank, but when they reach the post, and the true state of affairs is known, he is glad to be happy to place Frank's ring on her finger again.

KALEM.

THE GREAT DETECTIVE (July 18). The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Mrs. Worry (Ellen Godsay); Her husband (Lee Morrison).

Ham—with his 999 disguises—is called on by Mrs. Worry to solve an case on her husband. Armed with a photograph of hubby the two set out on a riotous sleuthing career which ends with a bang when Ham finds hubby at dinner with another fair lady and send the news to wifey.

A WATERY WOOING (July 19). The cast: Flossie (Ethel Teare); Her aunt (Myrta Sterling); Tom (Victor Rottman); The professor (Gus Leonard). Directed by Harry Millarde.

Tom is not in favor with Flossie's aunt though the latter lady thinks he is just right. Tom's fertile brain forms a scheme and by a fake rescue of Flossie from the ocean waves he gets in the good graces of the stern aunt. But when the next day finds aunty in peril herself the truth comes out—Tom can't swim.

Professor Doolittle—the fake—is on the job and saves aunty. The latter crafty widow then claims him for her own, but the professor would much rather have an occasional glimpse on Flossie. The tangle is finally straightened out as it should be—with the professor and aunty in each other's arms and Tom and Flossie wandering along rosy paths.

A DOUBLE ELOPEMENT (July 21). The cast: Sis Hopkins (Rose Melville); Prof. Doolittle (Henry Murdock); His sister (Olive Wood); Cyrus N. Bones (C. H. Geraghty); Mr. Higgins (Richard Purdon); the maid (Frances Nemoyer). Directed by Robert Ellis.

Sis, in the maid the Hopkins home, adjoining that of Prof. Doolittle, a physical culture specialist. Sis takes up the study of "lysical culture" with disastrous results, the throwing out of the medicine ball renders the Doolittle maid a subject for hospital treatment. Sis is then loaned to the Professor's establishment. On that night the perfect maid had planned with her pal to get away with the family plate.

Sis and the Professor plan an elopement, the Professor's sister and Skull N. Bones, the local undertaker, plan the same thing, the pal arrives to carry out his plan with the maid, and detectives who have heard the maid's delirious talk in the hospital, appear to frustrate the scheme. Naturally there is a mix-up of considerable proportions with a goodly share of laughs before matters are straightened out.

IN DEATH'S PATHWAY—(No. 89 of the "Hazards of Helen"—July 22). The cast: Helen, Lone Point operater (Helen Gibson); Dick Benton (P. S. Pembroke); Eleanor Burkett (Cheri Ames); her father (G. A. Williams); Guy Warren (Gwenn Mitchell). Written by S. A. Van Pelton. Directed by James Davis.

Burkett, superintendent of the Western Railway, opposes his daughter's friendship for Dick Benton, one of the company's lawyers, favoring the latter's fellow-worker, Guy Warren. Warren succeeds in putting through a scheme which results in Dick's discharge. The lovers plan to elope, and tell Helen of their plans. But Eleanor's father learns of the move and wires ahead to police officials to board her train and arrest her while he follows in his special. By a daring leap from a handcar to the train Helen succeeds in warning Eleanor of her peril, but is too late and Helen and Dick are forced to stand idly by while Burkett starts on the return trip in his special, carefully guarding Eleanor.

While Pembroke and Helen speed in an auto on the road parallel to the track they suddenly see the engineer and fireman of the special flung to the ground by a bursting steam valve. Their wagon is commandeered by the desperadoes on the special. Helen decides on a desperate course and they take a short cut, bringing them to a point over the tracks before the wild train. Pembroke climbs over the railing and allows his body to sway in mid-air, while Helen grasps his feet and holds on with a firm hold on his feet. As the speeding train whizzes by beneath she abandons her hold and lands atop the tender. In the struggle which ensues the train is brought to a stop. Helen's pleading combined with evidence of Dick's courage soon breaks down Burkett's stubborn will and the lovers are happy.

ESSANAY.

THE CHIMNEY SWEEP (Two Parts—Aug. 1).—The cast: Joyce Wynne (Joyce Fair); Jimmy (Tommy Harper); Col. Wynne (John Cossar); Mrs. Madison (Lois Meredith).

Jimmy, the waif, sees Joyce while cleaning chimneys at Col. Wynne's magnificent home. He believes her the most beautiful girl he has ever seen. He clips a curl while she sleeps and leaves a note telling her that he is the "most bekawse yure the purtiest gurl I ever saw." Donaldson, the colonel's close friend, adopts Jimmy, who proves quite a well-educated young man. Joyce likes him immensely, but he has a rival, Carl Bellou. Jimmy writes a note to Joyce telling her that one of his duties is the little chimney sweep who has striven ever since to make himself worthy of her. He tells Bellou that it will be his duties to announce himself as the chimney sweep. "I had hoped it was Jimmy," she tells him, and Jimmy returns to hear her words. He had the ring with him.

VERNON HOWE BAILEY'S SKETCH BOOK OF PETROGRAD AND SCENIC (Aug. 2).—The capital of Russia, which has for centuries reflected the culture of the richest family in the world—were all sketches before the outbreak of the war. The drawings have now been completed and in this film we have an excellent study of the old St. Petersburg, which added new features to its history in the recent change in its name. By contrast, 500 feet of Western America scenic share the reel with the sketches.

THE WAR BRIDE OF PLUMVILLE (Three Parts—Aug. 5).—The cast: Sallie Plum (Nell Craig); Ezra Plum (Ernest Maupain); Frank Hazard (Frederick P. Gibbs); Captain Daniel (Ulrich Haupt); Sargent, his accomplice (Harry Dunkinson); Amanda Plum (Florence Oberle); Judge Pendlehurst (Hugh Thompson).

The principal industry of Plumville is the Plumville Iron Works, of which Ezra Plum is president and owner, his daughter, Sallie, the sugar plum of Plumville. Frank Hazard, foreman of the works, realizes this. Two strangers arrive in Plumville. It is apparent to both that Ezra is some plum; further apparent to Daniel that Sallie is an exceptional plum as plums go, and also apparent to Sargent that Amanda, the aunt, isn't such a bad plum at that.

The strangers pose as foreign buyers with a war contract and Ezra falls hard. Frank, who is sweet on Sallie, and Judge Pendlehurst, who has more than a platonic affection for Amanda,

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suspect the newcomers, but they have Ezra trimmed and plan $25,000 before the city detectives reach Plumville. Ezra Plum collapses, Sallie Plum takes back Frank's ring and Amanda Plum starts a quarrel with the Judge, proving that the old affection has returned. And now there's joy in Plumville, and the Plumville Iron Works hum merrily manufacturing cast iron hitching posts.

VIM FEATURE COMEDY.

WILL A WOMAN TELL? (July 26).—Wifey gossips and stirs up the neighborhood. Hubby determines to teach her a lesson, and, having prepared her mind by pretending to be greatly worried, sends her to bed with the injunction not to leave out of the window facing the woodshed. Her curiosity gets the better of her, and she sees hubby bury something in a hole under a tree. That night he talks in his sleep and confesses a murder. Next morning as soon as she thinks he is gone she confides in a neighbor, who informs the police. The "criminal" is arrested and taken to the scene of the crime, where the box is dug up. On the lid is the inscription: "You can't keep a secret, but you can keep this." The laugh is on Wifey, and we hope she is cured of her propensity to tell everything she knows.

HUBBY'S RELATIVES—(Aug. 2).—Lothario has many girls and is pursued by creditors. He fails in love with a pretty girl and marries her, having told his creditors that she is wealthy. His old dames read of the marriage and descend upon him. Likewise the creditors come to collect. Hubby in despair introduces them as his cousin, sisters, uncles, aunts and other relatives. He gets them out of the house, but they become suspicious and return. After he has exhausted every effort to keep the facts from wifey he is exposed.

VIM.

THE HEROES (July 27).—The cast: Plump (Babe Hardy); Runt (Billy Ruge); Schoolmaster (Bert Tracey); sweetheart of Plump and Runt (Ray Godfrey); Circus Agent (Joe Cohan).

Day succeeded day in one happy sequence for Plump and Runt. Occasionally they puzzled the drift of their teacher's meaning; often they did not, but what matter? Had they not beanshooters, pocks and other like things with which to annoy him? Was not Ray the object of their affectionate regard, the very apple of their class, and did they not rob every orchard for her delectation?

One day the circus arrived in town and then began the trouble. Fascinated by the tales of the flashy agent, Ray vanishes and Plump and Runt are left alone. They talk up the trail and at last locate the circus in a distant town. To their horror they recognize the Circus Hobby Diver as she stands perched for her terrific drop through space. As she hits the water her lovers almost faint and pandemonium reigns. Down comes the tent, over goes the tank, and the villainous circus man counts more stars than ever were in the Heavens. The bewhiskered trio set out for their peaceful country home.

WHAT'LL YOU HAVE (July 28).—The cast: Pokes (Robert Burns); Jabbs (Walter Stull); Hardware Dealer (Joe Cohan).

Jabbs' steady customers try to persuade him that Robin, the bartender he has just discharged, is a menace to the Band's moral organization and decide to perpetrate a little joke on him. By the time Pokes appears in the barroom and promises to pay for all the free lunch, but even to get away with a cigar and leaves nothing to him or his behind him, Jabbs is willing to believe that perhaps the Black Hand is really after him. After Pokes' exit Hardware Robin sets about purloining a watermelon from him he seeks refuge in Jabbs' saloon. Jabbs is so seared that he runs full assistance to Robin in seeking help. Pokes makes himself at home in the saloon, sampling everything in sight. When Jabbs finally returns to the store with police aid Pokes is having the time of his life. When the police order Robin to surrender he threatens them with the watermelon and the police, believing that it is a bomb, open fire on him with their revolvers. The bullets hit the beer kegs behind which Pokes is hiding, with the result that the entire place is wrecked and both Pokes and Jabbs are deluged with the streams pouring out of the kegs.

HUMAN HOUNDS (Aug. 2).—The cast: Plump (Babe Hardy); Runt (Billy Ruge); General Debility (Bert Tracey); his wife (Ray Godfrey); Count de Laguna (Joe Cohan); Countess Mudge de Limoux (Mudge Cohen).

With the secrets of affection extracted to his care, General Debility cautiously places them in his bureau as his charming friend, the Countess Mudge, enters his room. Her fascinating manner entirely puts the old chap off his guard and she discovers the hiding place of the papers. The old General's wife, jealous of his dawdling flirtations, decides to divorce him and with the divorce papers calls on the famous detectives, Plump and Runt, to serve them.

At the same time the General discovers that his valet has designs on the papers and engages Plump and Runt to find them. Not gifted with any great amount of intelligence our two worthies manage to muddle things up in splendid style. They find the plots mistake them for the divorce papers, get themselves robbed and finally blunder into the right ones, owing to the indecision of the female mind, as the General's wife, changing her mind in regard to the divorce, and returns to them the missing plots which she fondly imagined were her divorce papers.

WAIT A MINUTE (Aug. 4).—The cast: Pokes (Robt. Burns); Jabbs (Walt. Stull); Jane Higgs (Helen Gilmore); Robin (Robin Williamson); Hardware Dealer (Joe Cohan); her sister (Edna Reynolds); Thirsty Norton (Harry Naughton).

Jane Higgs is admired by Pokes, who tries in every possible way to win her affections but to no avail. Jane is not only the village constable but also the boss of the fire department and the local Justice of the Peace as well. Being suddenly called to assist the sheriff of the adjoining county, Jane appoints Pokes as her substitute to take charge of the office in her absence. Jane has instructed that no marriages receives word that Bad Jabbs is shooting up Thirsty Norton's Cafe. Putting on his police badge, Pokes starts off to investigate. Jane overlook at the bad man and Pokes seeks refuge back in the office and emerges only at the call of fire from the fire bell.

While busy at the fire, Robin rushes in and demands that Pokes act as justice of the peace and marry him instanter. Pokes dashes the fire and proceeds with the wedding service, but the call for help again brings Jane to the ballhall stops the marriage while Pokes again rushes forth. Then the various calls coming for Pokes that he can't divine what are the many offices he holds keeps him rushing madly in all directions. He finally discovers that Robin, locked out of the fire station, "escorts", but with her older sister who has disguised herself in Ethel's clothes. However, now that he has a couple of young men to deal with Jane, Pokes is determined to fulfill the duties of the office for the people's sake and promptly frees regardless of Robin's vehement protests.

By a clever scheme Pokes succeeds in capturing Jabbs' revolver and locks the bad man up and proudly returns to the office with his prisoner. When Pokes arrives at the office he finds Bad Jabbs and Jane has returned with Robin's real sweetheart, Ethel, and has already performed the wedding service. Moreover, instead of Jane's sister having the custody of Jabbs, he sees his admired Jane clasp the bad man to her bosom and proclaim him to be the best husband. Picking up the presents he has given Jane, Pokes, heartbroken, wends his weary way over the hills to another village.

KNICKERBOCKER STAR FEATURES.

THE SAND LARK.—(Three Parts—July 28).—The cast: Joe Manley (Henry King); Jenny Sawyer (Marguerite Loveridge); Mrs. Jenny Stanley); Chester Hoover (Charles Dudley); Helen Wright (Joyce Moore); Her Husband (Norman Lake); Directum H. M. & B. U. Horkheimer.

Jenny, the sweetheart of Joe Manley, a fisherman, finds a wounded bird in the sands and brings her home. A child is born, and Jenny, who has promised not to reveal the woman's whereabouts, is forced to accept consolation when her sweetheart returns.

The child grows up and meets a man, who takes her to a neighboring beach resort. Joe follows, believing the woman is Jenny and on discovering his mistake begs Jenny to go with him to marry Jenny. The woman meets her husband, from whom she is estranged, and takes him back to his child. Reconciliation takes place after the man and Joe's paralyzed father are burned to death in a fire caused by the paralytic in an act of vengeance.

SELIG.

SELIG TRIBUNE NO. 51 (July 6).

San Francisco's Chinese workmen are literally hoarding into wealth as they load an closely guarded trucks with eighteen million dollars in the city's money for a journey of three blocks from the old to the new city hall.

In German East Africa Allied troops in their advance across the country secure native transport beasts after a long days march.

El Paso, Tex., one of the forts where the punishment for the murder of Jesse Oviedo and into Gen. Pershing's command, is the rendezvous of many regiments of cavalry and infantry bound for the Mexican battle.

London England Warfare plunged three men into perpetual darkness, but their lives are brightened at St. Dunstan's Queen Park, where they dance and are taught to mass books.

Secret Service Men Jump Into Action. New Jersey cavalry go through army maneuvers preparatory to embarking for the Mexican borderland.

Springfield Ill.—"I don't believe in the tears I'm going to shed" is the refrain of a song by these troopers who have just made allegiance to Uncle Sam and become Illinois militiamen to "regular fellows."

Los Angeles, Cal.—Trim soldiers and sailors ready for fight or frolic are standing as they march through the streets here to the tunes of patriotic music.

Washington, D. C.—The President and Mrs. Wilson and members of the Presidential party leave D. A. R. hall after attending memorial services for Yuan Shih-kai, late President of China.

SELIG-TRIBUNE NO. 55 (July 10).

London, England.—His Majesty King George V., attended by Capt. Godfrey Fausset, R. N., and Lieut. Wyvye Wyvye, inspects the troops belonging to the Eastern command.

New York, N. Y.—With troopers on the 71st Regiment of the New York National Guard encamped in the streets this city presents an appearance not seen since Spanish war days.

Chicago, Ill.—The stock yards here becomes the clearing house for the good old dependable mule, as thousands of Illinois Guardsmen pass through here on their way to the Mexican border.

Bergen, Norway.—To familiarize passengers with the proper method of putting on life saving jackets, all passengers sailing on the Norwegian steamer Bergensfjord are required to go through this drill before the ship departs.

El Paso, Tex.—Troopers of the 13th U. S. Cavalry, who were taken prisoners in the Carrizal fight, are marched to the center of the International Bridge and turned over to the United States.

Pigeon Islands, Cal.—During springtime thousands of seals frequent these islands. When the young seals are able to protect themselves the grown males go back to Alaska to be ready for the same breeding season next June.

Bridgehampton, L. I.—Charles E. Hughes, Republican nominee for President, and William H. Taft ex-President meet here for conference.

Somewhere in Mexico.—Soldiers of Villa under commands of Gen. Pershing are scouring the Mexican plains searching for bandits.

THE CONFLICT (Three Parts—July 24).—The cast: Paul Gilbert (Charles Weed); Neil Gail (Harold Morgan); Bethel Manley (Jack Pickford); Alice Morgan (Vivian Reed); John Bannister (Jack Standing); Harold Hughes (Lonsdale). Written by Ross Raymond. Directed by William Robert Daly.

Alice Morgan, wealthy fashionable St. Paul's church, informs Paul Gilbert, a rising young minister, that he would be shaming a trip abroad unless he did like Christ and join him as pastor of St. Paul's. At the same time Paul Gilbert receives a letter from a friend asking that he undertake the spiritual welfare Bethel located in the slums of a great city.

The call to the slums, with Alice Morgan, sister of Harold Morgan, and he is torn between the ambition to occupy the fashionable church and the desire to help the poor. He puts the Master's cause naturally, to take charge of the humble Bethel. Finally he informs Alice betrothed that he will decline the position at St Paul's and devote his life to the common masses. Alice cannot understand and breaks off into the slums "reclaims Alice, and she breaks the engagement.

Down in the Seamen's Bethel Neil Gail an orphan is the owner of the "classy" saloon. She accidentally meets Harold Morgan, who fails in love with her. Alice, in the meantime, Paul Gilbert has plunged into his work among the rough seamen and the benefits of his labors in the Bethel are soon apparent. Many of the "dives" saloon loses much of its income.

While on a visit to the Bethel for the purpose of meeting Neil Gail he becomes involved in a game of cards. One of the players is caught cheating and Paul and the others, including Harold Morgan, are arrested, charged with murder. At the trial it appears that Harold Morgan is the guilty party and he confesses.

Bill Bowie a waiter friend bully, as the time progresses endeavors to escape from the island and succeeds in a full canoe a trouble and Taken to the hospital, he confesses that he is the real murderer of Jim Manley. Neil Gail writes a note to Paul Gilbert, informing him he did the deed.

The love affair grows with the years but in time to have the first mentioned for further investigation of Bowie's confession. He is found in the New Mexico mountains and returned to the lower Paul Gilbert's step is also at the Bethel. Neil Gail's friendship for his brother in time of need. Ultimately these two double weddings in which Harold Morgan and Neil Gail wed Alice Morgan and Paul Gilbert takes the matrimonial vows.

LOYAL COLLIE ON THE X-RANCH (July 29). The cast: Tom Chester Conklin; Jim Lawrence Peyton; Bill Jack Richardson; John Hardy Lee Cozad. Written and produced by Tom Mix.

Viola Dana plays an eastern girl with deep writing ambitions, goes West to get local color

for a story. Tom, foreman of John Hicks' ranch, plans to joke the Eastern girl. With cowboys, Tom rigs up a dummy, pretends to hang it to a tree and tells Vicky that they were merely hanging a story writer who happened to come to the ranch, and Vicky nearly collapses with fright.

Vicky decides to make love to Tom just to see how he acts, and so that she can tell what to do with her hero in her Western story. John Hicks, the ranch owner, discovers Vicky's plot and tells Tom. Then Hicks and the boys accuse Vicky of trifling with Tom's affections. A stranger, who looks exactly like Tom, approaches and he is asked to perform a supposed marriage ceremony between Tom and Vicky. Tom uses the bogus document that the stranger is a real clergyman, and that the matrimonial ties are binding. Later, however, Tom finds it means no end to Vicky to become content with her lot.

SELIG-TRIBUNE NO. 56 (July 13).

Vienna, Austria.—Even though their country is at war, thousands of persons came to the races here. Note the number of army officers scattered through the crowd.

On the Russian Front.—These German reinforcements are being rushed to the assistance of the Austrian armies in an effort to check the Russian drive.

On the Western Front.—According to the latest reports, the Germans have been forced to evacuate their trenches which they have held for months.

New York, N. Y.—The beauty of the celebration in this city, demonstrates that a safe and sane Fourth, is better than a harvest of crippled children.

St. Paul, Minn.—The Mississippi Valley Power Boat Association held their annual regatta.

Minneapolis, Minn.—Driving a Packard, in his Mercedes, wins the 150-mile race from a field of eighteen contestants at the Minneapolis speedway.

Las Vegas, N. M.—Roping, broncho busting, bulldogging and all kinds of fancy riding marks the gathering of cowboys here for their annual reunion.

SELIG-TRIBUNE NO. 57 (July 17).

San Francisco, Cal.—Crack girl swimmers race for American tank championships.

New York, N. Y.—Twenty-five thousand striking garment workers parade in streets and halls open to the public in Madison square to convince their former employers there has been no break in their ranks.

Chicago, Ill.—The world's largest recreation pier 3,000 feet long, 292 feet wide and costing $4,250,000, is opened to the public here. Over 50,000 persons can be accommodated at one time.

Baltimore, Md.—The giant German submarine Deutschland and sister ship Bremen, with 2,000,000 cargo of dye-stuffs after having traveled 4,180 miles, 1,800 of them under water. An unparalleled record.

Tacoma, Wash.—A head-on collision of two locomotives affords a thrill for thousands of spectators who attend the celebration at Speedway Park here.

Santa Rosa, Cal.—Veterans of the Civil war gather here for their annual encampment.

El Paso, Texas.—The kind of work these boys are doing on the border, and the daily evolution of regular army officers, is making our state militia an efficient body of men. Camp of the 5th, 8th and 9th Massachusetts Infantry.

THE OLD MAN WHO TRIED TO GROW YOUTH (Three Partners, July 31).—The cast: Rodney Graves (Al. W. Filson); George Harding (Chas. H. West); Doris Keene (Vivian Rich); Dr. Cenert (Harry Lonsdale); Mrs. Keene (Eugenie Besserer). Written by Malcolm Douglas. Directed by Tom Mix.

Rodney Graves, millionaire merchant, and George Harding, his secretary, are both in love with Doris Keene, a young girl interested in charitable work. Graves, well along in years, is not in the best of health. He gives the girl sweet attentions, and even goes so far as to give $4,000 for a charitable institution in which Doris is interested. Doris, however, has no love for the elderly millionaire. She loves George Harding.

Dr. Cenert, a charlatan, knowing of Graves' longing for youth, takes advantage of the millionaire's declining mentality and offers to sell him an elixir which will bring back his youth. The engagement of Doris Keene and George Harding is announced.

The charlatan calls at the millionaire's home with the elixir hypnotizes him and then dyes Graves' hair brown. When Graves awakens he readily believes that at least thirty years have fallen off his shoulders. With this belief comes the ambition to win Doris from Harding and is relented. He vows to be revenged upon George Harding, his secretary.

Graves is pleased that Harding has absconded with the payroll of the company, and the young secretary is arrested and placed in jail. Graves then goes to Doris and tells her that he will have Harding released from prison, providing she marries Graves. Doris resolves to sacrifice herself for her sweetheart, and marries the millionaire.

In the meantime, the elixir carried by Graves is exhausted, and as the influence of this powerful drug wanes, he is seized with heart pains. When Doris, his bride, scorns his pleas, Graves shouts to her that George Harding is innocent of any crime, and that he used this story as his to gain possession of the girl. Then he is again seized with a paroxysm of pain and falls lifeless. Graves' butler overhears his confession to his bride. Harding is released from jail because Graves' confession frees him of any guilt.

AN ANGELIC ATTITUDE (Aug. 5).—The cast: Tom Miller (Tom Mix); Grace Williams (Victoria Forde); Daniel Miller (Joe Ryan). Written by Edwin Ray Coffin. Produced by Tom Mix.

At Matthews writes to his old friend, Daniel Miller, that a young lady wishes to come west to sketch some real western scenery, and will arrive at the ranch in a few days. Daniel Miller is well along in years, but when Grace, the artist, appears at the ranch, visions of matrimony again come to the old gentleman.

Tom, Daniel Miller's son, also admires the pretty girl. It does not take long for Tom and Grace to fall in love, but their love-making is constantly interrupted by the interference of father. Grace wishes to paint a picture, and she induces Tom's father to pose as an angel hanging from a rope which is tied to the limb of a tree. When Grace has the picture secure, Tom and Grace escape to plight their troth uninterruptedly.

Universal Film Mfg. Co.

POWERS.

FIGHTING INFANTILE PARALYSIS (July 27).—This subject will be released in place of "Creating Life from a Dead Leaf" which was originally scheduled for release on that day. On the same reel will be a cartoon comedy entitled "Jittery Jim and Quickie." A synopsis of this latter subject was printed on page 836 of the July 29 issue. "Creating Life from a Dead Leaf" will be released at a later date.

DORSEY TRAVEL PICTURES (Imperial) India—Part 4—Rough Riders of India—Aug. 20.—In this scenic subject the wild sports of India are shown. First there is an elephant race. These animals, though very large and awkward, can travel at a terrific rate. Next sword practice is shown. Horsemen, riding at full speed, cut a sheep in two in one stroke, which requires ing great skill. Other feats of horsemanship are shown, such as pulling a peg and piercing the heart of a straw manikin. A camel race affords much amusement.

Some native troops in a sham battle perform remarkable feats. The camel corps in particular give a very spectacular performance. Then some Nautch girls are shown. These are the Geishas of India and command enormous salaries. They are pictured in some of the dances which made them famous.

NESTOR.

CAUGHT WITH THE GOODS (July 31).—The cast: Reggie Harding (Bill Quigley); Father (Hart Gamble); June (Lee Moran). Written by Ben Cohn. Produced by Eddie Lyons and Lee Moran.

Because Reggie is prone to look upon the liquor when it is red, white and blue, father severely scores him, and his patience reaches a climax when he is presented with a bill for damages Reggie has inflicted on a poor, inoffensive restaurant. Reggie is in love with June, his father's ward, and she reciprocates his affection.

Reggie arrives home early one morning—to be exact, at 3 A. M.—and is confronted by his angry father. The latter slams him a gratter, and, flaunting the bill of damages before him, tells him to leave the house and not return until he has left the city. Reggie is obdurate, but his father is obdurate and Reggie is thrown out. He spends the night on the lawn, and is awakened the following morning by being thrown in his face. Idly looking over it, he sees where a man who knows the elite and club life on a par, and they decide to try for the place.

The Association of Stevedores are wrought up over the advance of beer from five to ten cents a can. There is untold suffering among them, and they vow vengeance. Det. Unknown to Reggie, his father is head of the graft trust that advanced the price of beer. The members meet each night to plan new schemes, but Potts and Reggie discover the meeting place and make a raid. The last to come out is Mr. Smith. Recognition follows, and upon being allowed to leave, Smith "makes good" with both Reggie and Potts.

Reggie is enabled to pay off his bills, and as he has proven his father to be the biggest grafter of all, is allowed to return home and bask in the smiles of June.

LAEMMLE.

PARTNERS (Aug. 3).—The cast: Stuart Kingsley (Howard Crampton); Kate (Catherine Calvert); Donald Grant (Hobart Henley); Silas Gray (Marcus Moriarty). Written by Arthur C. Brownell. Produced by Robert Henley.

Kate is the only daughter of Stuart Kingsley, head of the Gasoline Trust. Just before riding one morning she asks her father for spending money and he gives her a handsome bill. Kate tires while riding that morning and decides to rest in a little summer house in the park. On a bench inside the little house she sees Donald Grant fast asleep with a letter from his mother. She is so touched by the letter that she slips the hundred dollars in his pocket.

Later Donald goes to a cheap restaurant and happens to sit next to an old inventor. The old man tells him that if he had $100 he could perfect his machine for making a substitute for gasoline. Donald is interested, but says he cannot help him. Imagine his surprise when upon putting his hand in his pocket to pay his check he finds the hundred dollars. Donald agrees to help the old man with his new-found wealth.

Two weeks later the machine is perfected and one of the leading papers publishes an article telling about the invention. Kingsley reads the article, which predicts the downfall of the trust. He hands the paper to his daughter and she is surprised to read that Donald Grant with the hundred dollar bill, which he claims the fairies gave him, has bought a half interest in the invention. A meeting of the trust is called. Kingsley calls up Donald and tells him to come at once to hear their proposition. When he comes great pressure is brought to bear on him to sell out for a small amount. But he refuses to sell for less than a million dollars.

Meanwhile Kate cannot resist the temptation to go to Donald's office and offer her congratulations. Donald is not there when she arrives, but the old inventor goes for him. While he is gone she amuses herself by writing some humorous sentences in his letter from Donald's mother. Donald comes in and seeing the lines realizes that this must be his benefactress. He tells her that since she is the one who has made the whole thing possible she must become a partner.

When Kingsley arrives to buy the invention he says he can do nothing without the consent of the third partner. But when Kingsley finds that his own daughter is one of the partners he takes an interest in it himself. The last scene shows Kate, Donald and the inventor, Donald and his mother all prosperous. It is not hard to guess that Donald and Kate will become partners for life.

JOKER.

KATE'S AFFINITIES (Aug. 5).—The cast: Kate (Gale Henry); Maxine (Lillian Peacock); Bill (Wm. Franey); Charlie (Chas. Conklin); Lovejoy (Wilbura Mantle).

The friends of pretty Maxine and her fiance, Lovejoy, consider Maxine's old maid sister, Kate, a nuisance. Kate has never had a beau until her photo is seen by plain, sober-going Bill, who promptly falls in love. They are "spliced" and all goes well until Charlie, a sailor, home from a long voyage, meets Kate at a picnic. Thereupon, Charlie falls in love with her also. Kate has the time of her life with the new experience of playing off one man against another.

But Charlie and Bill quarrel and a duel is arranged. Bill is hit, but his life is saved by a locket containing his mother's picture, which he always carried over his heart. This locket brings out the fact that Charlie and Bill are long lost brothers. Previously, each decides to sacrifice for his brother and goes away, leaving a note for Kate, telling her he has given her up for Maxine's sake. This is typical of Kate's matrimonial hopes, for there were only two brothers in that family, which exhausts Kate's possible affinities.

VICTOR.

A SOCIETY SHERLOCK (Aug. 1).—The cast: Beverly De Peyster (William Garwood); Vera Van Zandt (Irma Dawkins). Adapted by Norbert Lusk. Produced by William Garwood.

Vera Van Zandt, a society girl, gives a weekend party. Freddy De Peyster, one of the guests, musters sufficient energy to propose to Vera, who tells him that the man she marries must be a hero. Freddy gets hold of a volume of Sherlock Holmes, which he eagerly devours.

The next day Vera receives a valuable necklace from her father as a birthday gift. On leaving the evening's entertainment she forgets to take her necklace with her. Lenora, one of the guests, suggest that they hide it so that

she won't be so careless with diamonds. It is hidden in a vase on the center table. The loss is discovered and Vera's father informs the police.

The police learn of the young man with the monocle, and Freddy, who is sleeping upstairs and who is under suspicion of being the culprit, is rudely awakened from his slumbers and rushed down into the parlor in scant attire. Still more rudely awakened by the jar of the table, causing the vase to fall. Freddy adjusts his monocle and there amidst the debris of shattered vase glitters the lost diamonds. Thus Freddy has proved himself a veritable Sherlock, and in the final scene we see Vera crowning her hero with the necklace.

WHEN THE MINSTRELS CAME TO TOWN (Two Parts—Aug. 4)—The cast: Girl (Baby Early); Boy (Frank Butterworth); Father (Seymour Hastings); Mother (Kathryn Griffith). Produced by H. O. Matthews.

Mother and Father take the children to see the minstrel show. All the usual stunts are performed, much to the disgust of the parents and to the delight of the children. That night they dream of darkies and minstrels.

The next day the children decide to have a minstrel of their own. So all the kids in the neighborhood are summoned to the garage for material. When all the junk is collected they decide that the garage is the logical place for the show. The car is the only obstacle, so they start it to get it out. But no one knows how to stop it and the auto goes sailing down the street. The expression of the faces is at first a puzzle, but shoe blacking and old clothes soon explain. Then a baby is needed for a part in the play. So little brother is stolen from the cradle and his face blacked.

In the meanwhile father has been phoned that his car was found meandering through the streets and when he gets to the police station to see about it mother phones that baby has been stolen. He rushes home with the whole police force and finds the stolen car in the garage, having the time of their young lives. The picture ends with a view of little Frankie in the tub getting the world's most thorough scrubbing.

L-KO.

DINTY'S DARING DASH (Two Parts—Aug. 2).—The cast: Dinty (Dan Russell); his wife (Katherine Griffith); I. M. Trubbell (Bert Roach); his wife (Belle Bennett).

Dinty was hard to discourage in his coquettishness, and he flirted desperately, and without the least embarrassment, to himself. Unfortunately he was unlucky in one of his flirting excursions, as he picked out a lady whose husband had the nastiest temper and was the most unreasonable when he got angry, of any flirt discourager alive. Husband gave Dinty a fair and gentlemanly warning, but he was against him until he discovered that he was unintentionally taking a bath in the wife's bath tub. Also he discovered that husband was in the near vicinity with two Krupps, and that the means of exit from the bathroom led right past husband.

How flirts miraculously escape, how innocent people are mixed up in pursuits they don't want to, and how some needy flirts through terrible experiences was proven here. The result of Dinty's flirting trying to escape on a street car in his kimona. The conductor was willing, the motorman was unwilling and Dinty was unwilling to have husband and Krupps behind with his trusty Krupps, and Dinty just naturally had to keep going or perish from a shot in the excitement. The car eventually stopped, but it stopped when the street car conductor stopped in the middle of a railroad crossing when a train was due, and it was only thing that got stopped was Dinty's fascinations flirting. The crash was heard for miles and several policemen left their dignity trying to escape from the onrushing train. As Dinty went up on a cowcatcher from the cowcatcher he remarked that flirting does not pay.

THE YOUNGEST IN THE FAMILY (Aug. 6).—The cast: Father (Gene Rogers); Mother (Elsie Cort); Daughter (Lucille Hutton); The Suitor (Bert Roach).

She was a young thing and her father thought her too young to be married, but, as is always the case, she thought differently. Father and so her clandestine meetings with her sweetheart, an adventurer. He was nothing more than a hustler, but with his pleasing ways and clothes he impressed her very much. Her father had a suitor who got fresh with the head janitor and father fired him, but father made a sad mistake when he left the safe open and the said janitor grabbed all the kale in sight and skipped with it without the least compunction.

Daughter was married and they were getting along fine on father's money, when she happened to read an article wherein it stated that poor Mr. Broke was busted and had to pawn his furniture to buy bread and oats. She went to hubby and asked him if father and mother could not enjoy their old age with them. Being a good-natured fellow, he readily consented to their spending their reclining years with them in their magnificent home. They arrived, but it was a sad reception father got when he looked into the eyes of his deposed janitor, now his son-in-law. Father took a holiday all right, but it was permanent, for the house into jitney and away, with father and the cops in hot pursuit.

BISON.

UNDER THE LION'S PAW (Two Parts—Aug. 5).—The cast: Hamilton (Rex de Rosselli); Grace, his daughter (Golda Colwell); Blanche, little daughter (Ella Hall); Jim Hanley, superintendent (Colin Chase). Scenario by Harry Schenck. Produced by Jay Hunt.

Hamilton, a victim of paralysis and owner of a menagerie where animals can be bought, sold and exchanged, has superintendent under his employ who is in love with his elder daughter, Grace. She loves him, too, but unknown to her father. One day while putting an animal through some stunts the trainer is caught and Hamilton is taken with a stroke at the sight, this being his second attack. He realizes that the next attack will probably mean his end, and he thinks, too, that by selling he will rid his daughter of the temptation to elope with the menagerie, but keeps his pet animal, a wild and vicious lion, which he takes to his private room, where and places him in a cage.

Some time later his little daughter, Blanche, is playing in the grounds near his home when young George, the superintendent, comes to spy her and asks her to take a note to her elder sister. Blanche, the little flirt, consents, but in trying to deliver the message she is stopped by her father, who takes it from her. He reads the note, tears it, tells Grace in her room and the mother, going on a visit, takes Blanche with her, leaving her with her father, who lives a secluded existence. The father then decides that he will have the animal meet George that night, instead of his daughter, thinking he will keep the superintendent away for good.

He then turns the animal loose and waits for the arrival of George, but in the meantime Blanche runs away from her aunt's and arrives home and is confronted by the animal. Father, seeing this from the window, is attacked with the third stroke of paralysis. George also arrives and witnesses the scene of life. Grace breaks away from her room, helps rescue her little sister, while her mother tends to her father. The animal, after a struggle, is manage to fight the animal back into the barn. They return to the house and al lare reconciled.

BIG U.

REDWOOD LANE (Aug. 3).—The cast: Pelette (Al. MacQuarrie); Martin Langley (Jack Nelson); Gladys Langley (Vivian Rich); Her Mother (Mrs. Jay Hunt). Written by Ben Cohn. Produced by Jay Hunt.

Pelette, a dude in the tree country, and Martin Langley, a camp foreman, are both suitors for the hand of Gladys. Martin is finally accepted and marrying the girl decides him to be brave about the matter and when the two leave on their honeymoon trip he builds a house for the two and puts it together when they return.

But while witnessing the happiness of the two is quite too much for Pelette and after a brave struggle with himself he starts drinking. One day he meets the couple and improves the chances to be near a stream where Gladys is bathing. The desire for the girl comes over him once more and he gets under the water stealthily until she finally bears him. Then struggle and he is almost on the point of carrying the last of her off when Martin and Walter's guide bound.

The girl manages to elude her assailant and rushes to the edge of the cliff and throws herself into the water. The guide follows and he reaches her just in time to prevent his going after her. The two then come back over the shore below and Martin, with the right of possession within his grasp, throws aside and carries the unconscious girl home, where after she revives and it is learned that she is to become a mother in the near future, but Martin is obdurate. But finally because of the pleadings of the girl he too forgives the man who loved and lost.

TILLIE, THE LITTLE SWEDE (Aug. 5).—The cast: Tillie Olson (Miss Madison); Ned Ormsted (Charles Gunn); Andy Dix (W. Money). Written by William V. Mong. Produced by Chas Madison and William V. Mong.

Andy Dix a wondering agent to go the West on a fast train. The sentiments seem to be in absence Andy asks her what the trouble is. The girl tells answers in Swedish, which he is unable to understand. Dix makes the acquaintance of Olaf Hanson, who is also on the train. He learns that Olaf is a Swede and he tells of Tillie, and asks to Tillie, who is happy to meet a countryman, and he learns she is on her way to the middle West, where her father is seriously ill. Olaf asks about Tillie and Tillie tells him she is all right and displays a large roll of bills.

Tillie's first night in a sleeping car is very uncomfortable; she cannot sleep and twice she thinks some one is watching her but is not sure. Finally she dozes off. Wakes and finds her money is missing and she hears Dix leaving. She suspects him and follows out. Dix sees he is followed and keeps on. Tillie follows. He finally eludes her and Tillie misses her train. She wanders about the town until exhausted. At last she finds the home of Welfare League, who take care of her.

Her father is meanwhile worrying over the non-arrival of his daughter. He had received word that she was on her way but the train arrived without her. Nels Ormsted leaves the old man up. Finally they receive word of Tillie's whereabouts and learn that she is or her way to the Nels decides to go after her train. Dix is in the country selling windmills and has been doing very well. After securing a number he sets out for the station.

Nels meets Tillie, who has started to walk to the farm, and the two become acquainted.—Tillie tells him of her troubles and how Dix stole her money. They meet Dix walking on the road and Nels makes him return the money. There is a happy meeting between the father and daughter and the latter of Tillie acts as a tonic on the sick man. Through the days of harvesting Nels and Tillie are together often and their interest in each other grows with the passing days.

THE CAPTAIN OF THE TYPHOON (Two Parts—Aug. 6).—The cast: Captain Steele (King Baggott); Tom Steele (Wallis Clarke); Captain Morton (Howard Crampton); Bess, his daughter (Edna Maison); Mrs. Tom (Beatrice Allen). Written by Harry Palmer. Produced by Henry W. Webster.

Angus Morton, captain of the Typhoon, is sitting in his cabin in port when he hears a fight on deck. He rushes up to stop it and sees under a tarpaulin a man shivering from the cold. He carries her into the cabin and is prompted to tell her a story. Twenty years before Angus was in love with Bess, the shipper's daughter. One day the old man is brought home dead and Angus tries to argue for protection, though she does not love him.

Then Tom, Angus' brother, returns from a drunken spree and Angus has not seen him for many years, falls in love with him. Tom, seeing that Bess does not love him agrees to the match and Angus' love is lost. In the years that have passed Tom sank lower and lower. He was supported by Bess, but finally decided that it was not worth while to stay with her. So he leaves and Bess commits suicide.

At last the time comes for the ship to go out and the waifs' business is over. Then Tom makes a last stand on deck to get money. Angus refuses and as they argue the girl recognizes Tom's voice. She runs to him and says she knows who he is. Angus hears the things her aside Angus gets so angry that he attacks Tom and throws him overboard. Then the girl turns on Angus and tells him what she knows and she hates him. And as the ship sails he sees Angus he is standing on the bridge looking wistfully at the disappearing lights of the city.

RED FEATHER.

FROM BROADWAY TO A THRONE (Five Parts—July 31).—The cast: King (Walter Hitchcock); Queen (Gertrude Hanson); Betty (Dulcie Worten); Jess (Jess Mack); Madame Petrova (Antonia Lyndenecker); Baron (Frank Mayo); Count (Mahlon Hamilton); Emperor (Albert Morrison); Empress (Alberta Morrison); Colonel (Edward Coxen); Governess (Winona Campbell).

Betty is a young girl who is a waitress and is engaged to Jess, a soldier. Jess is ordered to the Philippines and he is forced to leave Betty. He writes her from the Philippines and tells her that he is engaged to wed the daughter of the governor. Betty finally gets a letter from Jess telling her that he is to marry the daughter of the governor. Betty is broken hearted and decides to go to the Philippines and see Jess. She would have married Jess before he left but he was poor and her parents objected. She sails for the Philippines and on the boat she meets Madame Petrova, who is a famous actress. Madame Petrova is also going to the Philippines to fill an engagement. Betty tells Madame Petrova her story and Madame Petrova tells her that she will help her. Madame Petrova is also acquainted with the governor and his family. Madame Petrova tells Betty

rival of Billie, who tells Jimmie that the story is Marlex's hallucination.

The fight is held that night as scheduled. In the second round Jimmie receive a blow that knocks him unconscious. As the referee begins to count him out, Jimmie dreams that he loses the fight and returns home. He writes a letter to Bess telling her that he is now broke and that he intends leaving New York and stay away until he makes good. The room of old Marlex is just across the hallway from Jimmie's room. Jimmie hears Marlex in his room. He goes into the hallway and listens. It appears to him that the old man is receiving from the king of Magonia and is Marlex's room and are demanding of Marlex that he place the kidnapped prince in their hands. When Marlex learns that the emissaries intend to rob him of the reward he refuses to inform them of the prince's whereabouts. The emissaries bind and gag Marlex and throw him into a closet. Jimmie breaks into the room at this juncture. The emissaries see the opportunity upon his sweater front and take him to be the king.

He arrives in the Kingdom of Magonia, and tries to explain to King Felix that he is not the prince. The king will not believe him. The arrival of the alleged prince throws Bedlone, premier to the king, out of favor. Bedlone organizes a conspiracy which ripens into a revolt against the king. Jimmie is knocked senseless from a blow and when consciousness returns and he finds himself in the prine ring. He has just been coundet out. Right Hand and there he is given an accede to Bess' request to go into vaudeville with her. They plan to get married at once.

UNIVERSAL.

ANIMATED WEEKLY, NO. 30—(July 26).

$5,000,000 HURRICANE'S WRECKAGE—Waterfront devastated by gale that blows ships far ashore—Mobile, Ala.

7,000 BOY SCOUTS REVIEWED—Mobolize America's future fighters for annual drill—Coney Island, N. Y.

30,000 SEE RACING REVIVED—Historic $10,000 Arcadian Derby run for first time in 11 years—Chicago, Ill. Subtitles—They're off!

The winner

SOME SWIFT WATER QUEENS—Fastest girl swimmers in U. S. battle for national titles —San Francisco, Cal.

TRAINING CITIZEN SAILORS—Naval militia quit Armory in old Frigate for battleship cruise—New York City. Subtitle—Boarding the Kentucky.

A WELCOME DIP—4th Maryland Infantry, on way to border, stop to swim—North Bend, Ind.

WITH THE "BOYS" ON THE BORDER—Universal's Animated cameraman films for home folks militiamen's trials—Texas. Subtitles—Bayonet drill. Advance by rushes. "Edging up." Not to reduce, to flank foe. "Eats." Warding off typhoid. Getting thirsty. Reloading a "wild one."

HONOR U-LINER'S CAPTAIN—Mme. Christine Landhan gives cup to Paul Koenig, Deutschland's interpid commander—Baltimore, Md.

FIELD MARSHAL REVIEWS VOLUNTEERS —Volunteer Corps celebrate Britain's recognition by parade before Viscount French—Hyde Park, London, England.

NEW WAY TO KEEP COOL—Aquaplaning is latest thriller for fresh-cheeky girls—New York City. Subtitle—A Grecian one-step.

REVOLUTION'S RUINS—Pulling down buildings wrecked by fire and riotors—Dublin, England.

SPANISH ENVOY AT LAUNCHING—First Underseas fighter built in U. S. is christened by Ambassador Riano's wife—Quincy, Mass.

CARTOONS BY HY. MAYER.

GOLD SEAL.

THE STATE WITNESS (Three Parts—Aug. 1).—The cast: Walt Kendall (L. C. Shumway); Edgar Douglas (Will Hill); Ethel Rodney (Marie Walcamp); her father (E. N. Wallick); her mother (Helen Wright). Adapted by Walter Woods. Produced by Mc-Rae.

The Kendall brothers, Luke and Walt, own a cotton plantation; they have leased their swamp pine section to a lumber company. Edgar Douglas, a northerner, is the local manager and foreman of the saw mill. Douglas objects to the way the Kendalls treat their colored help and offers his protection and a position to any negro who has been abused. This causes bad feeling between the northerner and the Kendalls, and when several negroes take advantage of Douglas' offer and leave the plantation during the cotton picking, the hostilities are opened. In the fight that follows, Walt Kendall is beaten.

Ethel Rodney, a young southerner, a neighbor of the Kendalls, arrives in time to witness the fight. She is interested in Douglas, and knowing that serious trouble will follow this outbreak, induces him to come to her home until the anger has subsided. Arriving at her house, Ethel leaves Douglas alone on the porch, while she dresses for dinner. A ring at the door is heard by Douglas unnoticed.

The message is from her father in town. He wants some memoranda in the desk under the telephone. Douglas, hearing the call from her father's receiver and pushes it well back out of sight. After giving her father the information, she, herself, hangs up the receiver ring at the telephone is answered by Douglas. Ethel hears him talking excitedly, he then runs into the hall, and as he does so the answer drops the revolver gone. She mounts her horse and rides toward the sawmill, hoping to overtake Douglas. Just before rounding a bend in the road she hears two pistol shots. A moment later she comes upon the body of Walt Kendall, her father's revolver beside the body. Douglas is arrested and Ethel is forced to become the "State's" witness against him. Douglas' guilt, but his lawyer seems confident that he will secure a new trial. Luke Kendall fears a new trial and determines to take matters together some of his friends, "fixes" the sheriff and prepares for a lynching. First they burn the saw mill to draw attention away from the attention of Ethel and she goes to the phone to call the sheriff. But the wires have been cut. Moving the desk in order to reach it, the phone trouble was in the house wires, she is startled to find on the floor the pistol or revolver. A break in the back of his desk drawer had allowed it to drop on the floor when she thrust the desk back into place. Ethel, who sum-mons his deputies. There is a brisk fight and the lynchers are beaten off. Also a negro named Sam Daw confesses that he obtained Walt Kendall's pistol during his fight with Douglas during the cotton picking, which shoots him. Ethel and Douglas go North after his acquittal for the willful murder.

IMP.

A LUCKY GOLD PIECE (Aug. 2).—The cast: Bob Dunn (Ben Wilson); Frederick Bruce (Charles Ogle); Marion Bruce (Edna Hunter); Little Bobbin (Sherry Tansey). Written by Jessie Robbins Hiller. Produced by Wilson.

Bob Dunn while making the rounds of his book factory loses a lucky gold piece. It is found by a little girl, whose mother brings it back in spite of the fact that she needs the money very much herself. Bob then tells her why he was giving so highly for it.

Years before, when he was a street urchin, he happened to pass a house where a lawn party was being given for a little girl. It was the little lady's birthday and her father had given her a gold coin as a present. All the children shunned Bob because he was poorly dressed, but the child gave him some cake and felt so sorry for him that she made him take her gold piece. Giving the gold piece as security, he went into business and prospered.

In the meantime Mrs. Bruce has lost all their money and were forced to leave their fine home and live in poorer quarters. When Bob finishes the story he tells Mrs. Bruce that she is the one who befriended him as a child. After her father's death, she says, she was forced to earn her own living. She secured a work in the factory. Bob is delighted and at once proposes to Marion. They have a wedding ring made out of the gold piece and the last picture shows Bob placing it on her finger.

WHICH WAY? (Aug. 4).—The cast: The Man (William Lowery); the Woman (Agnes Vernon); Sunbeam (Doris Baker); Old Sailor (Frank MacQuarrie); the Father ("Doc" Crane). Written and produced by Thomas Powers.

The child, about eight years of age, known as Sunbeam, is fatherless and homeless in a poor health. The home is the tenement slums of a big city. She sells papers or flowers, runs errands, etc., to help buy food and medicine for the home. A young and enthusiastic settlement worker meets her and begins to grow fond of the girl. By chance, she meets a gaudily-dressed young woman of the street, and the latter's sweetheart, a fast youth on the downward path. She unconsciously influences this young couple to lead better lives.

The couple, having had a quarrel over jealousy and gambling, have wandered despondingly in front of the building, intent on suicide, each unaware of the other's purpose. They are saved from the attempt by Sunbeam, who suddenly meets them as she comes up the stairway from below the dock, where she has been sent by her foster-father to summon an old sea friend to his bedside. Sunbeam tells the young couple that her father is very ill, and they follow her to the dock, where they arrive just as the old sea friend, the father dies. The young couple ask the settlement worker if they may care for Sunbeam. The old sea friend is willing, but suddenly wants to know who they are and who will vouch for their respectability.

The young couple hang their heads and the old sea friend indignantly claims Sunbeam and takes her away to his curious old home under the docks. The young woman cries, and the youth comforts her; he whispers to her a proposal that they get married. The young settlement worker, understanding their mental distress, marries them and starts them along the straight road of life. Sunbeam finds some time later and the settlement worker tells the mourners that Sunbeam, perhaps, was sent as a Soul child to lead others to a better life.

UNIVERSAL SPECIAL FEATURE.

THE ADVENTURES OF PEG O' THE RING, NO. 12 ("On the High Seas"—Two Parts—July 31).—The cast: Peg (Lucille Lee Stewart); Doctor Jr. (Francis Ford); Doctor Lund, Sr. (Marc Fenton); Mrs. Lund (Jean Hathaway); Flip, the Clown (Pete Gerald); Marcus, the Hindoo (Irving Lippner).

As this episode begins the chance acquaintance of Peg and Flip has just been wrecked on the head by the river pirates. Their only protection being thus removed, Peg and Dr. Lund, who is recovering on the other deck of the pirate vessel, are in imminent danger of being kidnapped by the harbor police, but Dr. Lund's friend recovers consciousness quicker than his asailants expected, and sneaks below with Peg and a revolver. This turns the tide again in his favor, and after the three jump to safety and swim to the small launch on which Peg has secured the pirate vessel.

In the meantime the circus people discover Peg's absence, and trace her to the dock. As they reach the dock, however, and after a few time in months things seem to have straightened themselves out. Dr. Lund offers the hospitality of his home to the young people, who has so staunchly stood by him, and much to his own relief, he hands over Peg's muchfought-over ring. Peg, who turns it over to Flip. This action is seen by Marcus and another member of Mrs. Lund's gang. Flip hides the ring and goes to fix the scene of remonance, but before the time for the curtain to go up he falls from a trunk and badly sprains his ankle. Peg volunteers to fill the part which he stands, she offers to play his role. She dresses as a clown.

Peg makes a big hit as a circus clown. When her act is over, and she is about to run into Flip's dressing-room, she is kidnapped. The girl's disappearance leaves Dr. Lund, Jr., is the first one to pick up a hot trail. He discovers her in an unoccupied house near the circus. His attempt to rescue her, as he is knocked unconscious. In the excitement, Peg escapes, runs into the circus performance and hides there. The ruffians catch a glimpse of a white figure running outside, and, supposing it to be Peg, one of them starts to bring them down the figure. In the uncertain light they have killed the owner of the house. When they discover their mistake they decide to tie up Dr. Lund so that he will not be able to escape when he recovers consciousness and make a getaway. Flip sees a fruitful chance for Dr. Lund works his way to the window which he broke and on the jagged glass which still remains in the frame he cuts the cords which bind his wrists.

Peg has been able to make good her escape, but unfortunately for her, the hour when her strange inheritance frequently takes possession of her approaches and she becomes for the time being a jibbering, irresponsible maniac. Her shrieks arouse two ruffians who follow her. When they discover that it is Peg they resolve to take her back to the circus. As Peg perches on the brink, her pursuers close in on her. Desperate, she throws herself off the brink, but they only laugh and draw nearer. As they are about to lay hands upon her she makes the crazy jump and crashes down thirty or forty feet, landing bruised and cramped on a shelf rock, but fortunately restored to her senses. As the crook looks down upon her they hear Dr. Lund behind them and hide in a crevice. With one look over his shoulder Dr. Lund sizes up the situation and runs to the nearest habitation for a rope.

THOMAS H. INCE

PRESENTS

CHARLES RAY

TRIANGLE FEATURES

TRIANGLE FEATURES

IN

"THE DESERTER"

Fastening one end of the rope to a huge tree trunk, Jack sprang at it scornfully, he threw the other over the rock and goes down hand over hand to Peg's assistance. After commanding her and reassuring himself that she is not seriously injured he ties the rope about her preparatory to climbing up himself and pulling her up, but a devilish scheme is being hatched above him. The ruffians, seeing both of the objects of their warfare together and in such a precarious position, decide to put an end to them. As the episode fades out they are seen heaving at a tree root which will hurl them down. Dr. Lund and his companion and either starvation or destruction on the rocks below.

Mutual Film Corporation.

AMERICAN.

PASTURES GREEN. (Two Parts—July 24.)—The cast: Bruce Blake (Jack Vosburgh); Helen (Vivian Rich), Minette Leday (Josephine Phillips); Trixie Sharp (George Periolat); Collins (George Ahearn, Scenario, Nathan P. Oakes. Directed by Carl M. Le Viness.

Bruce Blake belongs to the idle rich and is a constant source of worry to his people because of his escapades. As the story opens he is waking up in his room after a night of more than usual gayety. His head troubles him, and suspecting that as usual his valet Collins would deplorably tactfulness, he calls his faithful valet, Collins, and demands to be informed of the events of the night before.

Collins modestly tells him he proposed to the sprightly French dancer, Minette Leday, that was all but it was enough. The vivacious little French woman would be wise enough to hold him to his promise. What should he do? Collins has a farm in the mountains. He suggests that Bruce go there under the name of Collins, escaping the notice of those who surely make for him. As Collins, he goes, but the night of his departure, Minette dies mysteriously. Taking up the thread of her death with the fact of Bruce's disappearance, the police start a hunt for Bruce and the newspapers spread the story broadcast.

At the farm Bruce falls in love with a dairy maid and just as he receives the information from her that detective arrives to arrest him for the murder of Minette. Simultaneously with this, the correspondent arrives on the scene with a story that the dancer died of heart failure and that the search for Bruce has been called off. Of course, happiness reigns and in none the less supreme when Bruce discovers that his pseudo dairy maid is really Helen Blair Cole, the daughter of a millionaire who sought the precincts of a country village for romantic reasons, desiring to be loved for herself alone.

OUT OF THE RAINBOW (Three Parts—July 27).—The cast: Donald Lyslie (Wilfred Lucas); Vivian Conroy (Leona Hutton); Marion Wayne (Lizette Thorne); Dick Martin (Jack Farrell); Elsie Martin (Hazel West); Bob Farrell (George Ahearn); Carl Lambert (Joseph Beaudry); Arthur De Lysle (George Field). Scenario written by Anthony W. Coldewey. Directed by Thomas Ricketts.

Donald Lowrie, a popular young business man, has been misunderstood in his casual attentions to Vivian Conroy, who assumes a proprietary interest in him, which becomes amusing to their friends. Dick and Elsie Martin, a young married couple, are entertaining their cousin, Marion Wayne, during her introduction to society, the mutual attraction between Marion and Donald is so pronounced as to call forth the exhibition of violent jealousy on the part of Vivian. In the brief period of her visit, Marion is thrown constantly in the society of Donald and her friends much to Vivian's discontent and Donald's satisfaction. They soon become engaged and smothering her disappointment, Vivian is forced to congratulate them.

Uncongenial, however, Vivian still schemes to secure Donald for herself. She pays a society actor to attend a reception to which all the young people are invited. While Marion is posed in a position where she can see all that goes on, the actor, Arthur DeLysle, impersonating Donald for a moment, embraces Vivian among the shrubbery and Marion listening, hears Vivian address words of endearment to the supposed Donald. An estrangement results, Marion flings back the ring to Donald. Vivian cheers him and marries him.

Later on, DeLysle, the actor, goes broke and demands money of Vivian. She pays him, but realizing that she has not made Donald happy, she feels guilty. In the meantime, Marion goes into charity work and meeting Carl Lambert, a kindred spirit, agrees to marry him though she tells him of her real love for another and of her disappointment.

Before the marriage can be performed, De Lysle finds Donald's Vivian again. She refuses to pay him; he assails her and in the ensuing struggle, she receives a pistol wound. Almost with her last effort she writes two letters of confession—to Marion and to Donald. She is forgiven. There is a reconciliation between Marion and Donald and a new joy dawns at the end of the rainbow of hope.

CUB.

WHEN JERRY CAME TO TOWN (Aug. 4).—The cast: Jerry (George Ovey); Hank (George George); Father (Lindley Fields); Nellie, his daughter (Claire Alexander); Bill (Ray Linden); constable (Gordon MacGregor); ice man (Harry Adams).

Jerry sees a village cut-up tormenting a young woman, who is loaded down under the weight of a heavy basket of groceries. Jerry lands on the youth's head with a brick, preventing further annoyance and then he carries the basket for the girl. Arriving in town, Jerry learns that his friend is the daughter of the town grocer. The latter has hired a strong man to help about the store and Jerry lands the job. The jealousy of the strong man at first more than to his work arouses the wrath of the storekeeper and the two get into a fight, Jerry hides his face with soap suds and wins out when the old man nails the lid on, not knowing that Jerry is inside.

The fight having told of the attack made upon him by Jerry to the constable, a search is started for Jerry and the grocery store is searched but Jerry is not found. Jerry tries to release himself from the barrel and in the struggle upsets the contents of the barrel and several others, who think the store haunted and they rush out. Jerry then frees himself, so that when all the commotion dies down he big ice box believing Jerry will return. They are detected by the new clerk who locks them in and then proceeds to make love to the grocer's girl. In the meantime the constable and father are frozen stiff and when the ice man arrives to open the big refrigerator he is too fall on the floor.

Jerry and the girl are having a delightful time, while some of the customers build a fire in a stove and place the two frozen victims on top to thaw out. Jerry, hearing the clerk hears Jerry singing and with the constable and others he makes ready to capture Jerry.

They find Jerry in the grocer's girl and there is a general mix-up. During the uproar Jerry makes his escape and finding the frightened daughter a hasty good-bye, he starts a dash for freedom. Led by the constable a mob gives chase and Jerry, with the assistance of his fellow gains and out-distances his pursuers, while back at the store the angry father uses his razor strap effectively on his daughter.

MUTUAL SPECIAL FEATURE.

PURITY (American—Seven Parts—July).—The cast: Purity (Mary Pickford); Pandora (Josephine Crowell); Thornton Darcy (Nigel de Brulier); Claude Lemarque (Alfred Hollingsworth); Evil and Lustful Black (William Carroll); Lord Smith Lure (Eugenie Forde); Pandora (Josephine Phillips); a Beauty Doctor (Dorothy Bernard); Van Van Tassel; Love (Ellen Howard); Music (Mary Dunham); Drama (Alice Ann Mooney); Art (Hazel Waldo); Maiden of Youth (Walalee MacDonald and Nell Franzen; Shepherd (Ashton Dearholt).

Thornton Darcy, an idealistic poet, is at work upon an allegorical poem which he calls "Virtue." He devotes the first part of it to picturing the Golden Age and the second to the advent of evil in which Virtue is the world's guiding spirit. Virtue is represented by a nude female figure, artlessly adorned with flimy drapery. In the second part he introduces the Greek myth of Pandora, who releases Evil on the world.

Finishing his work for the day, Darcy falls asleep in the garden and upon awakening discovers that his dream girl, Virtue, has come to life in the person of a young woman clad in a simple home-made dress kneeling on the bank of the stream gathering flowers. They become acquainted and he learns that her name is Purity Worth; and that she lives with the woods in a humble secluded home. She makes an instant appeal to Darcy as he does to her and they repeat the meeting in the woods, with the result that they fall in love and are engaged, in spite of the fact that there is no immediate prospect of marriage, owing to Darcy's reduced circumstances. Darcy is unable to sell his poems, and the publisher will not print them for less than five hundred dollars.

Claude Lamarque, a painter, strolling in the woods, sees Purity bathing in a stream. He later succeeds in meeting Purity and makes her an offer to pose for him. She refuses, but accepts his card. Purity receives word from Darcy that he is ill in bed and begs her to come with him. His final effort to publish his book of poems has met with refusal.

Unselfishly seeking the best, she goes to Lamarque, secures five hundred dollars in advance with a promise to repay him by posing for him, and returning penniless to other rooms and at once turns the money over to the publisher to bring out Darcy's book. She binds the publisher to secrecy. Darcy is confined to his bed with a siege of illness, and is only saved from death by happy turn. Purity guards from him the secret of her share in it.

In the meantime, she poses regularly for Lamarque. Through his interest in her he secures an engagement for her to pose in imitation of marble statuary at a fete given by a fashionable society woman, Mrs. Lure. Soo sooner is Darcy's book published than it excites instant attention and praise, and he becomes the lion of the hour.

In the meantime, Luston Black, an acquaintance of Lamarque's, has caught a glimpse of Purity posing for the artist, has become infatuated with her. He assumes that because of her position she will be willing to yield to his conquest. But Purity, despite her innocence, senses his base motives and spurns him.

Darcy, accepting an invitation to visit Lamarque, comes into the studio while Black is pressing his attentions upon Purity. He thrashes Black, learns from the poet with the fact that his fiancee is posing in the nude. Darcy will not believe it. Purity acknowledges the truth. Darcy will not listen to Purity's explanations and casts her off. A short time later the poet sees Lamarque's picture, "Purity Unveiled." Darcy is quick to read the great truth that the picture is intended to convey and upon learning that Purity has returned immediately to town, his poems were published, hastens to her. They are happily reunited.

CENTAUR.

FATE'S DECISION (Two Parts—Aug. 5).—The cast: The Husband (William Clifford); The Wife (Mrs. Shamokin); The Friend (Dale Mortonson). Directed by Charles Swickard.

The husband, a middle-aged and prosperous business man, is a firm believer in leaving to his wife the care of his enterprises and so deeply engrossed is he in his affairs that he does not show his wife the consideration she deserves. Many dinners at home are not graced with his presence and his wife often dines alone. As she does not understand business or appreciate its demands upon her husband's time, she attributes his seeming neglect to wanting love.

On a shopping expedition with a female friend, her companion suggests luncheon at a tango tea room. The husband is already introduced to the Flirt and she enjoys her first sensation of being flattered by a strange man. The flirt manages to meet the husband in the garden by the young wife and she is soon on friendly terms with the flirt, but, of course, without taking the husband into her confidence. A day arrives when the husband is unexpectedly called out of town and as he starts to leave that same night, he calls up his home and notifies his wife to have his bag packed and ready. Her engagement to attend the theatre that evening and the wife reminds the husband of this fact, suggesting that he postpone his departure until the next day, arguing that the theatre engagement is more important.

The husband, worried, and his mind upon a possible affair, is pleased as he can see in his treatment of his wife's attitude, an act which she can only assume is a further demonstration of her love. He assents, sends for the Flirt has been merely foolish up to this time. She made attempts to have the young wife permit him to visit her at her home during the absence of her husband, but without success.

Piqued, the wife resolves that she will not miss the theatre and decides to ask The Flirt to go with her. She does not phone the invitation on account of the servants in the house, but dispatches it in writing by a telegraph messenger. After an early dinner, the husband prepares to leave for his trip, but the young wife becomes conscience-stricken and

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pleads with him to take her along. He assures her that it is impossible under the circumstances.

The husband is about to enter his auto on the way to the depot when he witnesses an auto accident only a short distance from the house and orders the chauffeur to drive to the assistance of the victim with all possible speed. Arriving at the scene they remove an unconscious, bleeding man, from under the wreck and take him to the husband's home. The wife, more determined than ever to get rid of the Flirt to the theatre, descends to the lower floor of her home to await his arrival. She reaches the reception hall just as her husband and the chauffeur carry in their burden and place the body upon a divan. The husband orders the butler to phone for an ambulance and he searches the unconscious man for papers which might lead to his identity, while the wife and maid wait by to do what they can for the victim.

The wife bathes and washes the blood-smeared face and is horrified to recognize the features of The Flirt. Suppressing a wild scream, she falls fainting into the arms of her husband, who has witnessed her agitation. The husband carries his wife to her room, while the ambulance surgeon enters, examines the body of The Flirt and pronounces it lifeless. In the bed room, while the maid is attending the wife, the husband again reads the letters he removed from the body of The Flirt and after written by his wife inviting a strange man to escort her to the theatre. Looking pityingly at his wife; realizing why she wanted to go company him on his trip at the last moment, and awakening to the fact that he has been leaving her too much alone, he sets fire to the letter. When it is consumed by the flame, he gently takes his wife into his arms.

MUTUAL SPECIAL FEATURE.

SECRET OF THE SUBMARINE (Chapter 11 —Two Parts—July 31).—Hope and Cleo sinking to their death in the quicksand call for help. Hook hears them and with the aid of a grapevine pulls them safely to the bank. Mahlin and Satsuma are thus foiled in their attempt on the lives of Hope and Cleo. Olga and Morton, who are being pursued by the police for the theft of Smith's aeroplane, hide their machine in among some trees and escape. Hope, Cleo and Hook start back to the city. The mountains where these events have been happening have been infested by bandits. The cowboys of the Bar X ranch are in pursuit of them. They capture one and promptly lynch him. They continue their pursuit after the bandits but accidentally wound Olga, who with Morton has heard the noise of the chase, and fearing they are the objects of it have been hiding in the brush. The cowboys take the wounded Olga and Morton to the ranch house.

Hope back in the city receives a telegram from the U. S. Naval Board congratulating him upon his success in obtaining the key to the secret of the submarine. And now that Hope and Cleo have the Philosophy, the book that they now know contains the secret, Romero tells them that he had stolen the book with him on a hunting trip and lost it in the mountains. Hope and Cleo realize that the book is forever lost. Hope considers Cleo with the thought that it was through the hunt for the secret that they had found their love each other and he would rather have her than have succeeded in obtaining the secret. They decide to marry immediately.

Mahlin and Satsuma have been ordered by the Black Council, representing the secret service of their governments, for the reason for their failure to obtain the secret of the submarine. They attend the council and are threatened with death unless they obtain the secret within four weeks. Hook buys a parrot as a wedding present for Cleo and gets into serious trouble.

In Washington, a special meeting of the Naval Board is being held to discuss the situation arising between U. S. and a foreign government which is liable to lead to war. They congratulate themselves, however, that in a few weeks Lieut. Hope will have obtained the secret of the submarine, which will enable them to successfully protect themselves against an attack from any other country. As they are congratulating each other on the country's safety, a telegram is handed to them from Lieut. Hope, stating that the book with the secret has been lost. Confusion reigns and the country faces the most dangerous situation since the days of the Civil War.

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Cleo is preparing for her marriage to Hope on the morrow. While Hope has just received a letter from Ben Mahlin, implores him to marry her, as the fact has become known that they spent the night in a shack alone in the mountains, and Hope's honor is at stake.

MUSTANG.

THAT GAL OF BURKE'S (Two Parts—July 28).—The cast: Jeannie Burke, Anita Laselle; Arnold Blake (Jack Richardson); Charles Penrival (Frank Borzage); Mr. Burke (Jack Lawrence); Mr. Burke's father-in-law (Dan Mason); Jack Burnett; Mabel, her daughter (Queenie Rossen); Tommie (Frank Borzage).

Tommie Burke is a cowboy, and she can brand a buckaroute, bring a steer, ride a bronchos or do any of the things cowboys do, including polish. Arnold Blake, son of the wealthiest cattleman, in her estimation on many visit rides and she spend an old time.

Away back in the backbay district of Boston, Charles Penrival is stricken that he won't ride out the farewells of an uncle and two sterp mothers aunts, who has that he has disinherited them forever by his marriage. About the time he arrives at the Burke ranch the latter receives his New York sister and her daughter Mabel. Great excitement for Jeannie.

Mabel soon monopolizes Arnold Blake and Tommie finds herself completely eclipsed. Charles Penrival sees numerous opportunities for the portrayal of character and the personality of Jeannie Burke impresses him. A strong comedy feature is injected by Charles writing to his relatives in the east that he is homesick and that he has acquired a ranch of $5,000. With the money thus secured, he buys a half interest in the ranch and by an exchange of love secures a controlling interest in Tommie.

VOGUE.

BUNGLING BILL'S BUSINESS SUIT (July 30).—The cast: Bungling Bill (Paddy McGuire); Elsie (Elsie Greeson); her sweetheart (Arthur Moon); Jerry (Jerry Gardner).

Moon, at the time of his uncle's death, receives as his share of the estate an old dress suit. Bungling Bill acquired the dress suit to a second-hand clothing dealer for a sum with which he buys some flowers for his sweetheart, whose birthday it is. Moon, in order with the clothing dealer, Moon's sake is overjoyed by Jerry's arrival, who says he has a dress suit to get in the house that night, where a reception is being held in honor of a girl's birthday and this suit will be useful. Through his accomplice, the maid in the house, Jerry is to make a clean-up but in order to avert suspicion, he must have the dress suit. Consequently he steals it from the clothing dealer, and after a chase he gets into his room. There he is awakened by when his neighbor, Bungling Bill, falls through the floor on him and steals the dress suit while Jerry is unconscious.

Bill is in possession of the suit lends therein a letter telling him that a lawyer named Daniels has a will which leaves him a mighty sum. He accordingly presents himself at the lawyer's office in the dress suit and is treated royally. The lawyer invites him to the reception that evening and there Bill runs quite a time in playing up to the lawyer's daughter. Moon, having found out from the father of his sweetheart that Bill is a lawyer and that he is good for nothing but manufacturing bonds, wards, resolves to elope with Polly that night at seven thirty, which is the time the maid has told Jerry to be on hand to rob the house conventions set in and Bill is exposed as a fraud and Jerry is romantically captured. Bill is forced to take refuge in his dingy room where he receives that dress suit he never made for Jerry and he cuts it off revealing himself in the garb which fits his work better. Moon is restored to the fortune Bill accidentally lost him, and he wins Polly, the lawyer's daughter.

GAUMONT.

REEL LIFE, NO. 11. "How France Prepared" (July 16).—One of the big surprises from a military standpoint on the part of France now being waged in Europe has been the wonderful stamina displayed by the French soldiers. Under the guise of sports the people of France are far back as ten years ago began training her youths for just such an emergency as confronts them now. Physical Education in Modern Sport was the term covering the scheme of France to train her youth to a higher mark. These pictures were taken under the official

(Continued on page 998.)

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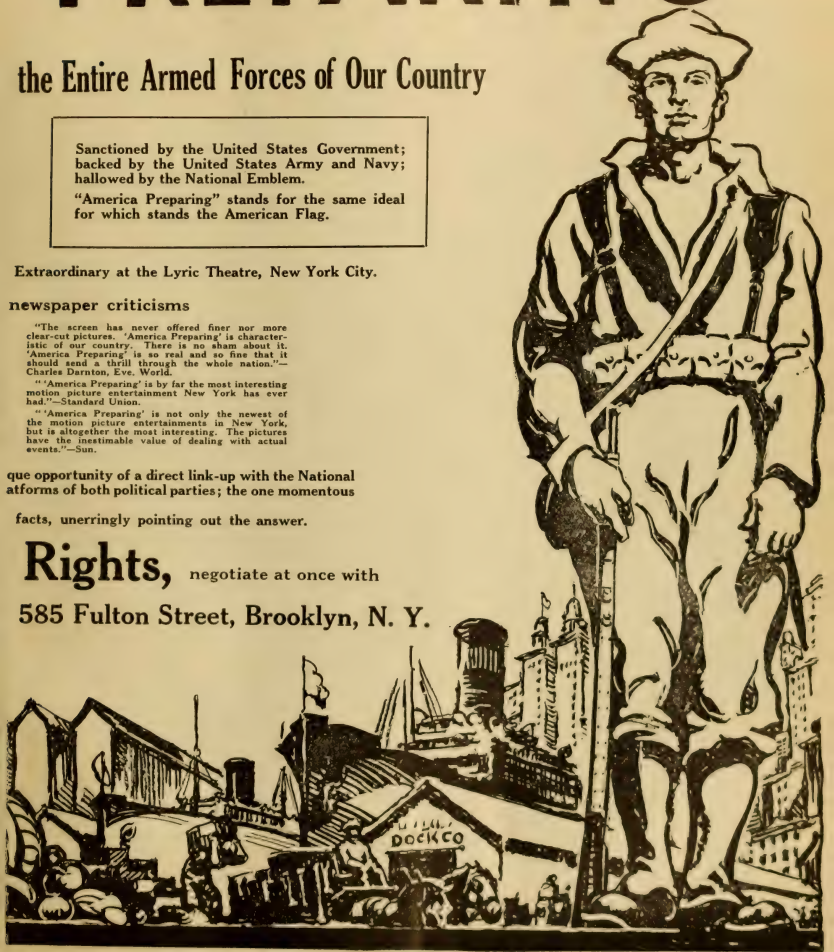

(Continued from page 995.)

sanction of the French Government by the Gaumont Company.

Quarrying marble, the views of which were taken at Carrara, a town in Central Italy whence comes the wonderful marble noted for its texture and beauty, is another interesting subject treated in this release. Although marble has been quarried in Carrara since the time of Cæsar, the supply still seems inexhaustible. How auto thirty-six work, showing the methods pursued by these persistent law-breakers, and the various schemes devised by police to prevent robberies, completes the third of the interesting subjects presented in this release.

REEL LIFE, NO. 12. "Shows Coal Mining" (July 23).—How anthracite coal is mined, shipped, prepared and made ready for household use is one of the interesting subjects in Reel Life No. 12. Every phase of preparing coal for commercial and domestic uses is shown on the screen. These pictures were taken at Lansford, Pa., in the heart of the hard coal mining district in one of the most important centers in that section. A new insight into the multitude of activities in connection with the mining of coal is obtained from this interesting film.

Another subject of interest is called "A Day in the World's School House," and shows how the largest correspondence school in the world conducts its business. The ramifications of teaching students in every country by mail are clearly explained by means of the camera.

The third division of the film gives a series of pictures depicting the breeding of seagulls. The Reel Life photographer made a special trip to an island off the Massachusetts coast, where the seals indulge in the raising of seagulls, to obtain these pictures. Views of the whole life of the gull from the egg to the adult were taken.

In the special release, Lucca Crater First there is another instalment of the United States Department of the Interior motion pictures of National parks. The park at Crater Lake, Oregon, noted for its natural splendor and pictorial beauty, is shown in this release. Ellis island in the crater are two thousand feet high and when the reflection is seen in the deep clear mountain lake at the bottom it appears as if one were looking straight down for twice the distance from the cliff to the water.

MUTUAL STAR PRODUCTION.

JUDITH OF THE CUMBERLANDS (Signal—Five Parts—July 31).—The cast: Judith Barrier (Helen Holmes); Creed Bonbright (Leo. D. Maloney); Blatchley Turrentine (Paul C. Hurst); Uncle Jeptha Turrentine (Thomas G. Lingham); Pony Card (William Steele); Nancy Card (Clara Mosher); Andy Turrentine (Harry Lloyd); Jeff Turrentine (Sam Morje); the marshal (G. H. Weschsussen).

The story treats of an ancient mountain feud in which Creed Bonbright, who lost his father in a fight with a rival clan, tries to educate the sturdy mountain men to respect the law instead of burning it. He is loved by Judith Barrier, the niece of Uncle Jepp Turrentine, the leader of a rival clan. Judith is also loved by Blatchley Turrentine, a distant cousin, who runs an illicit whiskey still in a cave on Uncle Jepp's property. He hates Creed and swears vengeance upon him. Andy and Jeff, sons of Uncle Jepp's, are engaged with Blatch in making moonshine whiskey.

Creed is elected Justice of the Peace and the day of the election Andy and Jeff are arrested by the Marshall for having contraband whiskey. Creed endeavors to have them freed at the request of Judith. He is unsuccessful. Blatch hearing of the arrest summons the members of the clan who attack the jail and escape with the prisoners to the mountains. On their return Judith gives a party to which Creed is invited. Blatch and Creed quarrel, and while the party is in progress the Sheriff's posse comes for the prisoners. They escape and Blatch and his friends suspect Creed.

The gang waylays Creed. In a struggle between Creed and Blatch he is thrown over a cliff but is uninjured. He plans to create the impression that he has been killed, and aided by his friends a charge of murder is brought against Creed, who is arrested. Creed pleads self-defense, but the mob in the town incited by Blatch's friends plan to lynch him.

In the meantime Blatch who has been hiding in the cave where the still was situated crawls out at night to call on Judith. He proposes to her and she agrees to marry him if he will ride into town with her then. Seeing a posse in the town she snatches his gun and forces him to show himself to the crowd who are about to hang Creed. Creed is freed. Judith drives away with Blatch after persuading him to postpone the wedding.

Blatch bent upon revenge plans to kill Creed. Judith overhears the plot and goes to warn him. As he approaches the rendezvous of the gang, Judith shoots his horse from under him. The shot arouses the gang and Blatch, stepping out on a ridge, is mistaken for Creed and shot by one of his friends. With Blatch out of the way peace is established and Creed and Judith are married.

MUTUAL.

MUTUAL WEEKLY NO. 82 (July 26).

Somewhere in France.—The Allies' Spring Drive. Subtitle: Thousands of big shells are concentrated behind the first line trenches. The Flying Squad ready for action. Latest type of aerial gun. Troops are transported by motors. Big guns are pushed to the front. The steel wall of France.

Washington, D. C.—Troopers killed in Carrizal fight are buried here. Last honors paid dead of the 10th Cavalry.

San Francisco, Cal.—They're on their way to Monterey. Autos transport citizen rookies to preparedness training camp.

New London, Conn.—Steam yacht "Warrior" grounded. Is hauled on ways, and owner, Alexander Cochran, examines its bottom for holes.

Billancourt, France.—A 200-foot chimney is demolished here.

Washington, D. C.—Pediment for House wing of the Capitol is put in place. Paul Bartlett's work is "Triumph of American art."

Narragansett Pier, R. I.—Fashionable summer colony see Japanese court stars take doubles prizes. Kumagae and Mikami are tennis champions.

Havre, France.—Australian troops arrive here on way to the front.

Fort Wright, N. Y.—Eighth Coast Artillery, N. G. N. Y., at service firing. Big guns roar in annual practice.

Matawan, N. J.—Man-eating sharks attack bathers along Atlantic Coast. Dynamiting and capturing. Fishermen rewarded.

New York City.—State armory burns. One dead and several overcome as fire eats way to ammunition magazine.

Chicago, Ill.—Sport of kings revived at famous Hawthorne track. "Dodge" wins the American Derby.

Ossining, N. Y.—"Tom Brown" returns to Sing Sing in a very different role. Tom Osborn is reinstated after cowardly attack by prison political ring fails. Subtitle: Thomas Mott Osborn waving his hat.

BEAUTY.

GAMBLERS IN GREENBACKS (July 26).—The cast: Jed Smithers (John Sheehan); Grace Jonsin (Carol Hathaway); Hop Jonsin (John Steppling); Slim (Dick Rosson).

Jed Smithers was the country boy who had knocked around New York with his famous art. He had become the social lion over night, but work was bearing on his tired brain and nothing seemed to please him. In his studio he carelessly swung his brush on the canvas, in spite of the beautiful model on the pedestal, he could not get going right. She tried to soothe him, but Jed was plumb disgusted and decided to go out into the "wilderness" of a city park.

"Hop" Jonsin was a big politician, whose side graft was taking advantage of workbacks. Hop had swung a big deal for his crook pals. Hop's daughter, Grace, had been selected as the model to go into the country. Hop had engineered the deal himself and felt that it should be easy to done up bum currency when he had the model right in his house. His pals were overjoyed, but not his daughter. She told him she was going out for a stroll; but Hop was wise and sent Slim Jim, who, by the way, loved Grace, to shadow her.

When Jed sat in the park and saw Grace being bothered by Slim, he came to the rescue. He invited her to his studio for tea. Slim shadowed them. When he had found where Grace had gone, he rushed back to Hop's and told him. Hop smiled, for he knew that Jed would be inspired and paint the girl's picture. Why not let him and then—steal the painting and get back the girl.

Jed was pleased with Grace and demanded that she pose for him. When the picture was

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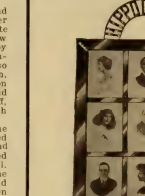

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finished. Hop and his gang stole the picture and the rest. Like a bolt from the clear sky came a clew. Jed had painted a picture for Chesps, a meat manager, who paid him with currency he had that day taken in at the counter. Jed took one look at the face on the greenback and rushed to the police station. Here he was informed that the greenback was spurious, since the issue had not yet been put out by the government. Investigations were made and the police located Hop's joint.

The raid on the place was made. Grace took refuge in a closet. The crooks were overpowered and rushed out. Jed had the picture and lay immovable on the table. Grace crept from her hiding place and covered her artist lover. She revived him and he pressed his suit, but Grace refused to allow him to marry the daughter of a counterfeiter and a crook. They were thinking it over when Jed's hand touched a secret spring and he opened a cache that let a black box fall on his head. The contents scattered all about. Jed discovered a document and read it. It was the will of Jamnthin Simkins, stating that "Hop" Jonson should take care of little Grace Simpkins!—conclusive proof that Grace was not "Hop's" child. The lovers embrace as the feature ends.

A GERM GEM (July 30).—The cast: Septimus Flux (Orral Humphrey); Pemina Flux (Jo Taylor); Brother George (Joe Massey).

Septimus Flux was a student of the germ. He was a nut on the subject. He always carried a thermometer, magnifying glass, antiseptic fluid, etc., with him, and whenever he came to an object or a person foreboding the presence of more germs than necessary Septimus would kill them with his dope. Like the law of the opposites was Pemina, the wife of Septimus. She always let in too much air, mixed too much food, etc. Septimus spent what time he had to spare keeping Pemina from making a germhaven of the house and herself. Septimus was engrossed in his laboratory work when Pemina came rushing in with a telegram. Septimus disinfected it and carefully lugged it in as he read that George, Pemina's brother, would soon be on a visit to them. Septimus immediately ordered the guest room disinfected and all the germs waylaid. It was done.

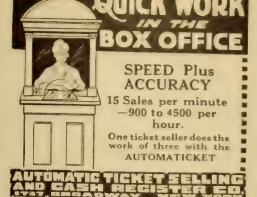
George arrived. He was a speedy chap with a desire that ran to pleasure. He embraced Pemina on his arrival and there was a sounding smack when their lips met. Septimus went white as he calculated the germs transferred from one to the other. He argued with George and showed him the benefits of the sanitary kiss, but George couldn't see it. Pemina confided in George the fact that Septimus was a germ-nut. George did a little quick thinking and then told Pemina that she needn't worry, he would cure the old chap.

Working in his laboratory, Septimus suddenly felt a draught. He drew his thermometer, turned around, and discovered George standing behind him. Septimus started to spray the air with antiseptic but George forestalled him with the information that they were going out. Septimus held back but George was firm, and taking the old fellow with no little force led him from the house.

They sped into a taxi, opened the doors, in came the air, and while Septimus raved, George did everything possible that the old fellow didn't like. Finally they came to a park. Septimus pleaded with tears in his eyes that they get out of the auto and inhale sufficient oxygen to offset the germs they had so far taken in. George wondered. Then acceded.

They sped to stroll the park, and while so doing passed two pretty damsels. George made their acquaintance and introduced Septimus, who held away, lest he be infected with the germ. They suggested a stroll, and away they went. George cuddled close to his friend, but Septimus held aloof. They came to a refreshment parlor. Septimus couldn't indulge, but his lady friend managed to get close enough to him to pass on Septimus' germs.

The rest was then different. The man who had once been so fearful of the germs now succeeded in-cuddles of it. He even forgot that he had the germ of a wife at home and his actions were very much out of place for a married man. George merely smiled until things became a little too serious, then he bundled Septimus into a cab and took him home. And when Septimus arrived home he kissed his wife. She was surprised and wondered. She asked George, but George would never tell. And so it came to pass that Septimus Flux gave up the study of germs.



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Miscellaneous Subjects

INTERNATIONAL FILM SERVICE.

HEARST INTERNATIONAL NEWS PICTORIAL NO. 57 (July 18).

Washington, D. C.—848 troopers of the 2nd Cavalry, killed in the battle of Carrizal, are buried with military honors at the Arlington Cemetery. Captain Morey is the only commissioned officer who participated in the battle and returned alive.

Galveston, Texas.—A gorgeous parade is a feature of the Annual Cotton Carnival here. Floats bedecked with flowers and products of the southern land pass in splendid review.

Chicago.—A giant percussion is heard by the tower men of the Northwestern elevated lines to watch the explosive drill of electric trains.

El Paso, Texas.—Armored automobiles are being used to aid the movements of troops along the border. Machine gun company of infantry and cavalry keep in practice by continuous action.

New York.—Girls are taught to swim in the public bath houses, the city paying competent instructors to make expert swimmers of amateurs.

San Jose, Cal.—Thrilling deeds of daring are features of the annual Wednesday fraternity round-up day here.

Washington.—An electric device is used in the House of Representatives in place of the human voice during the speaker's roll-call.

Saloniki, Greece.—The giant German Zeppelin, brought down by British guns near the city, and destroyed by fire, is brought into Saloniki to be viewed by the populace.

New York.—General Cipriano Castro, former Dictator of Venezuela is detained at Ellis Island, and orders are issued for his deportation.

Baltimore.—The B. P. O. Elks of the nation take part in an annual meeting of the lodge here, and hold a grand parade.

Galveston, Texas.—A big sea-wall which protests this city against floods is used as a promenade along the beach where thousands of bathers enjoy the Gulf of Mexico.

Ossining, N. Y.—Thomas Mott Osborne returns to Sing Sing Prison as Warden, cleared of charges that caused his removal, and the entire population of the penitentiary and the city turns out to bid Tom Brown a joyous welcome.

Along the New Jersey Coast, Sharks spread terror among bathers in places where man-eating fish never appeared. The entrance of small streams, many miles from the ocean, are dynamited in an effort to kill the man-eaters, and a record of shark capable of swallowing a man is captured.

HEARST INTERNATIONAL NEWS PICTORIAL NO. 58 (July 21).

The Lewis Machine Gun—Deadliest of war devices, Britain's new machine gun, called effect, is tested by the United States Marine Corps. More than 50,000 of these guns are being used by the European allies.

CHARLOTTE N. C.—Floods sweep several southern states along the Atlantic coast, isolating the city and causing millions of dollars damage.

Kentucky.—Governor Paul Keeney, commander of the submarines, has a medal presented with a silver cup by Madam Christine Langenhan, a boy per cent. fund in the Los Angeles Examiner contest to determine what person is the most popular.

New York.—Several hundred members of the New York State National Militia leave Brooklyn N. Y. for the general muster rolls from on board U. S. warship.

British Submarine in Action.—Secret photo-picture of a British submarine base on the Mediterranean by one of the British Army. At Vathes. Thus also the first picture of a French submarine, destroyed by the Bulgarians was taken.

Pershing de Luxe.—Pershing's dinner at Dame Pauline, one of the most elaborate affairs including the most recent importations of Paris. Lady Just Cause.

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LOS ANGELES, CAL.

A laugh-provoking cartoon by T. E. Powers, well-known comic artist, illustrating a recent important change in the national political situation, entitled "On Again—Off Again."

MYSTERIES OF MYRA (Episode No. 12—"The Elixir of Youth"—Two Parts—July 10).—An old and ugly man and woman, possessed by demon spirits, receive from the High Master, a drop or two of the "Elixir of Youth." They are transformed into a handsome young man and young woman. In return for the elixir, the man and the woman go out to destroy Myra, aided unwillingly by Varney.

The woman previously said she is a psychic, and calls on Alden to investigate her powers. Meanwhile, Varney tells Myra that Alden is not true to her. To prove it, Varney leads her within range, by field glasses, of Alden's window. The woman manages to get Alden into her arms near the window. Myra sees this, and is convinced for the time being that Alden is false to her.

She faints. The man whose youth was renewed, and in whom is an infernal spirit, takes charge at this point, sends Varney away, and hypnotizes Myra. He commands her to meet him on the grey rocks at midnight. She revives, sees the handsome stranger with surprise, and is glad to have him escort her home.

At midnight the pentagram suggestion works. Myra gets out of bed, goes to the seashore, meets the handsome demon lover at the grey rocks, and with him, walks out on the reflection of the moon over the water.

Meanwhile, Alden, whose suspicions have been aroused, awaits the return of the woman, for something she has left. When she does return, he forces her to stand over the Pentagram, which breaks the spell of the elixir of youth, and causes her to become, in a moment, the old hag she was in the beginning of the episode. He forces her to the woman from the Pentagram, Alden forces the plot from her. He then dashes off, followed by Alden's servant. They jump into a motor boat, equipped with a powerful searchlight.

The Demon lover, after Myra has walked with him far from shore, wakes Myra from her sleep-walking trance, and demands that she swear herself to him. Myra revolts, leaps out of the moonlight, and lets go of Myra, who sinks into the water and is about to drown when Alden arrives in his motor boat. Alden rescues her.

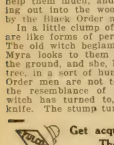
MYSTERIES OF MYRA (Episode No. 13—"Witchcraft"—Two Parts—July 17).—While out horseback riding, Myra runs across an old woman, whom the neighborhood knows as a witch. Several boys have been teasing the unfortunate woman, but Myra drives them away. The witch in her gratitude shows Myra a glimpse of the fairies, after which she starts for home.

The Master, hearing of this, forges a letter to Myra, from the old witch, inviting her to call that night, and see more fantastic fairies and other sights. Myra persuades Varney, whom the Master has ordered to be on hand for the purpose, to drive her out to the witch's cabin in his car. Near the cabin, Varney allows himself to be overpowered by the Black Order men, who are hiding outside. But he manages to push her into the cabin, and hand her his pistol.

She learns from the witch that it is all a plot of the Black Order. Myra defends the cabin with her pistol, shooting one of the black Order men. They cease trying to break in, but set the cabin on fire. Myra, in a fainting state, manages to communicate with Alden by telegraph operator, who, under her telepathic suggestion, sends a real telegram to Alden, begging for help.

While the house burns, Alden and the police start to the rescue in the police motor patrol wagon. The witch has a little underground escape from her house. Through this, she and Myra escape. But it is not long enough to help them much, and they are observed crawling out into the woods, and promptly pursued by the black Order men.

In a little clump of dead trees, some of which are like forms of persons, they are surrounded. The old witch beglamours the pursuers, so that Myra looks to them like a birch log lying on the ground, and she, herself, like an old gnarled tree, in a sort of human shape. But the Black Order men are not to be fooled. They suspect the resemblance of the stump which the old witch has turned to, and cut it with a large knife. The stump turns into the old witch, and



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pleads for mercy. To save her own life, the witch points to Myra. The Black Order men are about to pounce on the birch log, which turns into Myra, when Alden and the police drive away the Black Order men, and rescue the girl.

MYSTERIES OF MYRA"—(Episode No. 14)—"Suspended Animation"—Two Parts—(July 24.)—Myra is kidnapped and taken into a farmhouse, furnished, but not inhabited at the time. Varney and one of the men who helped in the kidnapping, revolt at the idea of murder, which the Master has planned. They manage to slip a note to Myra to change the milk cups and pretend she is poisoned. This changing of the cups is done in an entirely new way. She pretends to be poisoned; the wicked woman who tries to poison her gets the real poison, discovers the substitution, leaves Myra around the room, and is about to kill her, when the poison paralyzes her hand, and Myra escapes.

But the Master is coming, so Varney and his friend have to hide the wicked woman, and place a clamp on Myra's pneumo-gastric nerve, hiding it under her hair, at the base of her skull. This pressure on the nerve and hypontic passes, induce a state of suspended animation, which deceives the Master into thinking her dead. The Master orders her body sewn up in a bag, to be taken with the Lodge Order. Varney and his friend manage to sew up the body of the other woman; but have to leave Myra in suspended animation.

Alden, Mrs. Maynard, Alden's servant and the chauffeur are guided to the farmhouse by a Deutschland," is spread all over the country. Mme. Christine Langenhan in honor of his marvelous achievement.

El Paso, Texas.—Four companies of the Second Infantry Pennsylvania Militia the first corps assigned to real military duty, leave for the "Big Bend" district to prevent possible raids by Villa bandits.

Aberdeen, Wash.—"Tar" Henderson, champion log roller of the world, demonstrates his skill with several novel stunts at the annual Northwestern Water Carnival. Substitute: A tree felling contest is also held and the winners fell a 38-inch Douglas fir in 7 minutes 38 seconds.

Santa Rosa, Cal.—Many famous soldiers and their families reunite once a year when the Northern California Veterans' Association holds its annual encampment.

Galveston, Texas.—A great civic pageant with gorgeously decorated floats is a feature of the Eighth Annual Cotton Carnival.

Ellis Island, N. Y.—Luis Cipriano Castro, former dictator of Venezuela, who is held up by immigration authorities for the second time from entering the country.

Ossining, N. Y.—The return of "Tom Brown" (Thomas Mott Osborn) to Sing Sing, vindicated of all charges against him, is enthusiastically cheered by 1,600 members of the Mutual Welfare League. Subtitles: Many ex-convicts, now leading citizens, attend, as a guest of a glowing testimony to Warden Osborn's principals. Ex-Warden George W. Kirchway greets Mr. Osborn. The members of the League bestow the degrees of "Doctor of Humanity" on Mr. Osborn and Mr. Kirchway. The warden pledges renewed and more vigorous efforts to make useful, upright citizens of the unfortunate prisoners.

Matawan, N. J.—Shark hunting parties dynamite river beds in an endeavor to exterminate the man-eaters which took four lives in one week. Subtitles: The remains of one of the victims are washed up. One party is success-

Pathe Exchange Inc.

PATHE NEWS, NO. 58 (July 19).

Sacramento, Cal.—The fire fighting contest with their brother policemen their ability to resist the powerful stream of high pressure hose, and gain the coveted prize, the cooling lemonade.

Baltimore, Md.—Captain Paul Koenig, commander of the German merchant submarine "Deutschland," is greeted with a cheer up by Mme. Christine Langenhan in honor of his marvelous achievement.

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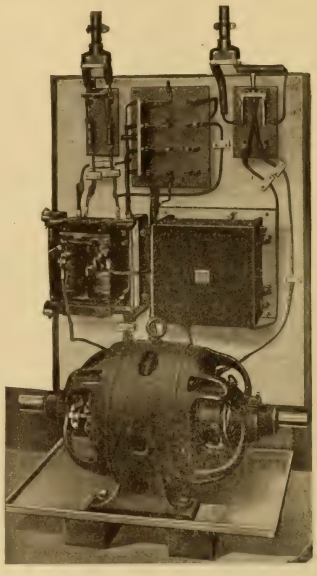

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ful in landing an eight-foot shark. The mouth is very large and can easily hold a man's leg.

San Antonio, Texas.—The machine gun corps of the militia test the efficiency of their guns on the rifle ranges of Fort Sam Houston.

Paris, France.—Members of the League of Patriots pay a tribute to the memory of Joan of Arc, and place a wreath of flowers on her statue.

London, England.—One thousand men of the Volunteer Training Corps are inspected in parade by Field Marshal Viscount French.

TRIANGLE FILM CORP.

THE PAYMENT (three—Five Parts—July 30).—The cast: Phyllis Page (Bessie Barriscale); Robert Reyburn (Charles Miller); Edith Reyburn (Catherine Kirkwood); Dick (William Desmond); Mr Page (Thomas S. Guise); Mrs. Page (Gertrude Claire). Directed by Raymond B. West.

Phyllis Page is the daughter of a plodding mill-worker. There has just been a strike and, as usual, the strikers get the worst of it and go back to work until the next outbreak. Phyllis does not belong to this life where the best achievement is three meals a day and a place to sleep, she has ambitions. She wants to become a prominent modiste. So she goes to New York.

Upon arriving in the city she soon learns that the plodding ways of her parents in a small mill town. She secures a place in a department store, and with the little saved from her scanty wages she studies art with the old professor quite as poverty-stricken as herself. He tells her she has real ability; and with a couple of years' training abroad she undoubtedly would win recognition.

Then she attracts the attention of Reyburn, a wealthy lawyer who chances into the store with his wife. He offers to send her abroad if he may send his wife with her. And, as the price seems enough, she yields. Three years later, as the result of her studies abroad, she has become famous. She decks the backs of many of the fashionables in Reyburn's wife.

Mrs. Reyburn forms an instant liking for the young artist and insists that her coming to their home. Phyllis is strongly drawn toward the woman she has helped, but the end is keep away. But Mrs. Reyburn insists, and she becomes a frequent visitor. Then Mrs. Reyburn tries to arrange a match between Phyllis and her handsome young brother; and sure enough, the young people fall in love.

Then Reyburn interferes. "You are not the woman for him," he tells her. "If you marry him you will be cruelly deceiving him and my wife." Phyllis pleads for an explanation. "You'll tell" she exclaims in sudden fear. He slowly shakes his head. "I won't tell, but you will."

THE HALFBREED (Five Arts—Five Parts—July 30).—The cast: Lo Dorman (Dustin Farnum); Nellie (Alma Reuben); Sheriff Dunn (Sam De Grasse); Curson (Tom Wilkinson); Winslow Wynn (Jack Brownlee); Jack Brace (George Beranger). Directed by Allan Dwan.

Lo Dormante is a sleeping valley inhabited by white men. Lo Dorman—is a halfbreed Indian. He has been raised by an old botanist who has a cabin in the Carquinez woods; but now that the old man is dead, Lo finds that white men will have nothing to do with him. So he goes to live in a hollow tree deep in the forest.

In the mining camp, close at hand, Winslow Wynn, a free-and-easy Baptist preacher, has arrived with his pretty daughter Nellie. Nellie is a butterfly, shallow and insincere; but half the male population of the town is in love with her. Even Lo is in love with her; and his interest is returned by Nellie in a way that leads him to hope that he may marry her.

Meanwhile, Teresa, a dance-hall girl who has stabbed her lover and is fleeing from justice, seeks refuge in the Carquinez woods and finds herself before the habitation of Lo. He takes her in and gives her shelter. To get a dress for her he begs one from Nellie. Wearing this dress, Teresa is seen by a suitor of Nellie and mistaken for her.

Nellie has a great curiosity to see the home of Lo, so takes the stagecoach from her home to the village at the other side of the wood. Descending at the border of the woodland, she ventures along the trail. She is seen by the suitor who previously took Teresa to be her; and convinced that Nellie is meeting Lo clandestinely in the woods, he goes home and tells her father the scandal. Lo has by this time found the insincerity of Nellie and the true worth of Teresa; but he sees Nellie's predicament in the thrilling sequence of scenes and wins his own happiness.

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METRO PICTURES CORP.

GOD'S HALF ACRE (Rolfe Photoplays, Inc.—Five parts—July 31).—The cast: Blossom (Mabel Taliaferro); Henry Norman (J. W. Johnston); Rose Norman, his wife (Helen Dahl); Bess Norman, his sister (Lorraine Frost); Percy Westley, his friend (Richard Neill); Prof. Sterling (John Smiley); Parker, Superintendent at Rainbow's End (Daniel Jarrett); Lucy, "the Dragon" (Miriam Hutchins). Scenario written by June Mathis. Directed by Edwin Carewe.

Henry Norman, a successful novelist, is engaged in writing his new book. He decides that he must draw his real life for his material, as his previous work has been too idealistic. The new book is about aged types, and his friend, Percy Westley, gives him an opportunity to live for a while at a home for the aged called "Rainbow's End." There is an excellent reason for Westley's sending him away from home. Westley is in love with Mrs. Norman, and is paying her attentions.

Ignorant of the true condition of affairs, Henry takes up his temporary residence at Rainbow's End. After interviewing all of the aged types is the forlorn young maid-of-all-work, Blossom, who, scarcely more than a child in years, is, in her time, Henry laughingly calls her "The Little Old Young Lady." In her Henry finds the inspiration for his book. She tells Henry of her sad childhood and early sadness in gathering material. Another who feels the charm of the stranger is Lucy Hargreeves, the matron, commonly known as "The Dragon." In spite of her ugliness, she is determined to make him love her.

But Henry's thoughts are concerned only with his work. A letter brings him tickets from a playwright friend to attend the opening of a new play. He throws the tickets into the waste-basket, but seeing the wistful expression on Blossom's face he asks her to accompany him, intending to write a chapter on "The Little Old Young Lady in Society." She is overjoyed. Henry's wife and Westley are also at the premiere, and Rose Norman, seeing Blossom with her husband, develops that they must have come for her to run away with Westley. Blossom found a page of Henry's manuscript, in which a character mentions the name "The Little Old Young Lady." She thinks it is meant for her, and before saying good-night to him, she asks innocently, "Why are we going to be married?" Henry is obliged to tell her that he is already married. She creeps upstairs to cry herself to sleep, when she is confronted by the angry "Dragon," who drives her out of the house.

Henry goes home, only to find that his wife and his false friend have eloped in an automobile which has been struck by lightning. Both are killed. Blossom takes refuge in God's Half Acre, an asylum for crippled children presided over by Cyrus Hamilton and she helps Cynthia with the children. Time brings her an opportunity to save the life of Henry Norman's little son, and in this way Henry finds her again. He promises to make her over into a young young lady, instead of the old young lady, and then writes the last words of his new novel, "They lived happily ever after."

IVAN FILM PRODUCTIONS, INC.

THE FADED FLOWER (Six Parts—July).—The cast: Mary Hill (Rose Coghlan); Lillian (Marguerite Snow); Wilbur Mason (Millar Donaldson); Anne (Alma Hanlon); Henry Parker (Edward Mackay). Written and directed by Ivan Abramson.

Wilbur Mason, an elderly millionaire widower, father of Anne, an only child, proposes to Lillian Hill, his stenographer, who accepts him, because of his declaration that he will devote his fortune to restoring the sight of her blind mother. Lillian, in the presence of Henry Parker, a struggling playwright, introduces Mason to her mother as her future husband. Parker, who thinks himself in love with Lillian, imagines his heart is broken. Mason, after the honeymoon, engages a renowned specialist whose operation upon Mrs. Hill is unsuccessful. Lillian now suspects that her sacrifice was in vain. She becomes cold toward Mason.

Two years later Lillian and Anne meet Parker of whose genius each believes they have read. Parker and Anne fall in love with each other, Lillian at Anne's suggestion, inviting him to call upon them. Parker goes on hoping to meet Anne, but finds Lillian alone. Lillian gives Parker a rose from among those plucked for her that morning by Mason, who knows her love for them and who, unseen, witnessing her act, concludes that

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Lillian's love for Parker is the cause of her indifference toward him. His jealous rage becoming ungovernable he makes his presence known and orders Parker from the house. Fire, tearing from the latter's coat the rose given him by Lillian. Mason thereafter repeatedly chastises Lillian with being false to him and in love with Parker.

Parker meeting Anne, accompanies her to the gateway of her home, where she leaves him. Mason discovering him there alone believes that Parker has clandestinely met Lillian, whom he later upbraids, again thrusting the rose before her. Lillian, as the result of Mason's accusations, becomes grief stricken and ill. Despondent she leaves her husband's home and returns to her mother where she fades like roses in the autumn winds.

Mrs. Hill, fearing for her daughter's life, goes to Mason who is moved by her heart-broken and anguished appeal. He accompanies her, repentant and remorseful, to Lillian's bedside which he reaches in time to receive with her expiring breath the pardon for which he pleads and to hear the doctor announce her dead. Crazed with sorrow, scarcely hearing the doctor's words, Mason is about to lift the coverlet from Lillian's face when he is stricken with paralysis.

Later at his home he weeps in secret at sight of the now faded rose which to him has become a symbol of Lillian. Repenting his mistake, he bids Anne send for Parker and consents to their marriage. Troubled by his conscience, Mason's overwhelming woe permits him no rest, and he goes at dead of night to Lillian's grave place, carrying with him roses which in life she so dearly loved, which he tenderly places over her dead. "Lillian, my faded flower," he cries, "you died a martyr to my unfounded jealously. May your soul find peace in the Kingdom of Heaven."

WORLD-EQUITABLE.

MISS PETTICOATS (Peerless—Five Parts—July 31).—The cast: Agatha, Miss Petticoats (Alice Brady); Guy Hamilton (Arthur Ashley); Mrs. Sarah Copeland (Isabel Birwin); Rev. Ralph Harding (Robert Elliott); Hank (Johnny Hines); Mrs. Worth Courtleigh (Lila Chester); Captain Joel Stewart (Ed. M. Kimball). Written and directed by Harley Knoles.

Miss Petticoats, a young mill worker, lives with her grandfather. Her mother eloped with a French count who neglected and abused her and shortly after the birth of Miss Petticoats, died. Miss Petticoats' parentage is the subject of gossip in the village.

She stops a runaway and saves the life of wealthy Mrs. Copeland, who rewards her by giving her a position as secretary. Guy Hamilton, Mrs. Copeland's spoiled nephew, resents Miss Petticoats' entrance into the home, fearing she might share some of the inheritance which would otherwise be his. Mrs. Worth-Courtleigh, a young marriea woman who is in love with Guy, is jealous of the girl, fearing her power over Guy.

Guy is gradually attracted to Miss Petticoats and takes her about, making Mrs. Worth-Courtleigh very jealous. Mrs. Worth-Courtleigh spreads reports of the girl's parentage and her relations with Guy and Miss Petticoats is subsequently snubbed by all, and when she questions Guy, he makes an insulting proposal that they go to the city together. Mrs. Copeland, who alone stands by and believes in Miss Petticoats, denounces Guy for his infamy. Mrs. Worth-Courtleigh's husband learns through a letter of his wife's infidelity and after a scene, she and it depart together for the city.

Mrs. Copeland and Miss Petticoats leave together for France, where Miss Petticoats meets her paternal grandfather and is acknowledged by him just before his death, making her the heiress to his title and fortune.

Harding, a young minister who has been in love with her since childhood and who had preached the sermon that drove Guy and Mrs. Worth-Courtleigh from the village, because of their treatment of Miss Petticoats, had afterwards resigned his pulpit and devoted himself to social welfare work. He meets her again, but despite the fact that she is rich and popular, she is very happy so he endeavors to interest her in his welfare work. Together they go to see Mrs. Worth-Courtleigh, who is dying, and she confesses her guilt in ruining Miss Petticoats and in weakening and demoralizing Guy.

Guy tries to renew friendship with Miss Petticoats, but she scorns him. Harding, who has loved her all the time, is pleased that she has been said against her, tells her of his love and they are married.

GEORGE KLEINE.

THE MISHAPS OF MUSTY SUFFER (No. 6 of Series 2. "Strictly Private"—July 26).—Musty hunts wild horses in the bad lands of New Jersey, and by putting salt on one's tail, he catches a fine specimen. He sells it to a farmer after recommending the animal as an educated horse. But the animal refuses to stay in the stable in which it is locked, and breaks away to join the fascinating Musty. Now that Musty has a horse he begins to have ambitions. He wishes for a cabby's suit and a nice sea-going hack, and behold, who suddenly appears but the fairy tramp, Musty's guardian genius. The fairy's wand causes the wished-for raiment and vehicle to become Musty's.

At nightfall comes rest for the weary. Musty appropriates a stable over which is a room designed for human occupation. He retires in the latter, but awakens to find his trusty steed in bed with him. In answer to Musty's inquiries as to how he got there, the faithful animal shows how he rigged up a pully with a plow for a counter-weight. He descends to the ground floor in the same way and Musty soon has him in the harness.

Musty gets a slightly inebriated customer, whom he drives almost a quarter of a block to what he assumes is the customer's home. He carries him to the second floor, opens a door and pushes the customer through. The door, it seems, is a false door opening into space, and the customer falls to the ground. Consequently, when Musty comes out of the house he finds the man outside again. He repeats the operation several times, but finally becomes disgusted and hangs the alcoholic one on a telegraph pole, after accepting all his money as remuneration for his services.

When the horse finally becomes mutinous and balky, Musty has a brilliant idea and builds a fire under him. The horse moves all right, but only far enough to draw the cab over the flames. Then he bakes again. But Musty is undismayed. From the recesses of his cab he fishes a fireman's suit and a hose and extinguishes the blaze. The horse finally starts, and when Musty reaches a convenient point of observation, he mounts to the upper deck of his sea-going hack and sweeps the horizon through his spyglass. While he is thus occupied, a careless autoist strikes the cab, carrying vehicle, horse and all out from under Musty and leaving our hero hanging in a tree. Musty, however, has had the presence of mind to grab the wireless apparatus attached to the hack, and as the picture fades sends out the call of "S. O. S!"

PARAMOUNT

COMMON GROUND (Lasky—Five Parts—July 27).—The cast: The Kid (Marie Doro); Judge Evans (Thomas Meighan); James Mordant (Frederick Roberts); Doris Mordant, his daughter (Mary Mersch); Burke (Horace B. Carpenter); Mrs. Dupont (Florence Smythe); Housekeeper (Mrs. Lew McCord); Jones (Dr. Keller).

The Kid, a product of the slums, is employed at an artificial flower factory as an expert "tipper-on." She possesses a monstrosity of a hat which is the envy of the companions wherever it appears, and the Kid loves it. Judge Evans, a young man of unapproachable character, takes up his residence in the tenement district in order to unearth the man at the head of the vice ring composed of social and political parasites. The man in reality is the father of Doris Mordant, a girl to whom Evans is engaged.

Realizing that he must "get" the Judge, or be ruined himself, Mordant, assisted by unscrupulous politicians, arranges a plot in which the Kid will figure and by chance discovered in the tenement where he himself lives), evidently accosts a man on the street. She is taken into Judge Evans' room and, to prove his assertion that "there is some good in all of 'em'—the Judge tells the Kid to select five companions and he will send them all to his farm for three months. Mordant frames up a scheme to send with them a woman of the streets, and provides her with money and a camera. At the farm, the Kid discovers the girls plotting to secure a compromising picture of the Judge and the woman, but they persuade her to keep still by telling her they will "queer" Evans' engagement to Doris. Then the Kid tells Evans, and the Kid's love is so great, she finally acquiesces.

Following his trial and disgrace, the Judge falls ill and the Kid cares for him. He learns to love the child of the slums, and her devotion to him is as pitiful as it is sincere. The Kid believes the Judge is going for Doris, and with her companions, whom she forces into telling the truth, goes to the District Attorney's office and before Mordant, Doris, Evans and others, makes a clean breast of the whole affair.

Evans' love for Doris is dead and he turns to The Kid, declaring his love. She is taken to the home of a competent woman for one year. Every month she receives a photograph which shows the metamorphosis of both hat and girl. At the end of the year Evans goes to claim as his own the girl who saved him from ruin, and finds her the embodiment of refinement and simplicity.

V-L-S-E, Inc.

DEAR PERCY (Vitagraph—July 31).—The cast: Percy (Frank Daniels); Mrs. Casey (Mrs. Anderson); Stenographer (Alice Trevez). Written by Porter Townsend Brady. Directed by Charles Dickson.

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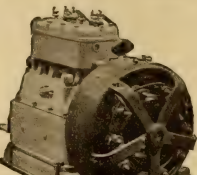

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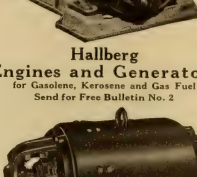

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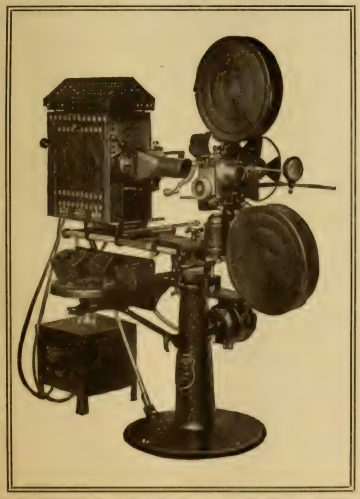

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After the operation Casey is as meek as a lamb and Percy has inherited the cave man instincts of the Casey family. This pleases Percy's wife immensely, until he decorates her with a couple of black eyes, then she is not so well satisfied with her strong husband. A fortune has come on Percy. The estate is encased in an iron safe and descends from the nauseating flour of a building, shuddering gently on Percy's noble brow. Blood transfusion is again deemed necessary by the physicians, but Percy's wife has had enough of the Casey blood and is perfectly satisfied to take her chances on his life.

HESPER OF THE MOUNTAINS (Vitagraph Five Parts—July 31).—The cast: Ann (Lillian Walker); Hunter (Maurice Hill); Raymond (Ewart Overton); Baker (Donald MacBride); Munro (Denton Vane); Kelly, a miner (Robert Gaillard); Kelly's wife (Rene Rhodes); Mrs. Mackay (Templer Saxe); Claire (Josephine Earle). Written by Hamlin Garland. Directed by Wilfrid North.

"But, Sis, father gave you the name of Hesper in honor of these Hesperean Mountains."

"Oh! call me Ann and let me forget these pesky mountains and everything connected with them."

This is just one of many similar conversations between Louis Rupert and his sister, whom we will call Ann. Since being forced, by the trend of circumstances, to leave her home in the East and come West with Louis, Ann had plainly shown her disapproval of the country, its customs and its rough men, who, in her mind, fell far below the cultured men of the East.

When Raymond, foreman at the ranch where she is stopping, is shot, Ann nurses him back to health, but after his recovery she treats him coldly. Seeing that his presence is distasteful to her, Raymond leaves to form a partnership with Kelly, an old miner, and try his luck at prospecting in Sky Town. Later, Ann goes to the same town in search of Louis, who followed the foreman. She begins to admire Raymond's character, but conceals her admiration, and when he ventures to propose marriage, refuses him.

The miners, under the leadership of Jack Munro, a reckless character, form a union and when the mine owners refuse to grant their demands, go out on strike. On seeing Ann, Munro conceives a strong regard for her, and Ann is attracted to him. When she learns his true character, her opinion of Western men suffers another severe jolt, and she refuses to associate with him. Raymond, not in sympathy with the cause of the miners, refuses to join them, and his efforts to bring about arbitration between the miners and the owners are futile. Encouraged. After having attempted to arrest the ringleaders of the disturbance and having failed, the sheriff returns to town and starts organizing a posse to protect the mine owners' interest.

The strike is rapidly coming to a head, and when Raymond reiterates his refusal to join the strikers, they show their indignation by blowing up his shaft house, thus leaving him almost bankrupt. The rejoice at a time when he can least stand the loss, as he has just struck "pay dirt." Expectant of the arrival of the posse, Munro, a former West Point man, is constantly drilling the men, and gradually whipping them into some semblance of order. When the posse finally arrives for the fray, Munro is well trained and equipped and able to withstand an attack from a formidable army. Raymond sees what frightful results a meeting of the two factions would produce, but is unable to prevent the battle, until he suggests kidnapping the leader, knowing that there will not continue without him. This Raymond and Kelly set out to do, during the armistice they call to the Governor for the militia. Munro is subdued and thrown into an empty freight car, from which he manages to escape, and returning to her she accepts on condition that he call her Hesper instead of Ann.

THE LIGHT AT DUSK (Lubin—Five Parts—July 31).—The cast: Vladimir Krestovsky and Mr. Krest (Arthur Johnson); Natalka (Mary Kennevan, Carr); Mrs. Krest, his American wife (Sally Crute); Olga, his daughter (Hedda Kuszewski); Nicholas, Olga's sweetheart (Robert W. Frazer); Frances Farrel (Evelyn Terrill), Author, Anthony P. Kelly. Director, Edgar Lewis.

Vladimir Krestovsky, a Russian peasant of unusual physical and mental prowess, leaves to the call of America and, leaving his wife, Nataska, and his year-old baby, Olga, behind, makes the journey and secures work in the steel mills of Pittsburgh. From a position as a laborer, he finally works himself up to be one of the great financial factors of the West.

His wife in Russia has not heard from him for many years and knows nothing of his success. He shortens his name of Krestovsky to that of Krest. Then commits bigamy by marrying the daughter of one of the social leaders in the country. In the meantime, over in Russia, his daughter, Olga, has grown to womanhood. She is wooed and won by Nicholas, a kindly young Russian peasant. After the wedding, determined to seek their fortune in the new world, the three of them, Olga, Nicholas and Nataska, depart for America.

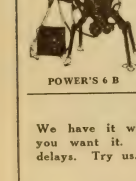
Krest's American wife dies. His mind, as he sits by her bedside, takes him back to the Street of Forgotten Days when he bid Nataska good-bye. The voice of conscience preys upon him and he endeavors to seek diversion in art. He purchases the original of Hoffman's famous painting of "Christ and the Rich Young Man." Arriving in America, Nicholas and Olga secure work in one of Krest's mills in Pittsburgh. They live with Nataska in a miserable tenement house. A baby is born to Olga, and she, in her weakened condition, returns to work. One day she is severely injured. Nicholas sits beside his wife. He realizes that with her death will also come the death of their offspring. A peasant from another part of the tenement urges Nicholas to appeal to the "Big Boss" Krest himself. Nicholas determines to do so and starts out.

In the meantime, Krest has arrived home. The painting has been hung, and he is puzzled as he studies the face of Christ; he wonders where he has seen it in real life. Without a storm has begun to gather, and far up on a distant hill, the stranger appears in a silhouette against the threatening sky. Slowly, but successfully he comes down into the house of Krest. To Krest's startled questions the Stranger replies that he is one who has come to show him the error of his ways. The Stranger takes Krest into the tenement house, shows him the living conditions of the people who work for him. Then the Stranger shows him into the home of Nicholas and shows him Olga and the baby both dead in bed. Then they go back to the home of Krest. On entering, Krest struck by the Stranger's manner and appearance, compares him to the figure of Christ in the painting, and the sub-conscious mind within him forces him to tell the Stranger that he knew him in the long ago. Then the Stranger informs him that he did know him, and asks him if he cannot remember certain scenes—and the scene goes back to Jerusalem. Krest is the reincarnation of the Rich Young Man, the Stranger is the same Christ, who, centuries ago, had urged the Rich Young Man to go sell all he had, give to the poor and to follow Him, but the Rich Young Man could not think of giving up his immense wealth and had left Christ with the beggars.

Then the scene comes back to Krest's library. Christ, for the Stranger is Christ, then tells the penitent Krest that because he did not heed him then, to heed him now, and he tells him that perhaps he did not understand him then, that he did not mean for him to sell everything he possessed, but rather that he should take that which he did not actually need and use to benefit his fellowmen. The Stranger makes the sign of the cross, and disappears.

In the meantime, Nicholas has been hastening to Krest's home. The storm breaks without and Krest awakens with a start. He crosses to the window to look for them. Nicholas has arrived, but the butler refuses him admittance. The rain has drenched him and he stands there. Krest, who has crossed from the window, peers at him. The sight of Nicholas, who looks so much like Christ, staggers Krest, who wonders if it has all been a dream, and watches Nicholas disappear into the storm. Realizing it is really a human being, he calls the butler and bids him bring Nicholas back. Krest questions him and then tells him that he is anxious to see conditions as they really are. He goes back with Nicholas to his home. On the way Krest secures a doctor to care for Olga, never suspecting that it is his own daughter and son-in-law whom he is benefiting.

Arriving at the house, the doctor and Nicholas cross to the bedside of Olga, who, much to Krest's relief, is still alive and has a chance of recovering. Krest notes the terrible living quarters of the people, and determined to investigate farther. He starts into the kitchen, where he comes face to face with his wife. Without a word, Nataska crosses to his side, and he takes her into his arms, and so the rejuvenation of Vladimir Krestovsky takes place.



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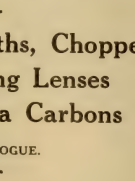

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EXPERIENCED CAMERAMAN, with fine outfit willing to travel. Can represent Weekly. Energetic, care Ray, 326 Fifth Ave., N. Y. City.

INDUSTRIAL moving pictures of factories and advertising films made anywhere. Industrial Moving Picture Co., 520 Real Estate Trust Bldg., Phila., Pa.

WANTED—Picture producing company to give me an opportunity to produce features; have something original and different to offer; am a born comedienne. Whoever gives me a chance will have nothing to regret, as I will make good. Who will be sport enough to do it? Address Florence Adler, Stockton, Cal., Gen. Del.

BUSINESS OPPORTUNITIES.

ARTISTS, CARTOONISTS—The best equipped studio to photograph in animated cartoons. E. Stern, 136 W. 42d St., N. Y. City.

THEATER Owners, Managers and Promoters. We are selling or renting World Series electric baseball scoreboards, reproducing play by play. If you own a theater in Ohio, Michigan, Wisconsin and Illinois Territory. All fixtures, films and good will to be sold at an unheard-of figure. Address F. E. Nelson Feature Films, No. 61 W. Randolph St., Chicago, Ill.

BUYERS AND SELLERS should be benefited by this announcement from Lewis Business Broker, 580 Ellicott Sq., Buffalo, N. Y. Our great catalogue is the key for distribution. If you want to buy a manufacturing enterprise, a moving picture house, vaudeville house, smoke, hands or any kind of mercantile business, or if you have a smith shop or a peanut vending machine, don't fail to get this wonderful catalogue. 40,000,000 to select from, the world in the United States and Canada. Lewis, The Interesting Broker, 580 Ellicott Sq., Buffalo, N. Y.

THEATERS WANTED.

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THEATERS FOR SALE OR RENT

FOR SALE—Two moving picture theaters and airdome in town of 4,000; no competition; cash $7,000. Address H., care M. P. World, N. Y. City.

SPLENDID CHANCE to purchase a brand new moving picture and vaudeville theater including real estate. Brick building; seats 800, large stage, only house in town of 6,000 inhabitants. 10c admission. Fully equipped. Now in operation. Price & Brannigan, Tarrytown, N. Y.

FORECLOSURE SALE—The Bender Theater building, located in Utica, N. Y., a business block and one of the largest and finest theaters in the State, 1,600 seating capacity will be sold at Public Auction August first at ten o'clock in the Forenoon. Private Bids will be accepted until August 1st. Auction will take place at the theater. Only small amount of cash required. Personal inspection invited. Address all communications to Dr. A. W. Bender, 312 Elizabeth St., Utica, N. Y.

MOVING PICTURE BUYERS—We have been fortunate in placing on our list a wonderful money making movie at Troy, N. Y., a city of about eighty-five thousand on the main street. Long and favorable lease to right party. Here is a fortune awaiting the right man. Admission five to twenty cents, according to feature. Price $4,000—$2,000 down. Terms. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

FOR RENT new modern combination theater fully equipped picture or vaudeville. Capacity 1,000. Live Pennsylvania mining town population 10,000. Long lease, reasonable rental, security required. One other 5c. house. Strictest investigation invited. Owner's other business interest limits operation. M., care M. P. World, N. Y. City.

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OPERA CHAIRS—3,000 slightly used 50c. up. 600 upholstered reasonable. Airdome seats new 50c. Maple folding 40c. Camp chairs and benches 60c cents. Write for catalog. Direct factory prices. Atlas Seating Company, 10 E. 43d St., N. Y. City.

DON'T buy a new screen. Don't buy a new machine. Install "Amberlux" Lens Filters, and I guarantee your business will increase. Brave, Lansing Building—Revolving advertising slide, $3.50 prepaid. W. D. Warner, Wyandotte Bldg., Columbus, O.

LARGE STOCK of used moving picture machines—all kinds—also opera and folding chairs at about half regular price; all goods guaranteed in first-class condition; shipped subject to inspection. Lears Theater Supply Co., 509 Chestnut St., Philadelphia, Pa.

FOR SALE—Slightly-used Simplex projectors guaranteed perfect and good as new at reasonable prices. Second-hand machines in good condition, cheap. Room 206, 1482 Broadway, N. Y. City.

3,000 OPERA CHAIRS steel and cast frames 60c. up. All serviceable goods. Player piano new. Four asbestos books, several machines. J. P. Harrison, Scranton, Pa.

BARGAINS slightly used Simplex, Power's and Motiograph machines. Lowest prices—fully guaranteed. Film Exchange, 720 Seventh Ave., N. Y. City.

LITHOGRAPHED streamer banners 10 ft. by 22 ft. on all Paramount, Triangle, World, Metro, Fox and others. 30c each, beautiful designs. National Poster Co., 145 W. 45th St., N. Y. City.

FOR SALE—Power's 6a motor drive machine, 1 Fleet Model motor generator, 1 Power's 2-B reels, 1 large rewinder, 1 pair extra condensers. Will sell all for $250 Geo. A. Fuller, 128 West 42d St., N. Y. City.

GUARANTEED REBUILT MACHINES. 1908 Motiograph $80.00. 1911 Motiograph $75.00. 1912 Motiograph $90.00. Simplex Model 1 $250.00. Power's 6A $150.00. Edison Exhibition $85.00. Edison Type B $75.00. Power's 5 $85.00 Cutting Outfit $10.00. Independent Film Supply Co., 309-2 Mallers Bldg. Chicago, Ill.

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HOWELL Motor, 220v, new $35. Power's 5, just overhauled $95. Central 52 Hopkinson Ave., Brooklyn, N. Y.

BARGAIN—Power's 6A's, elegant shape complete, with or without motors. Ship immediately. Write quick. Box 958, Canton, Ohio.

INTERIOR CONVENTS of theater only open eight weeks for sale at sacrifice. Two large electric signs. Fox Theater, cost $700. Two motion picture machines, motor driven, cost $500. 15x15 Electric Letter Announcement, all bargain. Care M. P. World, N. Y. City.

MUSICAL INSTRUMENTS FOR SALE.

FOR SALE—Wurlitzer theater orchestra, style 125, double tracker frames. Perfect condition guaranteed. Latest model with roll side. Instrument only in use six months. Absolutely good as new. Belvedere Theater, Lynchburg, Va.

CAMERAS FOR SALE.

FOR GUARANTEED CAMERAS and tripods, lenses and shutters, write to the only reliable dealer and specialist who knows and does what you requires. H. H. Hoover & Co., 229 West 42d St., N. Y. City.

OUR NEW MODEL No. 4 Pitman professional camera, automatic dissolver, automatic take up, both directions, 400 ft. magazines. The most up-to-date camera on the market. R. W. Pittman Co., 304 Canal St., N. Y. City.

HERE AT LAST a guaranteed professional quality 35 mm. motion picture film $1.00 per lb. Aluminum magazines side by side, screw cover, light tight, finest construction accurate mechanical work, rubber tube, light trap. Zeiss Tessar lens F.3.5 film register, guaranteed to take pictures equal to any exhibited in any theater in the country, at the record breaking price of $110. This camera is a product of a pioneer motion picture camera designer. The ideal camera for news, advertising and home talent pictures. Bargains always on hand in tested motion picture cameras. We are specialists in repairing projectors. Estimates on complete outfits cheerfully given. Highest grade developing and printing. Panoramic head and tilting top tripods for $25 and $35. Write today. David Stern Co., 1047R Madison St., Chicago. Phone 1 business solicited.

BETTER CAMERAS for less money. Kinecraphic, $45 to $80. Pittman, $80 to $200. Precision, $85 to $150. Universal, $90 to $200. $20 to $50. Ray, 326 Fifth Ave., N. Y. City.

MOTION PICTURE CAMERA, 3 movements, 400 foot magazines, tripod, $75. M. P. machine trunk, 20 projecting and stereo lenses. Peerless 8K noiseless piano, must sell or trade for auto. John H. Griffith, Carlisle, Pa.

NORTHERN ARC LIGHT for motion picture photography, nearly new, cost $48, sell for $20. Made by Simplex Photo Products Co. Also have small set-up, complete, $5. Address Lamp, Box 425, Scranton, Pa.

FILMS WANTED.

WANTED big feature films on percentage basis. The Strand Theater, 8th and Grand Ave., Des Moines, Ia.

WANTED to rent or buy, copy of Dante's Inferno. Must be in good condition, right price and long time. Address Strand, Nampa, Idaho, Idaho.

FOR SALE very cheap, State Rights on following moving pictures for Tennessee, Alabama and Mississippi. These states but in our territory. Five reels making "Around the Clock Day." five reels "Without a Country," four reels "Man With Missing Fingers," four reels "Polly of the Circus," four reels "Under Dual," five reels "Woman's Conquest," four reels, Hy-Art Masterplays Co or Amer. 625 F St., N. W. Washington, D. C.

SLIGHTLY-used imported features. Starring Francis X. Bushman, Sidney Drew, Clara Kimball Young, Mary Pickford, Kleinschmidt, 80c per reel including paper. Leslie Nolan, 915 Brokaw Bldg., Broadway, N. Y. City.

FOR SALE—Big assortment of Charlie Chaplins, $3 and up. Also two and three-reel features, dramas, comedies and westerns. Big bargain and list. Louis Lubin, 20 slides and photos free. Box 1180, Boise, Idaho.

FILMS FOR SALE OR RENT.

OVER SEAS BUYERS should communicate with me, exclusive agent for Pathe and all foreign prices. Donald Campbell, 145 West 45th St., N. Y. City.

FOR SALE—3-4 and 5 reel features in good condition, posters for all subjects. Also Chaplin single reels. Select Film Service, 145 West 45th St., N. Y.

WE SPECIALIZE IN USED EDUCATIONAL INDUSTRIAL AND SCENIC FILMS. GOOD SUBJECTS AT 1½C PER FOOT AND UP. WE HAVE WHAT YOU WANT. SEND FOR LISTS. THE LARGEST FILMS IN NEW YORK FILM LABORATORIES. FILM SALES DEPT., 145 WEST 45TH ST., N. Y. CITY.

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REELS and SCRIPTS one and two reels, will sell in any quantities or as a whole all in good condition with plenty of mounted and unmounted photos, slides, stereopticon views, photos also Chaplin one and two-reel subjects. Barnard Exhibition Film Service, 1125 Opera Place, Cincinnati, Ohio.

MISCELLANEOUS

MAKE your theater pay better. We produce electrolene music powder that cost and pack four times as much. Sample 25c. Ray, 326 Fifth Ave., N. Y. City.

AMATEURS—Let us do your developing and printing and send your negative, prizes, workmanship. Motion Picture Co., 1020 Mallers Bldg. Chicago, Ill.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

INDEX

TO CONTENTS

Advance Tips on Ready Mades..... 926
Advertising for Exhibitors..... 951
Among the Picture Theaters..... 937
Anglin Company Makes Offer..... 981
At Leading Picture Theaters..... 926
August Big Month for Kalem..... 922
Australian Notes..... 985

Baltimore Letter..... 979
Bar Fine Arts Censorship Trailer..... 974
Berkeley Cuts 800 Yearly from Theater Tax. 975
Bigots of the Screen..... 906
Binder Returns..... 924
Bronco Signs Nazimova..... 953
Broussard Enlightens His Fellow-Senators. 972
Business Quiet in New Orleans..... 980
Buffalo Screeners Install..... 973

Calendar of Daily Program Releases...984, 986
Calgary Strike at End..... 974
Censorship in Wisconsin..... 977
Comments on the Films..... 945

Detroit Considers Film Ordinance..... 978
"Devil's Needle, The" (Triangle)..... 941

Earle, Josephine..... 928
Exchanges Buy "How Britain Prepared"... 923
Exhibitors' Convention Closes With Banquet. 912

Facts and Comments..... 909
"Father and Son" (Mutual)..... 942
"Fighting Heiress, The" (Kalem)..... 943
For Better Plays..... 920
Freuler Strong for "Stars"..... 929

Gouging Stars..... 911
Greene, Helen..... 940

Hatch Buys Ohio Rights..... 928

In and About Cleveland..... 983
Indiana Happenings..... 976
Interesting Illinois Items..... 982

Kolker, Henry..... 930

Last Days of the Chicago Motion Picture Convention..... 914
"Light at Dusk, The" (Lubin)..... 941
List of Current Film Release Dates.
1010, 1012, 1014, 1046
Lotz New Head of General Film in Boston.. 970
"Love's Lariat" (Bluebird)..... 942
"Lure of Alaska, The" (Sugden)..... 944

Manufacturers' Advance Notes..... 948
May Refuse Sale on Personal Grounds..... 972
Minneapolis Council Protects Old Houses.. 982
Motion Picture Educator..... 962
Motion Picture Exhibitor, The..... 918
Motion Picture Photography..... 959
Murray, Louise..... 917
Music for the Picture..... 960
"Must Have Better Stories"..... 930

Nashville Exhibitor Through With Serials. 977
New Kalem Releases..... 943
News of Los Angeles and Vicinity..... 931
Norfolk Has Censorship Bill..... 982
Notes of the Trade..... 968

Observations by Man About Town..... 964
Ohio to Fight Censorship..... 918

Pallas Engages Florence Vidor..... 920
Paramount Holds Publicity Convention..... 934
Paramount Program for Week of Aug. 7..... 924
"Peaches and Pennies" (Kalem)..... 943
Photoplaywright, The..... 954
Pickford, Mary, in "Hulda from Holland"... 923
Picture Theaters Projected..... 969
Pictures at Lumber Camp..... 974
Principle and Personality..... 911
Projection Department..... 935
Pittsburgh Screeners to Hold Outing..... 980

Reviews of Current Productions..... 941
Rotarians Declare for High Class Films.... 973

"Shadow of Her Past, The" (Pathe)..... 942
"Shell Forty Three" (Triangle)..... 941
St. Louis at the Chicago Convention..... 971
Spoor Announces Next Walthall Feature... 921
Stories of the Films..... 988
Strand Camera Car..... 926
Strong Features on Mutual Program..... 925

Thanhouser's August Productions..... 928
That Universal Program..... 927
"Torquoise Mine Conspiracy, The" (Kalem). 943
"Tortured Heart, The" (Fox)..... 942
Triangles for August..... 936
Triangle Program..... 941

"Under Cover" (Famous Players)..... 943
Universal Buys Lasomle and Powers Exchanges..... 919

Varied Assortment of Bluebirds Ready..... 921
Vitagraph Employs Woman Director..... 935
Vitagraph's Dynamo Car..... 929
Vitagraphs on the General Film Program.. 936
V-L-S-E Entertains..... 913
V-L-S-E Vitagraphs..... 927

Wichita May Vote on Sunday Opening..... 976
Winchester Bars Children from All Theaters. 983
Why Photoplay Masterpieces are Few..... 961

"Yoke of Gold, The" (Universal)..... 944
Young, Clara Kimball, at Solax Studio..... 922

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.
Jones & Cammack..... 1018
Speer Carbon Co..... 1009

CHAIR AND SEATING MANUFACTURERS.
American Seating Co..... 1021
Du Pont Fabrikoid Co..... 1011
Steel Furniture Co..... 1021

ELECTRICAL & MECHANICAL EQUIPMENT.
Amusement Supply Co..... 1018
Calehuff Supply Co..... 1018
Cushman Motor Works..... 1021
Fulton, R. E., Co..... 1000
General Electric Co..... 1022
Hallberg, J. H..... 1004
Hertner Electric & Mfg. Co..... 995
Hommel, Ludwig & Co..... 1020
Kleine Optical Co..... 1016
Lears Theater Supply Co..... 1000
Lucas Theater Supply Co..... 1020
Picture Theater Equip. Co..... 1000
Porter, B. F..... 1020
Strelinger, Chas. A..... 999
Sturtevant, B. F., Co..... 1015
Swaab, Lewis M..... 1017
Universal Motor Co..... 1018
Wagner Electric Mfg. Co..... 1001
Westinghouse Electric & Mfg. Co..... 1002

FILM EXCHANGES.
Bradenburgh, G. W..... 1018

LENS MANUFACTURERS.
Gundlach-Manhattan Optical Co..... 1019

MANUFACTURERS OF MOVING PICTURES.
American Film Co., Inc..... 898-900
Biograph Co..... 984
Bluebird Photoplays Inc..... Colored Insert
B. S. Moss..... 886
Clara Kimball Young Film Corp..... 894
Consolidated Film Corp..... 892-93
Emerald M. P. Co..... 1002
Essanay Film Mfg. Co..... 871, 902-03
E. & R. Jungle Film Co..... 908
Famous Players—Lasky Corp..... 80-81
Gaumont Co..... 901
Great Northern Film Co..... 1020
International Film Service, Inc..... 885
Kalem Co..... 908
Kemble Film Corp..... 906-07
King Features Syndicate..... 884
Kleine, George..... 987
Metro Picture Corp..... Colored Insert
Mutual Film Corp..... 895
National Drama Corp..... 878
Paramount Pictures Corp..... 879, 882-83
Pathe Exchange..... Colored Insert, 887-89
Thanhouser Film Corp..... 870
Thos. H. Ince (Civilization)..... 875
Triangle Film Corp..... 876-77
Unicorn Film Service Corp..... 906
Universal Film Mfg. Co..... 872-74
Vim Comedies Corp..... 885
Vitagraph Co. of America..... 907
V-L-S-E..... Colored Insert, 904-05
World Film Corp..... 890-91

MISCELLANEOUS.
Automatic Ticket Selling & C. R. Co..... 999
Bioscope, The..... 1017
Boon Electric Sheets..... 1017
Botanical Decorating Co..... 1021
Cailie Bros..... 1002
Chicago Herald..... 1005
Classified Advertisements..... 1007
Cinema Camera Club..... 1002
Cine Mundial..... 1021
Corcoran, A. J..... 1017
Eastman Kodak Co..... 1010
Erbograph Co..... 1002
Evans Film Mfg. Co..... 1018
Globe Ventilator Co..... 1015
Gunby Bros..... 1021
Holcomb & Hoke Mfg. Co..... 1013
"Il Tiro Al Piccione" Cinematografo..... 1002
Imperial Film Mfg. Co..... 999
Kinematograph Weekly, The..... 1002
Kraus Mfg. Co..... 995
MacQuarrie, Murdock J..... 1000
Marion, Louise M..... 1017
Motion Picture Electricity..... 1010
M. P. W. Circulation Coupon..... 1020
M. P. Directory Co..... 1018
Moore, Wm. N..... 1000
National Cash Register Co..... 1023
National Ticket Co..... 994
New Jersey Aeroplane Co..... 1018
Pacific Tank & Pipe Co..... 998
Ray, Ltd..... 993
Richardson's M. P. Handbook..... 1015
Richardson, F. H..... 1018
Room 611, 729 7th Ave..... 908
Rothacker Film Mfg. Co..... 1017
Standard Motion Picture Co..... 998
V. L. W., care M. P. World..... 1018
Willis & Inglis..... 1015
World Series Score Board Co..... 1017

MOVING PICTURE CAMERAS.
Les Anglees M. P. Co..... 999
Universal Camera Co..... 1020

MUSIC AND MUSICAL INSTRUMENTS.
American Photo Player Co..... 1000
Deagan, J. C..... 1000
Harmo Pipe Organ Co..... 1020
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Sinn, Clarence E..... 1021
Wangerin-Weickhardt..... 1015

POSTERS AND FRAMES.
Goes Lithographing Co..... 998
Menger & Ring..... 1000
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Newman Mfg. Co..... 998
Payne Show Card Co..... 1018

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American Standard M. P. Mch. Co..... 995
Enterprise Optical Co..... 1005
Power, Nicholas, Co..... 1024
Precision Mch. Co..... 1011

PROJECTION SCREEN MANUFACTURERS.
Genter, J. H., Co., Inc..... 100
Gold King Screen Co..... 1020
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SOUTHERN THEATRE EQUIPMENT CO., Rhodes Building, Atlanta, Ga.
G. A. METCALFE, 117 Golden Gate Ave., San Francisco, Cal.

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 984, 986.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

July 12—Men and Women (Three parts—Dr.). (Biograph—Reissue No. 63).
July 17—The Informer (Drama) (Biograph—Reissue No. 64).
July 18—By Man's Law (Two parts—Drama) (Biograph—Reissue No. 65).
July 24—A Sailor's Heart (Comedy) (Biograph—Reissue No. 66).
July 24—A Natural Born Gambler (Two parts—Comedy).
July 26—The Billionaire (Three parts—Com.). (Biograph Reissue No. 67.)
July 31—Gold and Glitter (Drama) (Biograph—Reissue No. 68).
Aug. 1—The House of Discord (Two parts—Drama) (Biograph—Reissue No. 69).
Aug. 7—The Telephone Girl and the Lady (Drama) (Biograph—Reissue, No. 70).
Aug. 9—The Fatal Wedding (Three parts—Drama).

EDISON.

June 6—The Stoning (Three parts—Drama).
June 7—Love's Labor Lost (Cartoon).
—Camping With the Black Feet Scenic).
June 13—The Man in the Street (Three parts—Drama).
June 14—The Charge of the Light Brigade Drama) (Reissue).
June 20—Out of the Ruins (Three parts—Dr.).
June 21—The Pied Piper of Hamelin (Juvenile—Drama).
June 27—The Southerners (Three parts—Dr.).

ESSANAY.

July 5—Canimated Nooz Pictorial, No. 12 (Cartoon).
—A scenic subject on the same reel.
July 8—Power (Three parts—Drama).
July 11—The Private Officer (Two parts—Dr.). (Reissue).
July 12—The Fable of "The Small Town Favorite Who Was Ruined by Too Much Competition" (Comedy).
July 15—The Secret of the Night (Three parts—Drama).
July 18—The Other Man (Two parts—Drama) (Reissue).
July 19—Vernon Howe Bailey's Sketch Book of New Orleans (Cartoon—Comedy).
—A scenic subject on the same reel.
July 22—The Grouch (Three parts—Comedy-Drama).
July 25—A Brother's Loyalty (Two parts—Drama) (Reissue).
July 26—Canimated Nooz Pictorial, No. 13 (Cartoon—Comedy).
—A scenic subject on the same reel.
July 29—Repentance (Three parts—Drama).
Aug. 1—The Chimney Sweep (Two parts—Dr.).
Aug. 2—Vernon Howe Bailey's Sketch Book of Petrograd (Cartoon).
—A scenic subject on the same reel.
Aug. 5—The War Bride of Plumville (Three parts—Comedy-Drama).
Aug. 8—The Three Scratch Clue (Two parts—Drama).
Aug. 9—The Fable of "Books Made to Balance" (Comedy).
Aug. 12—Worth While (Three parts—Drama).

KALEM.

July 3—Black Magic (No. 15 of the "Social Pirates"—Two parts—Drama—Last number).
July 4—The Peach Pickers (Comedy).
July 5—Notch Number Nine (Drama).
July 7—The Psychic Phenomenon Comedy).
July 8—Hazards of Helen Railroad Series, No. 87, "To Save the Road" (Drama).
July 11—The Baggage Smashers (Comedy).
July 12—The Quack Quakers (Comedy).
July 14—The Wishing Ring (Comedy).
July 15—The Broken Brake (No. 88 of the "Hazards of Helen" Railroad Series (Drama).
July 18—The Great Detective (Comedy).
July 19—A Watery Wooing (Comedy).
July 21—A Double Elopement (Comedy).
July 22—In Death's Pathway (No. 89 of the "Hazards of Helen" Railroad Series—Drama).
July 25—Ham's Whirlwind Finish (Comedy).
July 26—A Mix-Up in Art (Comedy).
July 28—The Girl and the Tenor (Comedy).
July 29—A Plunge from the Sky (No. 90 of the "Hazards of Helen" Railroad Series —Drama).
Aug. 1—The Heart Menders (Comedy).
Aug. 4—Peaches and Ponies (Comedy).
Aug. 5—A Mystery of the Rails (No. 91 of the "Hazards of Helen" Railroad Series —Drama).

LUBIN.

July 1—Edison Bugg's Invention (Comedy).
—Under a Barrel (Comedy).
July 3—Otto the Traffic Cop (Comedy).
July 6—The Stolen Master (Three parts—Drama).
July 8—A Terrible Tragedy (Comedy).
—The Rival Queens (Comedy).
July 10—Otto, the Sleuth (Comedy).
July 11—The Half Wit (Two parts—Drama).
July 13—Expiation (Three parts—Drama).
July 15—Hang on Cowboy (Comedy).
July 17—Otto's Vacation (Comedy).
July 20—The Rough Neck (Three parts—Dr.).
July 22—Americans After All (Comedy).
July 24—Otto, the Salesman (Comedy).
July 25—By Right of Love (Two parts—Dr.).
July 27—In the Hour of Disaster (Three parts —Drama).
July 29—It Happened in Pikersville (Com.).
July 31—Otto the Gardener (Comedy).
Aug. 1—The Price of Dishonor (Two parts—Drama).

SELIG.

July 8—Some Duel (Western—Comedy).
July 10—A Milk White Flag (Three parts—Comedy).
July 10—The Selig-Tribune, No. 55, 1916 (Top.).
July 13—The Selig-Tribune, No. 56, 1916 (Top.).
July 15—Legal Advice (Comedy).
July 17—Selig-Tribune, No. 57, 1916 (Topical).
July 17—The Private Banker (Two parts—Dr.).
July 20—Selig-Tribune, No. 58, 1916 (Topical).
July 22—Shooting Up the Movies (Two parts—Comedy).
July 24—The Conflict (Three parts—Drama).
July 24—The Selig-Tribune No. 59, 1916 (Top.).
July 27—The Selig-Tribune, No. 60, 1916 (Top.).
July 29—Local Color on the A-1 Ranch (Two parts—Western—Comedy).
July 31—The Old Man Who Tried to Grow Young (Three parts—Drama).
July 31—The Selig-Tribune No. 61, 1916 (Topical).
Aug. 3—The Selig-Tribune No. 62, 1916 (Topical).
Aug. 5—An Angelic Attitude (Comedy).

VIM FEATURE COMEDY.

July 19—The Connecting Bath (Comedy).
July 26—Will a Woman Tell? (Comedy).
Aug. 2—Hubby's Relatives (Comedy) .
Aug. 9 The Tired Business Man (Comedy).

VIM.

July 14—The Great Safe Tangle (Comedy).
July 20—Aunt Bill (Comedy).
July 21—Help! Help! (Comedy).
July 27—The Heroes (Comedy).
July 28—What'll You Have? (Comedy).
Aug. 3—Human Hounds (Comedy).
Aug. 4—Wait a Minute (Comedy).
Aug. 10—Dreamy Knights (Comedy).
Aug. 11—Rushing Business (Comedy).

VITAGRAPH.

June 17—Ashes (Three parts—Drama) (Broadway Star Feature).
June 19—Stung! (Comedy).
June 23—Curl's at Simpton Center (Comedy).
June 24—Would You Forgive Her? (Three parts—Drama — Broadway Star Feature).
June 26—The Foxy Trotters (Comedy).
June 30—Losing Weight (Comedy).
July 1—Letitia (Three parts—Drama) (Broadway Star Feature).
July 3—Billie's Mother (Comedy).
—A Tour from Bergen to Bandak (Scenic).
July 7—When It Rains It Pours (Comedy).
July 10—Wrong Beds (Comedy).
July 14—The Man from Egypt (Comedy).
July 15—Waters of Lethe (Three parts—Drama) (Broadway Star Feature).
July 17—The Musical Barber (Comedy).
—The Head Waters of the Dalalven (Scenic).
July 21—The Fur Coat (Comedy).
July 24—A Cheap Vacation (Comedy).
July 28—A Jealous Guy (Comedy).
July 31—His Hard Job (Comedy).
Aug. 4—A Race for Life (Comedy).
Aug. 5—The Bond of Blood (Three parts—Drama) (Broadway Star Feature).
Aug. 7—Pa's Overalls (Comedy).
Aug. 11—Romance and Roughhouse (Comedy).

General Film Company Features

BROADWAY STAR FEATURES.

May 27—The Primal Instinct (Three parts—Drama)
June 3—Carew and Son (Three parts—Dr.).
June 10—A Strange Case (Three parts—Dr.).
June 17—Ashes (Three parts—Drama).
June 24—Would You Forgive Her? (Three parts—Drama).
July 1—Letitia (Three parts—Drama).
July 15—Waters of Lethe (Three parts—Dr.).
Aug. 5—The Bond of Blood (Three parts—Dr.).

KNICKERBOCKER STAR FEATURES.

June 16—An Old Man's Folly (Three parts—Drama).
June 18—Pay Dirt (Five parts—Drama).
June 23—The Ancient Blood (Three parts—Drama).
June 30—The Head of the House (Three parts—Drama).
July 7—The Crooked Road (Three parts—Dr.).
July 14—The Dupe (Three parts—Drama).
July 21—Sibyl's Scenario (Three parts—Dr.).
July 28—The Sand Lark (Three parts—Dr.).
Aug. 10—The Better Woman (Three parts—Drama).

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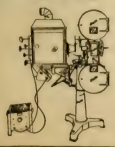

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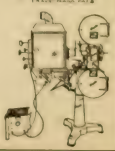


THE PRECISION MACHINE CO., Inc., 217 E. 34th St., New York, N. Y.

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 984, 986.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

July 12—Number 28 (Topical).
July 19—Number 29 (Topical).
July 26—Number 30 (Topical).
Aug. 2—Number 31 (Topical).
Aug. 9—Number 32 (Topical).

BIG U.

July 20—His Own Story (Drama).
July 27—Priscilla's Prisoner (Two parts—Dr.).
July 28—A Great Love (Drama).
Aug. 3—Redwood Lane (Drama).
Aug. 5—Tillie the Little Swede (Drama).
Aug. 6—The Captain of the Typhoon (Two parts—Drama).
Aug. 10—The Silent Man (Drama).

BISON.

July 8—The Committee on Credentials (Three parts—Drama).
July 15—The Human Pendulum (3 parts—Drama).
July 22—A Midwinter Madness (Two parts—Drama).
July 29—For the Love of a Girl (Two parts—Drama).
Aug. 5—Under the Lion's Paw (Two parts—Drama).
Aug. 12—Along the Malibu (Two parts—Dr.).

GOLD SEAL.

July 11—Nature Incorporated (Two parts—Comedy-Drama).
July 18—The Crystal's Warning (Three parts—Drama).
July 26—A Splash of Local Color (Two parts—Drama).
Aug. 1—The State Witness (Three parts—Dr.).
Aug. 8—Onda of the Orient (Three parts—Drama).

IMP.

July 7—The River Goddess (Comedy-Drama).
July 11—A Stranger in His Own Home (Com.).
July 14—The Little Gray Mouse (Two parts—Drama).
July 16—Two Seats At the Opera (Comedy).
July 21—Lee Blount Goes Home (Two parts—Drama).
July 23—No release this day.
July 27—Won by Valor (Drama).
July 28—The Circular Room (Two parts—Dr.).
July 30—Mutiny (Drama).
Aug. 2—The Lucky Gold Piece (Drama).
Aug. 4—Which Way (Drama).
Aug. 6—The Finishing Touch (Drama).
Aug. 13—The Great Corona Race (Two parts—Drama).

JOKER.

July 8—An All-Around Cure (Comedy).
July 15—The Harem Scarem Beacon (Com.).
July 25—She Was Some Vampire (Comedy).
July 29—I've Got Yer Number (Comedy).
Aug. 5—Kate's Affinities (Comedy).
Aug. 12—She Wrote a Play and Played It (Comedy).

LAEMMLE.

July 9—No release this week.
July 13—No. 16 Martin St. (Two parts—Dr.).
July 16—Baseball Bill, No. 2, "Flirting with Marriage" (Comedy).
July 19—The Garden of Shadows (Two parts—Drama).
July 22—A Social Slave (Drama).
July 29—The Mask of Fortune (Drama).
Aug. 3—Partners (Two parts—Drama).
Aug. 5—A Knight of the Night (Drama).
Aug. 11—The Highway of Fate (Two parts—Drama).
Aug. 12—The Intruder (Drama).

L-KO.

July 9—Getting the Goods on Gertie (Comedy).
July 12—Ignatz's Icy Injury (Two parts—Comedy).
July 19—A Bold Bad Breeze (Comedy).
July 23—Spring Fever (Comedy).
July 25—Lizzie's Lingering Love (Three parts—Comedy).
July 30—No release this day.
Aug. 2—Dinty's Daring Dash (Two parts—Comedy).
Aug. 6—The Youngest in the Family (Com.).
Aug. 9—Unhand Me Villain (Two parts—Comedy).
Aug. 13—No release this day.

NESTOR.

July 14—No release this day.
July 17—Kill the Umpire (Comedy).
July 21—The Come-On (Comedy).
July 24—Art for Art's Sake (Comedy).
July 28—The Unexpected Scoop (Comedy).
July 31—Caught with the Goods (Comedy).
Aug. 4—No release this day.
Aug. 7—He Maid Me (Comedy).
Aug. 11—Some Medicine Man (Comedy).

POWERS.

July 6—The Janitor (Comedy).
July 8—"Sports of the Rajah in Mysterious India," as revealed by the Famous Dr. Dorsey Expedition (Educational).
July 13—Sammy Johnsin Gets a Job (Com—Cartoon).
—Mexican National History (Ditmars Educational).
July 15—No release this day.
July 20—The Devil Dancers of India (As seen by Dr. Dorsey) (Educational).
July 27—Jitney Jack and Gasolena (Comedy—Cartoon).
—Fighting Infantile Paralysis.
Aug. 3—Imperial India No. 3 (Educational).
Aug. 10—Ben, the Sailor (Manikin Comedy).
—Salmon from the Egg to the Table (Educational).

RED FEATHER PHOTOPLAYS.

July 10—The Heart of a Child (Five parts—Drama).
July 17—The Seekers (Five parts—Drama).
July 24—Temptation and the Man (Five parts—Drama).
July 31—From Broadway to a Throne (Five parts—Drama).
Aug. 7—The Mark of Cain (Five parts—Dr.).

REX.

June 27—The Toy Soldier (Comedy).
July 2—The Sting of Conscience (Three parts—Drama).
July 4—The Head of the Family (Drama).
July 9—A Dead Yesterday (Two parts—Drama).
July 11—War Hidden Mystics (Special release).
July 16—The Crimson Yoke (Two parts—Dr.).
July 21—The Phone Message (Drama).
July 23—Brandon's Pal (Two parts—Dr.).
July 25—Cross Purposes (Drama).
Aug. 11—By Conscience's Eye (Drama).

VICTOR.

July 18—The Gentle Art of Burglary (Com.).
July 20—The Belle and the Bell Hop (Two parts—Comedy).
July 26—Just a Few Little Things (Comedy).
July 30—The Last in Vampires (Two parts—Comedy).
Aug. 1—A Society Sherlock (Comedy).
Aug. 4—When the Minstrels Came to Town (Two parts—Comedy).
Aug. 13—What Darwin Missed (Comedy).

UNIVERSAL SPECIAL FEATURE.

July 10—The Adventures of Peg o' the Ring, No. 11, "The Stampede" (Two parts—Drama).
July 17—The Adventures of Peg o' the Ring, No. 12, "On the High Seas" (Two parts—Drama).
July 24—The Adventures of Peg o' the Ring, No. 13, "The Clown (Two parts—Drama).
July 31—The Adventures of Peg o' the Ring, No. 14, "The Will" (Two parts—Drama).
Aug. 7—The Adventures of Peg o' the Ring, No. 15, and Last "Brother and Sister" (Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

April—The Dumb Girl of Portici (Seven parts Drama).
May—Where Are My Children? (Six parts—Drama).

Mutual Film Corp.

AMERICAN.

July 10—Love's Bitter Strength (Two parts—Drama).
July 13—Quicksands of Deceit (Three parts—Drama).
July 17—The Dancer (Two parts—Drama).
July 24—Pastures Green (Two parts—Drama).
July 27—Out of the Rainbow (Three parts—Drama).
July 31—The Dreamer (Two parts—Drama).
Aug. 3—The Madonna of the Night (Three parts—Drama).

BEAUTY.

July 2—The Gink from Kankskee (Comedy).
July 5—Billy Van Deusen Masquerader (Com.).
July 9—The Gink Lands Again (Comedy).
July 12—Two Slips and a Miss (Comedy).
July 16—The Rummy Act of Omar K. M. Comedy).
July 19—In the Land of the Tortilla (Comedy).
July 23—A Studio Satire (Comedy).
July 26—Gamblers in Greenbacks (Comedy).
July 30—A Germ Gem (Comedy).
Aug. 2—Daredevils and Danger (Comedy).
Aug. 6—Just as He Thought (Comedy).

CENTAUR.

July 1—A King o' Make Believe (Two parts—Drama).
July 8—The Good-for-Nothing Brat (Two part—Drama).
July 15—The Fool's Game (Two parts—Dr.).
July 22—The Ostrich Tip (Two parts—Drama).
July 29—The Haunting Symphony (Two parts—Drama).
Aug. 5—Fate's Decision (Two parts—Drama).

CUB.

July 7—A Merry Mix-up (Comedy).
July 14—The Heir of the E. Z. Ranch (Com.)
July 21—Jerry's Stratagem (Comedy).
July 28—The Masque Ball (Comedy).
Aug. 4—When Jerry Came to Town (Comedy).

GAUMONT.

July 5—See America First, No. 43, "Mobile, Ala." (Scenic).
—Kartoon Komics (Cartoon).
July 6—The Hidden Face (Three parts—Dr.).
July 9—Reel Life, No. 10 (Mutual Film Magazine).
July 12—See America First, No. 44, "Glacier National Park" (Scenic).
—Kartoon Komics (Cartoon).
July 16—Reel Life, No. 11 (Mutual Film Magazine).
July 19—See America First No. 45, "New Orleans, La." (Scenic).
—Kartoon Komics (Cartoon).
July 20—Gates of Divorce (Three parts—Dr.).
July 23—Reel Life, No. 12 (Mutual Film Magazine).
July 26—See America First, No. 46, "Crater Lake" (Scenic).
—Kartoon Komics (Cartoon).
July 30—Reel Life, No. 13 (Mutual Film Magazine).
Aug. 2—See America First, No. 47 (Scenic).
Aug. 5—Kartoon Komics (Cartoon).
Aug. 6—Reel Life, No. 14 (Mutual Film Magazine).

MUSTANG.

June 30—The Demon of Fear (Two parts—Drama).
July 7—The Taming of Wild Bill (Two parts—Drama).
July 14—Diamond Jim's Pardner (Two parts—Drama).
July 21—The Hypnotic (Two parts—Drama).
July 28—That Gal of Burke's (Two parts—Dr.).
Aug. 4—Sandy, Reformer (Two parts—Dr.).

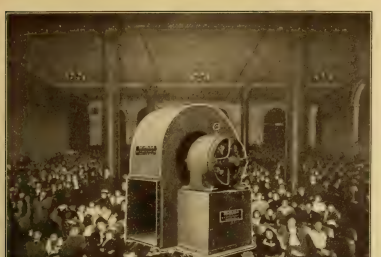
MUTUAL WEEKLY.

July 5—Number 79 (Topical).
July 12—Number 80 (Topical).
July 19—Number 81 (Topical).
July 26—Number 82 (Topical).
Aug. 2—Number 83 (Topical).

THANHOUSER.

June 13—Brothers Equal (Two parts—Drama).
June 15—The Widow of Dreams (Three parts—Drama).

(Mutual Releases continued on page 1014.)



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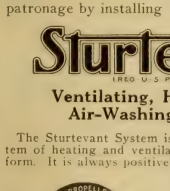

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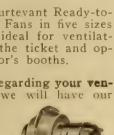

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Largest Manufacturers of Fans, Heating and Ventilating Apparatus in the World

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"The Butter-Kist Pop Corn Machine is doing fine. I would not be without one. It is clearing on an average of $3 (net) per day. Sold $11 Saturday."

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You are actually losing $2 to $10 cold cash profit every day you open your theatre without this celebrated Butter-Kist Pop Corn Machine that runs itself. Make **two** profits from hundreds of people who pass or enter your theatre or stand outside waiting to get in.

This machine has a capacity of 80c. to $4.00 per hour, and every bag sold brings you 3½c. clear profit. Makes the only pop corn with the advertised **toasty flavor.**

BUTTER-KIST Pop Corn Machine

Stands anywhere. Occupies only 26 by 32 inches—move a chair and you have room. Superbly built with gleaming plate glass sides, oak, mahogany or white enameled cabinet.

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"LITTLE GOLD MINE" BOOK FREE!

Send the coupon today and read in this famous book the actual letters, and **proof of profits** from theatre men **in towns the size of yours.** See photos and full details of machine, low price and easy terms. Remember, you're losing real dollars in profits **every day you delay.** No obligation. SEND NOW!

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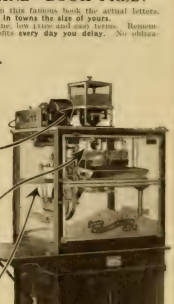
Largest Manufacturers of Pop Corn Machines in the World.


Every time you put the raw corn in this glass bagget you make a Net profit of $2.80
Every time this bag plate receives it pops four 5 cent bags of Butter Kist, making you a NET profit of 14 cents in 3 minutes
This automatically butters each kernel. Every time it uses a pound you make a NET profit of $1.40

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that tells all about the Butter-Kist Pop Corn Machine, gives actual records of sales and profits in towns this size.

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 984, 986.)

(Mutual Releases continued from page 1012.)

MUTUAL MASTERPICTURES DE LUXE.

July 10—Dust (American—Five parts—Dr.) (No. 117).
July 13—Her American Prince (Five parts—Drama) (No. 118).
July 17—No release this day.
July 24—No release this day.

MUTUAL SPECIAL FEATURE.

July 24—The Secret of the Submarine, No. 10 (Two parts—Drama).
July 31—The Secret of the Submarine, No. 11 (Two parts—Drama).
Aug. 7—The Secret of the Submarine, No. 12 (Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

July 20—Doorsteps (Turner—Five parts—Dr.) (No. 120).
July 31—Judith of the Cumberlands (Signal—Five parts—Drama).
Aug. 3—Foiled in the Forest (American—Five parts—Drama).

VOGUE.

July 23—For Ten Thousand Bucks (Two parts—Comedy).
July 25—Jealousy a la Carte (Comedy).
July 30—Bungling Bill's Dress Suit (Comedy).
Aug. 1—Painless Extracting (Comedy).
Aug. 6—Title not yet announced.

Pathe Exchange, Inc.

ARROW.

July 17—Who's Guilty? No. 11, "The Lost Paradise" (Two parts—Drama).
July 24—Who's Guilty? No. 12, "Weighed In the Balance" (Two parts—Drama).
July 31—Who's Guilty? No. 13, "The Goad of Jealousy" (Two parts—Drama).
Aug. 7—Who's Guilty? No. 14, "The Irony of Justice" (Two parts—Drama).

BALBOA.

July 24—The Grip of Evil, No. 2, "The Underworld" (Two parts—Drama).
July 31—Grip of Evil, No. 3, "The Upper Ten" (Two parts—Drama).
Aug. 7—Grip of Evil, No. 4, "The Looters" (Two parts—Drama).

GOLD ROOSTER PLAYS

June 19—A Matrimonial Martyr (Five parts—Drama).
July 17—The Shadow of Her Past (Five parts—Drama).

PATHE.

July 17—Unfriendly Fruit (Comedy).
July 17—Home Sweet Home (Cartoon).
—The Caterpillar (Educational) (Colored).
July 24—Paper Parasols (Industrial).
—Ornate Pagodas (Picturesque China) (Scenic).
July 31—A Matrimonial Mixup (Comedy).
July 31—Lasting Weight (Cartoon).
—Some Tropical Birds—Parrots (Colored—Educational).
July 31—Uncle Sam's Immigrants (Educational)
Aug. 7—Tokio, Capital of Japan (Scenic).
—Jumping Analyzed (Physical Culture—Educational).
Aug. 7—Florence Rose Fashions (A Day With Betty Young (Fashions).

PATHE NEWS.

July 19—Number 58, 1916 (Topical).
July 22—Number 59, 1916 (Topical).
July 26—Number 60, 1916 (Topical).
July 29—Number 61, 1916 (Topical).
Aug. 2—Number 62, 1916 (Topical).
Aug. 5—Number 63, 1916 (Topical).
Aug. 9—Number 64, 1916 (Topical).
Aug. 12—Number 65, 1916 (Topical).

ROLIN.

July 16—Luke Rides Roughshod (Comedy).
July 24—Luke Crystal Gazer (Comedy).
Aug. 7—Luke's Lost Lamb (Comedy).

Miscellaneous Releases.

BLUEBIRD PHOTOPLAYS, INC.

July 24—The Silent Battle (Five parts—Dr.).
July 31—The Secret of the Swamp (Five parts—Drama).
Aug. 7—Love's Lariat (Five parts—Drama).
Aug. 14—Bettina Loved a Soldier (Five parts—Drama).

EMERALD M. P. CO.

June 26—Tom & Jerry—Bachelors, No. 1 (Two parts—Drama).

EVA TANGUAY FILMS.

July—Energetic Eva (Five parts—Comedy).

FOX FILM CORPORATION.

June 19—A Woman's Honor (Five parts—Dr.).
June 26—The Man from Bitter Roots (Five parts—Drama).
July 3—Ambition (Five parts—Drama).
July 10—A Tortured Heart (Five parts—Dr.).
July 17—Caprice of the Mountains (Five parts—Drama).

THOMAS H. INCE.

July—Civilization (Drama).

INTERNATIONAL FILM SERVICE, INC.

July 18—Hearst-International News Pictorial No. 57, 1916 (Topical).
July 21—Hearst-International News Pictorial, No. 58, 1916 (Topical).
July 24—The Mysteries of Myra, No. 14, "Suspended Animation" (Two parts—Drama).
July 25—Hearst-International News Pictorial, No. 59, 1916 (Topical).
July 28—Hearst-International News Pictorial, No. 60, 1916 (Topical).
July 31—The Mysteries of Myra, No. 15 (Two parts—Drama).
Aug. 1—Hearst-International News Pictorial, No. 61, 1916 (Topical).
Aug. 4—Hearst-International News Pictorial, No. 62, 1916 (Topical).

IVAN FILM PRODUCTION, INC.

June—Her Husband's Wife (Drama).
July—The Faded Flower (Drama).

KEMBLE FILM CORPORATION.

July—The Zeppelin Raids on London and the Coast (Topical).

LEWIS J. SELZNICK PRODUCTIONS, INC.

July—The Common Law (Drama).

METRO PICTURES CORPORATION.

July 3—A Virginia Romance (Quality—Two parts—Drama) (Special release).
July 3—Love Me, Love My Dog (Rolma—Comedy).
July 10—The Quitter (Rolfe—Five parts—Drama).
July 10—Taking a Rest (Comedy).
July 17—The River of Romance (Yorke—Five parts—Drama).
July 17—His Birthday (Rolma—Comedy).
July 24—The Child of Destiny (Columbia—Five parts—Drama).
July 24—His First Tooth (Comedy).
July 31—God's Half Acre (Rolfe—Five parts—Drama).
July 31—Microbes (Rolma-Comedy).

PARAMOUNT PICTURES CORPORATION.

July 20—Under Cover (Famous Players—Five parts—Drama).
July 24—An International Marriage (Morosco —Five parts—Drama).
July 27—Common Ground (Lasky—Five parts—Drama).
July 31—Hulda of Holland (Famous Players—Five parts—Drama).
Aug. 3—Little Lady Eileen (Famous Players —Five parts—Drama).
Aug. 7—A Woman in the Case (Famous Players—Five parts—Drama).
Aug. 10—The House with Golden Windows (Lasky—Five parts—Drama).
Aug. 14—The Stronger Love (Morosco—Five parts—Drama).
Aug. 17—Public Opinion (Lasky—Five parts—Drama).
Aug. 21—Rolling Stones (Famous Players—Five parts—Drama).
Aug. 24—When Shadows Fall (Famous Players —Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

July 15—28th release. "The Wild and Wooly West" (Cartoon—Comedy).
July 20—29th release. "Colonel Heeza Liar's Courtship" (Cartoon—Comedy).
July 27—30th release. "Bobby Bumps and the Detective Story" (Cartoon—Com.).
Aug. 3—31st release. "In Lunyland" (Cartoon —Comedy).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

July 24—The Real Bohemia (Scenic).
July 31—Picturesque Prague (Scenic).
Aug. 7—From Carlsbad to Moravia (Scenic).
Aug. 14—28th release. "In Innsbruck, Capital of the Austrian Tirol" (Scenic).
Aug. 21—29th release. "In South Tirol, the Italian Corner of Austria" (Scen.).

U. POST MASON.

July—The Wonder City of the World, Greater New York by Day and Night (Three parts—Scenic).

TEFFT JOHNSON FILM CORPORATION.

June—Sonny Boy in School Days (Comedy).
June—Sonny Boy and the Dog Show (Comedy).

THE FROHMAN AMUSEMENT CORP.

July 15—Jaffery (Drama).

THE PATRIOT FILM CORPORATION.

June—How Britain Prepared (Topical).

THE RESERVE PHOTO-PLAYS CO.

July 28—Casey's Servants (Comedy).
Aug. 2—Jerry, the Janitor (Episode 1—Com.).
Aug. 9—Jerry, the Janitor (Episode 2—Com.).

TRIANGLE FILM CORPORATION.

Releases for week of June 18:
His First False Step (Keystone—Two parts—Comedy).
Bedelia's Bluff (Keystone—Two parts—Comedy).

Releases for week of June 25:
His Wild Oats (Keystone—Two parts—Comedy).
The Waiters' Ball (Keystone—Two parts—Comedy).

Releases for week of July 23:
Stranded (Ince—Five parts—Drama).
The Captive God (Ince—Five parts—Dr.).

Releases for Week of July 30:
The Half-Breed (Fine Arts—Five parts—Drama).
The Payment (Ince—Five parts—Drama).

UNICORN FILM SERVICE CORPORATION.
(Releases for Thirteenth Week.)

July 17—His Leading Lady (Rancho—Drama).
July 17—Mary Jane's Pa (Gayety—Comedy).
July 17—The Springtime of Love (Lily—Dr.).
July 18—Their Frontier Wives (Utah—Dr.).
July 18—The Terrible Turk (Jockey—Comedy).
July 18—The Grenville Code (Supreme—Dr.).
July 19—The Redemption (Buffalo—Two parts—Drama).
July 19—The Noble Sacrifice (Supreme—Dr.).
July 20—The Call of the Desert (Hiawatha—Drama).
July 20—Fifty-Fifty (Judy—Comedy).
July 20—The Brand of Shame (Sunset—Dr.).
July 21—Whom God Hath Joined (Puritan—Two parts—Drama).
July 21—Make-Up and Marriage (Jockey—Comedy).
July 22—The Slumbering Memory (Buffalo—Two parts—Drama).
July 22—Love's Awakening (Sunset—Drama).
July 23—The Accusing Conscience (Puritan—Two parts—Drama).
July 23—Love and Overalls (Gayety—Com.).
—Borrowed Finery (Gayety—Comedy).
(Releases for the Fourteenth Week.)
July 24—The Black Mask (Rancho—Drama).
July 25—Dan Cupid Registered (Hippo—Comedy).
July 24—Shadows of Doubt (Supreme—Dr.).
July 25—Their Frontier Wives (Utah—Drama).
July 25—The Terrible Turk (Jockey—Comedy).
July 25—The Greenville Code (Supreme—Dr.).
July 26—The Honor of the Tribe (Buffalo—Two parts—Drama).
July 26—Stringing Them Along (Judy—Com.).
July 27—The Call of the Desert (Hiawatha—Drama).
July 27—Fifty-Fifty (Judy—Comedy).
July 27—The Brand of Shame (Sunset—Dr.).
July 28—An Indian Maid's Vengeance (Buffalo —Two parts—Drama).
July 28—The Hours on the Hill (Supreme—Drama).
July 29—The Man Who Came Back (Rancho—Drama).
July 29—The Stolen Jewels (Sunset—Drama).
July 29—Wife's Frame-Up (Gayety—Comedy).
July 30—The Honor of the Red Man (Buffalo—Two parts—Drama).
July 30—Life's Lottery (Sunset—Drama).

WORTH-WHILE FILM CO.

July 24—Paying the Price (Paragon—Five parts—Drama).
July 31—Miss Petticoats (Peerless "Brady Made"—Five parts—Drama).
Aug. 7—A Woman's Way (Peerless—"Brady Made"—Five parts—Drama).
Aug. 14—The Summer Girl (Peerless—Five parts (title original).
Aug. 21—"B" (Paragon—"Brady-Made"—Five parts—Drama) (title subject to change).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 984, 986.)

(Continued from page 1014.)

V-L-S-E, INC.

July 3—Selig Athletic Feature Film Series No. 1 (Sports).
July 3—The Conflict (Vitagraph—Five parts—Drama).
July 3—Kernel Knutt and High Shoes (Vitagraph—Comedy).
July 10—According to the Code (Essanay—Five parts—Drama).
July 10—Fathers of Men (Vitagraph—Five parts—Drama).
July 10—Kernel Knutt, the Piano Tuner (Vitagraph-Comedy).
July 17—Selig Athletic Feature Film Series No. 2 (Sports).
July 17—The Tarantula (Vitagraph—Five Parts—Drama).
July 17—Kernel Knutt and Prince Tango (Vitagraph—Comedy).
July 24—The Prince Chap (Selig—Five parts—Drama).
July 24—More Money (Vitagraph—Comedy).
July 24—The Daring of Diana (Vitagraph—Five parts—Drama).
July 24—Selig Athletic Feature Film Series No. 3 (Sports).
July 31—Hesper of the Mountain (Vitagraph—Five parts—Drama).
July 31—The Light at Dusk (Lubin—Five parts—Drama).
July 31—Dear Percy (Vitagraph—Comedy).
July 31—Selig Athletic Feature Film Series No. 4 (Sports).

GEORGE KLEINE.

July 3—Gloria's Romance, No. 7, "The Harvest of Sin" (Two parts—Drama).
July 5—The Mishaps of Musty Suffer, Series 2, No. 3, "While You Wait" (Comedy).
July 10—Gloria's Romance, No. 8, "The Mesh of Mystery" (Two parts—Drama).
July 12—The Mishaps of Musty Suffer, Series 2, No. 4, "Local Showers" (Com.).
July 17—Gloria's Romance, No. 9, "The Shadow of Scandal" (Two parts—Drama).
July 19—The Mishaps of Musty Suffer, Series 2, No. 5, "A Pirate Bold" (Comedy).
July 24—Gloria's Romance, No. 10, "Tangled Threads" (Two parts—Drama).
July 26—The Mishaps of Musty Suffer, Series 2, No. 6, "Strictly Private" (Comedy).
July 31—Gloria's Romance, No. 11 (Two parts—Drama).
Aug. 7—Gloria's Romance, No. 12 (Two parts—Drama).

States Right Features

AMERICAN CORRESPONDENT FILM CORPORATION.

May 8—The Fighting Germans (Five parts—Topical).

BIG A FILM CORPORATION.

July—Macbeth (Five parts—Drama).

CALIFORNIA MOTION PICTURE CORP.

Mar.—The Unwritten Law (Seven parts—Drama)
May—The Woman Who Dared (Seven parts—Drama).
July—Kismet (Ten parts Drama).

SAMUEL CUMMINS.

July—Germany's Battles at Verdun (Four parts—Topical).

EXCLUSIVE FEATURES, INC.

July—Where Is My Father? (Seven parts—Dr.).

GREAT NORTHERN FILM CO.

May —The End of the World (Six parts—Drama).

IL GIORNALE ITALIANO.

April—On the Italian Battlefront (Five parts—Topical).

MEXICAN FILM CO.

April—Across the Mexican Border (Two parts—Topical).

MODERN MOTHERHOOD LEAGUE.

April—Twilight Sleep.

B. S. MOSS MOTION PICTURE CORPORATION.

Mar.—One Day (Five parts—Drama).
Apr.—The Salamander (Drama).

NEW YORK FILM COMPANY.

Apr.—The Folly of Revenge (Nois—Five parts—Drama).

PIEDMONT FILM CO.

June—The Mirror of Life (Five parts—Drama).

L. E. RUBEL & H. A. FARGO.

July—Uncle Sam Awake (Seven parts—Top.).

SIGNET FILMS.

July—The Jockey of Death (Drama).

THE NATIONAL DRAMA CORPORATION.

June—The Fall of a Nation (Three parts—Dr.).

UNITY SALES CORPORATION.

June 19—The Bishop's Secret (Four parts—Dr.).
June 19—Tweedledum Torpedoed by Cupid (Comedy).
June 26—The Lottery Man (Five parts—Dr.).
June 26—Tweedledum's Busy Night (Comedy).
July 3—The Marriage Bond (Five parts—Dr.).
July 3—Tweedledum's Scrambled Honeymoon (Comedy).

VARIETY FILMS, INC.

April—Should a Baby Die? (Five parts—Dr.).

WAR FILM SYNDICATE.

Mar.—On the Firing Line with the Germans (Eight parts—Topical).

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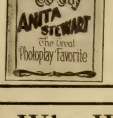

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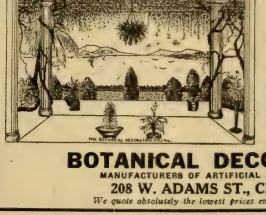

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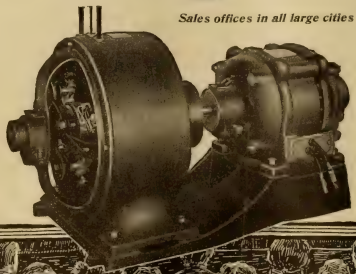

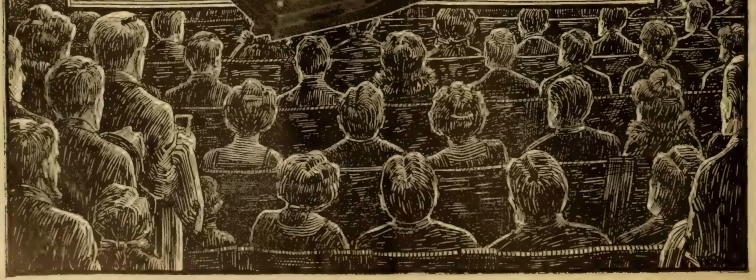

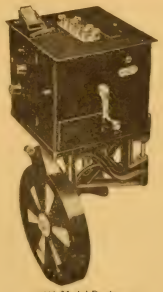

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The register gives you an unchangeable printed added record of all tickets issued. This record must balance with cash in the drawer.

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Neither cashier nor "inner guard" need handle tickets. Temptation to resell is wholly eliminated.

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Fourteen different styles of ticket printing National Cash Registers ready for your choosing. Prices from $75 to $230.

342 NOV 2

10¢

Colonial

"The Beautiful"

GOOD TODAY ONLY

Front of Ticket.

FIRST RUN

PHOTO-PLAYS.

EXCLUSIVE RELEASE IN THIS CITY.

Back of Ticket.

Fill out coupon, and nearest N. C. R. man will call and explain details.

National Cash Register Company

Dayton, Ohio

Electros can be changed for any number of admissions.

National Cash Register Co., Dayton, Ohio.

Will be glad to have one of your representatives call and explain the ticket printing registers.

Name

Address

Town *State*

Moving Picture World—August 5, 1916

To publish the numerous letters of commendation the Company receives would be impossible. They are all fully appreciated, and because of possible interest to the trade we are pleased to print the following:

SIXTEEN YEARS OF KNOWING HOW

RIALTO THEATRE

SUPREME PHOTO-PLAY PRODUCTION

DIRECTION—HOWARD J. SHEEHAN

HOME OF THE $20,000.00 WURLITZER HOPE-JONES UNIT ORGAN

THE MOST BEAUTIFUL AND COMFORTABLE THEATRE IN CALIFORNIA CAPACITY 1600

RECEIVED JUL 7 1916 10 PM

SAN FRANCISCO, CAL. July 1st, 1916.

Nicholas Power Company,

New York City.

Dear Sirs:-

Thinking that it might be of interest to you to know, I beg to advise you that after a most rigid test of from twelve to fourteen hours a day since the opening of the Rialto Theatre eight weeks ago, our Power's 6 B Cameragraphs have proven so satisfactory that we have this day installed three additional machines of the same model.

We have now in operation five Power's 6 B Cameragraphs in this theatre, three are in use in the main projection room, as also a Power's Dissolving Stereoptican Lantern, and two in the private reviewing room, which by the way is quite a model room, being 30ft wide and 75ft long.

We pride ourselves in having the most modern and up-to-date theatre on the Pacific Coast and it is therefore natural that we would want the best for our projection room. We also want you to know that in buying our equipment for each, the question of price, terms or any other inducement did not enter into this decision on our part in any way, and both the Power's 6 B and Stereoptican won out on their merits.

This letter is an unsolicited expression of my opinion of your products, and wishing you continued success, I beg to remain,

Yours very truly,

Howard J. Sheehan

Manager.

SIXTEEN YEARS OF KNOWING HOW

WRITE FOR CATALOG G

Mailed upon request

NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK

Vol. 29, No. 7 August 12, 1916 Price 10 Cents

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Judith of the Cumberlands" (Mutual).

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Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

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FREDERICK WARDE

GLADYS HULETTE

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At the Thanhouser Studios There Is No Demoralizing Scramble To Catch A Release Date. So Complete Is The Thanhouser Organization That It Always Is Far Ahead In Production.

Thanhouser Takes Infinite Pains. That is Why Thanhouser Features Have Set A New Standard Of Excellence.

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EDWIN THANHOUSER, President
NEW ROCHELLE, N. Y. JACKSONVILLE, FLA.
EUROPEAN OFFICE:
Thanhouser Films, Ltd., 166 Shaftesbury Avenue, London, W. C., England

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Baroness Dewitz

MARIE SHOTWELL

JEANNE EAGELS

HENRY B. WALTHALL

with Antoinette Walker

is presented in

"The Sting of Victory"

A Five Act Romance of the South with Stirring Scenes of Love and War

By Charles Mortimer Peck — J. Charles Haydon, Director

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GEORGE K. SPOOR PRESIDENT

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Sensational Serial Glorious

"LIBERTY"

First in the field always—the mighty Universal again scores by presenting the most timely serial ever released. "LIBERTY" is a great and beautiful love story; the scenes are laid in Old Mexico and along the Mexican Border. There is just enough of the military atmosphere to give a thrill of patriotism throughout the entire 20 stirring episodes.

Featuring

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JACK HOLT EDDIE POLO

Together with a great cast of well known Universal Players, and hundreds of American Cavalrymen, Texas Rangers, Mexican bandits and peons. Daring deeds, thrilling stunts, escapades and rescues. Situations unequalled in any moving picture serial you have ever seen. BOOK NOW for the business opportunity of your moving picture career. Write or wire immediately for Special Advertising Campaign Book FREE to Exhibitors. Your nearest Universal Exchange or

UNIVERSAL

FILM MANUFACTURING CO.

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway New York

L-KO Komedies

The Delight of Millions of Movie Fans and Hundreds of Exhibitors

¶ If you are not showing L-KO Komedies—one of three things *must* be wrong. Either you are not running comedy nights —or—you are not fully informed as to the capacity pulling power of L-KO'S—or—you are unable to book them in your territory because some competitor has them signed solid. If you are not running Comedy nights you are turning your back on one of the biggest money making departments of the picture business. If you are not informed on L-KO'S, *any* Universal Exchange will give you facts and figures. If L-KO'S are signed up for your territory, watch your opportunity and grab 'em at your first chance. The most brilliant Comedy Stars—the most lavish sets—the most daring stunts, the most awe inspiring thrills and the greatest quantity of laughs—all in L-KO'S. Among the recent L-KO releases that have set the country in convulsions of laughter are—

"THE FARM BOY" "THE FIRE BRIGADE"
"THE TEMPER-MENTAL MOTHER-IN-LAW"
"UNHAND ME VILLAIN" "TILLIE'S TERRIBLE TUMBLE"
"A DOUBLE DOUBLE-CROSS"
"THE RIGHT CAR BUT THE WRONG BERTH"

BOOK 'EM NOW THROUGH ANY UNIVERSAL EXCHANGE

L-KO KOMEDY CO.

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PRESENT
"Follies of Desire"
or "THE SHULAMITE"
An Extraordinary Play of the Boer Country
Produced by Geo. L. Tucker
PRODUCER OF "TRAFFIC IN SOULS"
BOOK THROUGH ANY UNIVERSAL EXCHANGE

THE FROHMAN AMUSEMENT CORPORATION'S PRODUCTION

JAFFERY

By WILLIAM J. LOCKE

"A PERFECTLY BUILT MARVEL OF PHOTOGRAPHIC ART"

Directed by

GEORGE IRVING

This play has been selected by

WILLIAM RANDOLPH HEARST

as the

First Feature Release of the International Film Service

How the Reviewers confirmed Mr. Hearst's Selection

MOVING PICTURE MAIL

... it must require an enormous amount of confidence for a director to set out in the face of many failures deliberately to screen another Locke novel, one, too, which presents more difficulties than did the others, and which is really in many ways a more delicate and fragile piece of work.

Director George Irving, however, had, besides this self-confidence, a thorough understanding of technicalities, a knowledge of dramatic construction, and a well developed sense of the beautiful. One learns these things about the director from viewing his picture.

And so we are glad of his self-confidence and we congratulate him on his picture.

All the delicacy, all the humanity, all the appeal and all of the interest possessed in the original story are transferred to the screen here without any visible loss. The finished whole is a perfectly built marvel of photographic art. It is one of the finest pictures in months; we would be scarcely exaggerating if we said it was the very finest. A long search through the memory might bring to light one or two which equaled it, but we sincerely doubt if it could bring out any which surpassed it.

The story is told in a direct, easy way; situations are built up carefully and by admirable degrees; there is no suddenness, no carelessness, no haste in its telling. No scene is undeveloped, and none is over emphasized. The big moments make one gasp for breath, the smaller moments enthrall one by their sheer beauty of direction, acting and setting. The settings in every scene are perfectly suited to the action and impressive in themselves. The few spectacular scenes in the play are splendidly handled. The photography is of the very best.

Altogether a picture very much out of the ordinary; a picture which will please the most critical; a picture which will fill houses; a picture of which its makers can be proud.

MOTOGRAPHY

The somewhat difficult feat of doing justice to the work of William J. Locke in picturizing one of his novels has been accomplished by George Irving, who directed the production of "Jaffery" for the Frohman Amusement Corporation. "Jaffery" is a delightful enough novel to have become one of the most popular products from Mr. Locke's gifted pen and to succeed in imbuing a screen play with its charm is to make a notable picture of visual appeal and flattering merit.

To begin with, the producers approached the rather ambitious attempt to picturize "Jaffery" ruliously intelligently. Anthony Stuart was engaged for the title role, the work of securing the back was assigned to the very competent hands of Anthony Kelly and Mr. Irving apparently was given a free rein to do everything he deemed necessary. The result of this is that the Frohman Amusement Corporation now offers a most attractive picture.

MOVING PICTURE WORLD

"Jaffery"

Excellent Adaptation of Locke Novel is Made by the Frohman Amusement Corporation.

Reviewed by Linda Bates.

Appropriately cast in every role, flawlessly shaped to create the atmosphere of one of William J. Locke's most popular stories and directed with rare skill by George Irving, "Jaffery" occupies a certain place among the best of current productions. It is the type of picture that exhibitors want but seldom find—a picture with a story that is not strained, not devoid of dependence upon theatrical tech nicalities, possesses charm and romance and leaves an impressionable wholesome impression. Several of Locke's works have been treated successfully on the screen, but in no instance has the spirit of the author been more completely reserved.

DRAMATIC MIRROR

Closely following the plot of the Locke novel from which it is derived, the film version of "Jaffery" as in every way a notable screen achievement. The action is swift, and at no stage does the picture drag or lose its interest. An excellent cast, capable direction and unusually pleasing photographic form a combination which endows the production to rank with the best. The picture from first to last is unusually attractive and merits a frantic reception by the public.

MOVING PICTURE NEWS

They are interesting human interwoven, and the same [illegible] "Jaffery" the picture, produced under the [illegible] George Irving.

[illegible] Jaffery, [illegible] and [illegible] Anthony Stuart [illegible] and [illegible] Irving [illegible] [illegible] [illegible]

A GOLD MINE FOR YOU

A FEW WIDE-AWAKE ONES WHO DISTRIBUTE IT:

STANDARD FILM SERVICE CO., 7th Floor Columbia Building, Cleveland.—**Ohio, Kentucky, Michigan.**

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ever produced for the Independent exchanges.

THE FIRST SERIAL

ever distributed on a live and let live basis.

THE FIRST SERIAL

ever produced with every episode absolutely complete and of equal strength.

THE FIRST SERIAL

of sixteen episodes that has been in an absolute finished state before being placed on the market.

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the greatest character actor in America
surrounded by an all star cast

LOUIS TRACEY

the greatest fiction writer has serialized it

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are carrying the highest class of publicity

And in Addition—

the theme is timely it is the big idea in America today

Under the personal supervision of William Steiner and directed by A. M. Kennedy, this wonderful serial is presented by

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$100,000.00
For the Exclusive Rights, 14 Western States

"THE YELLOW MENACE"

In 16 Episodes

AFTER WE SAW THE PICTURE

After carefully reviewing this serial on the screen we can emphatically say it is a wonderful production. Dealing with a subject of national interest, it abounds in sensational developments full of thrills—a big punch in every reel. The photography is perfect.

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As Ali Singh, an Oriental of remarkable ability, matches his wits against the U. S. Government with astonishing results.

We will conduct independently a monster newspaper and billboard advertising campaign.

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Monday, September 4th, Labor Day, 16 Episodes,
1st week in 3 reels]then 2 reels
WEEKLY

	DISTRICT No 1	
Kansas, Nebraska, Missouri	Main Office: Kansas City	Branch Offices: St. Louis, Omaha
	DISTRICT No. 2	
Colorado, Wyoming, New Mexico, Utah	Main Office: Denver	Branch Office: Salt Lake
	DISTRICT No. 3	
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	DISTRICT No. 4	
Washington, Oregon, Idaho, Montana	Main Office: Seattle	Branch Offices: Portland, Spokane, Butte

Write or Wire Immediately to MAIN OFFICE IN YOUR DISTRICT for First Showing in Your City.

Levy, Chatkin & Feldstein

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Released Through UNITED FILM SERVICE, :: KANSAS CITY DENVER SAN FRANCISCO SEATTLE

Released on the Metro Program - Aug. 7th.

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The completing link in the 100% METRO Program

The Wonders of
All the World

Each week is better than the one that went before.

Ask your exchange to show you number five and number six.

and the most absorbing novelties from the four corners of the earth

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A Big Feature
A Supreme Comedy
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B.S.MOSS

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BY

WILLIAM O'H. HURST

A Terrific Indictment of the Evils of Circumstantial Evidence

Will Create More Comment and Discussion in Every Community Than Any Photodrama of the Decade

The Screen Play that Stirred Up New York's Police Department and State Legislature

PRODUCED BY HORKHEIMER BROS.

Also Now Ready on the "One-A-Month" States-Rights Basis

"Boots and Saddles"
Eugene Walter's Masterwork

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A Powerful Presentation of a Modern Menace

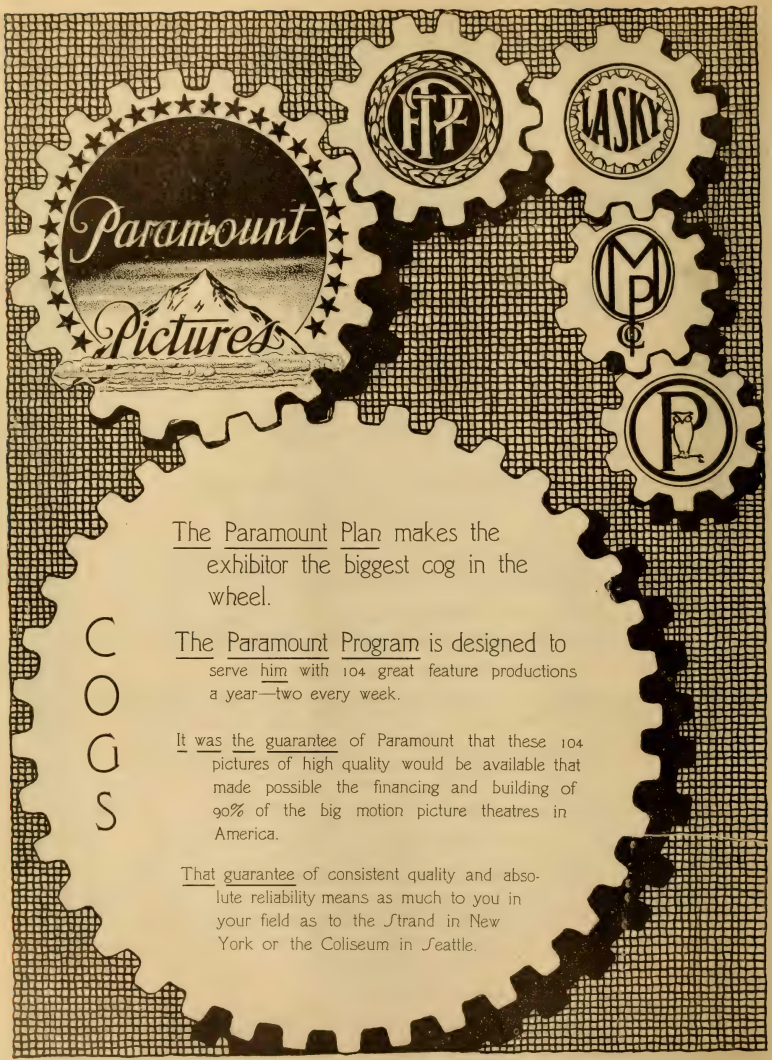
"The Woman Redeemed"
A Girl's Soul Laid Bare

"One Hour"
Sensational Sequel to Elinore Glyn's Greatest Work and—"One Day"

"THE PICTURES PRE-EMINENT"

729 Seventh Avenue, at Forty-ninth Street
New York City

MOSS FILMS



COGS

The Paramount Plan makes the exhibitor the biggest cog in the wheel.

The Paramount Program is designed to serve him with 104 great feature productions a year—two every week.

It was the guarantee of Paramount that these 104 pictures of high quality would be available that made possible the financing and building of 90% of the big motion picture theatres in America.

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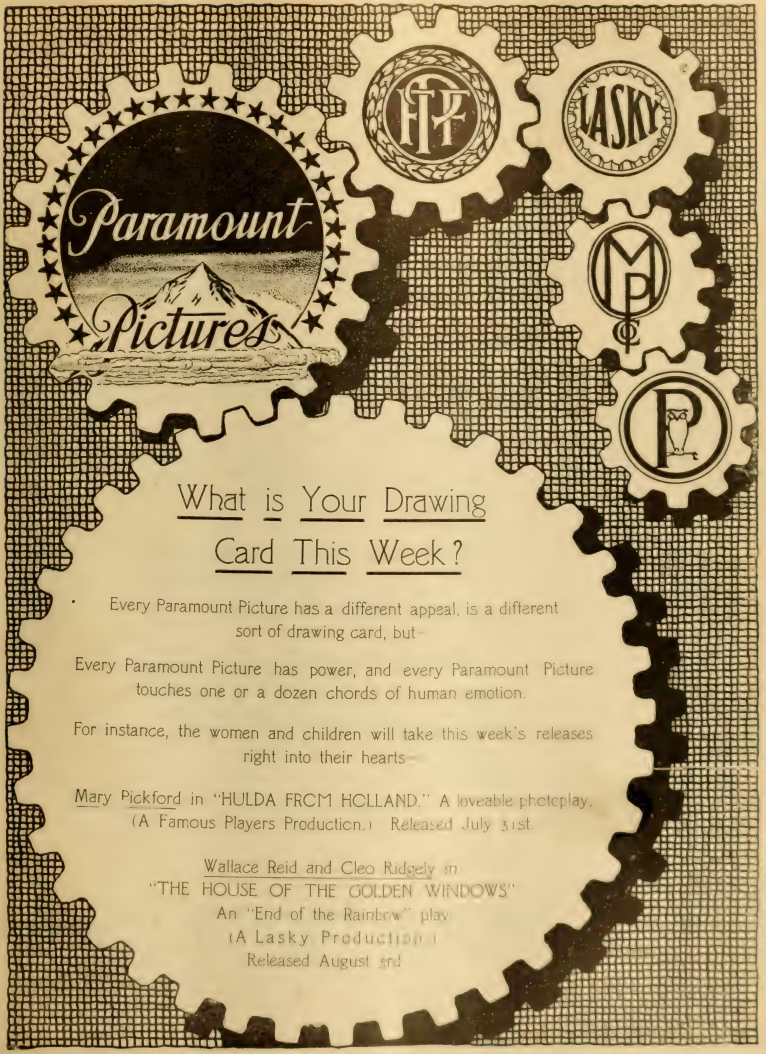

What is Your Drawing Card This Week?

Every Paramount Picture has a different appeal, is a different sort of drawing card, but—

Every Paramount Picture has power, and every Paramount Picture touches one or a dozen chords of human emotion.

For instance, the women and children will take this week's releases right into their hearts—

Mary Pickford in "HULDA FROM HOLLAND." A loveable photoplay. (A Famous Players Production.) Released July 31st.

Wallace Reid and Cleo Ridgely in "THE HOUSE OF THE GOLDEN WINDOWS" An "End of the Rainbow" play (A Lasky Production.) Released August 2nd

PARAMOUNT PROGRAM

米國出版聯合
"Climb Yet a Story Higher"
That is what Lao Tze, the ancient Chinese philosopher, said.
What was true in China in 604 B. C. is true in the United States in 1916.
Famous Players-Lasky Corporation intends to "CLIMB YET A STORY HIGHER!"
FAMOUS PLAYERS —
485 FIFTH AVENUE
ADOLPH ZUKOR
PRESIDENT
JESSE L. LASKY
VICE-PRESIDENT

PARAMOUNT PROGRAM

From their first appearance on the screen the Famous Players-Lasky trademarks predicted a greater future for the motion picture industry.

These trademarks have always remained faithful to the highest principles and the greatest dignity of the silent drama.

Year after year they have represented greater advancements in the photoplay art.

Today their combined strength on the Paramount Program predicts a still greater future for the motion picture industry.

LASKY CORPORATION
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CECIL B. DEMILLE } MANAGERS

Oliver Morosco

PRESENTS

VIVIAN MARTIN IN

"THE STRONGER LOVE"

RELEASED AUGUST 14TH

PRODUCED BY

The Oliver Morosco Photoplay Co.

NEW YORK LOS ANGELES

CANADIAN DISTRIBUTORS FAMOUS PLAYERS FILM SERVICE LTD. MONTREAL, TORONTO, CALGARY.

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Everybody Loves a Cartoon

Honest Laughter

PARAMOUNT-BRAY

Animated Cartoons

What is the greatest delight of the growing boy and girl?

A Cartoon

What is it that tickles the ribs or the tired business man and makes him forget his troubles?

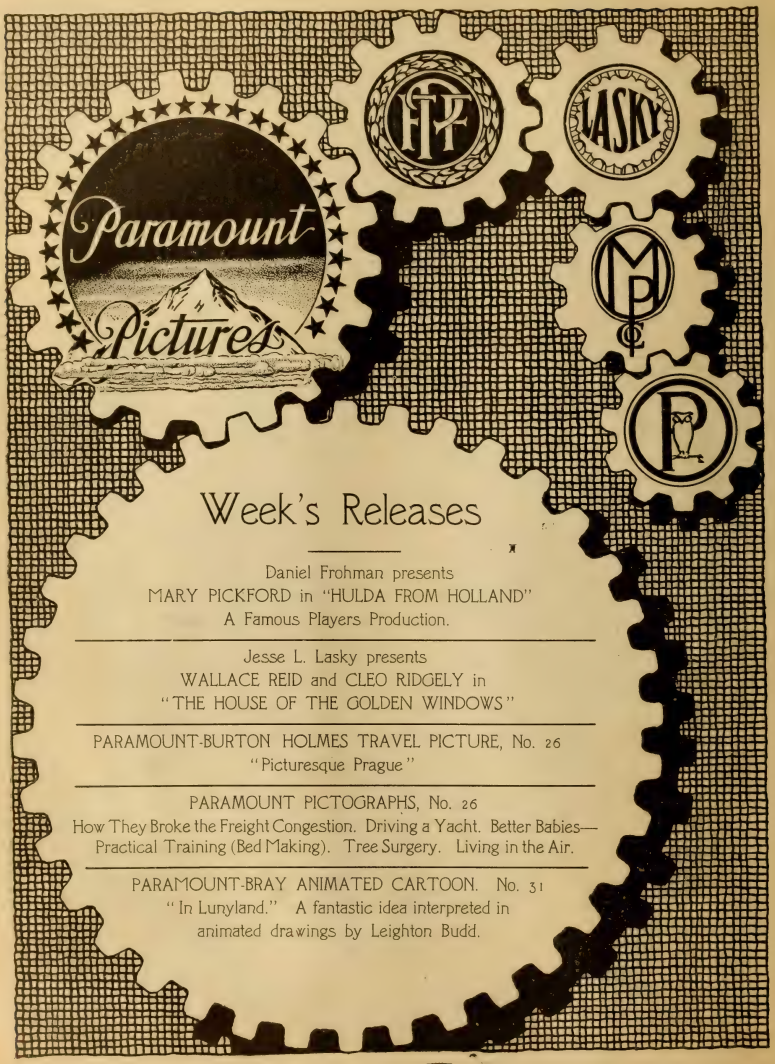
A Cartoon

Put Paramount-Bray Animated Cartoons on your program and please everybody.

Let Your Patrons

"Laugh and Be Unashamed"

Paramount Pictures



Week's Releases

Daniel Frohman presents
MARY PICKFORD in "HULDA FROM HOLLAND"
A Famous Players Production.

Jesse L. Lasky presents
WALLACE REID and CLEO RIDGELY in
"THE HOUSE OF THE GOLDEN WINDOWS"

PARAMOUNT-BURTON HOLMES TRAVEL PICTURE, No. 26
"Picturesque Prague"

PARAMOUNT PICTOGRAPHS, No. 26
How They Broke the Freight Congestion. Driving a Yacht. Better Babies—
Practical Training (Bed Making). Tree Surgery. Living in the Air.

PARAMOUNT-BRAY ANIMATED CARTOON. No. 31
"In Lunyland." A fantastic idea interpreted in
animated drawings by Leighton Budd.

FAMOUS STAR ATTRACTIONS

THE NEW ALL-STAR POLICY

of the Mutual Film Corporation decided upon at the recent annual meeting of the directorate is being carried out as rapidly as the production of A-1 high class features will allow.

The following schedule of releases is now definitely arranged and new stars will be added as fast as suitable vehicles for their successful exploitation have been staged.

Week of August 7th.	**HENRY E. DIXEY** **FRANK MILLS**	
Week of August 14th.	**NAT GOODWIN** **FLORENCE TURNER**	See 1
Week of August 21st.	**KOLB and DILL** **And Another New** **Star Attraction**	See 2
Week of August 28th.	**HELEN HOLMES** **WILLIAM RUSSELL**	See 3 See 4
Week of September 5th.	**MARY MILES MINTER** **And Another New** **Star Attraction**	See 5
Week of September 11th.	**RICHARD BENNETT** **And Another New** **Star Attraction**	See 6

1—Third of the FLORENCE TURNER Series of Six 5-act dramas

2—First of the KOLB AND DILL Series of Six 5-act Comedies

3—Fourth of the HELEN HOLMES Series of Five 5-act Dramas

4—Fourth of the WILLIAM RUSSELL Series of Eight 5-act Dramas

5—First of the MARY MILES MINTER Series of Six 5-act Dramas

6—First of the RICHARD BENNETT Series of Four 5-act Dramas

POINTS TO REMEMBER:

TWO WELL KNOWN STARS of unquestionable genius and box office value offered each week in pieces especially selected to present them at their best.

TWO STARS in new series of high class features added from time to time as other series are completed.

Superior one, two and three reel subjects, short story dramas and clever new-idea comedies staged as special pictures for high class audiences to complete the daily feature program.

Mutual Film Corporation

John R. Freuler, President

FRANK MILLS

YOU KNOW

ARRANGE NOW WITH YOUR

RELEASED THE WEEK OF AUGUST 7TH

THE HOUSE

DRAMATIZED BY JAMES ORMONT FROM FREDERICK CHAPIN'S

Sensational Story of a Divorce which separates a Sister and Brother who meet as strangers in the Gambling Palace conducted in secret by their Mother – a Beautiful Woman who sees her innocent Daughter placed in the same mistaken position which caused her own life tragedy.

Produced by RIALTO FILM, INC.

Distributed by the MUTUAL FILM CORPORATION

FAMOUS STAR ATTRACTIONS

THESE STARS

MUTUAL EXCHANGE TO BOOK THEM IN

IN FIVE INTENSELY DRAMATIC ACTS

OF MIRRORS

STAGED BY MARSHALL FARNUM

A Powerful Problem Play, magnificently produced with an exceptionally strong cast including

BLISS MILFORD, LILLIAN KEMBLE
J. FRANK GLENDON, HARRY SPINGLER, RUDOLPH CAMERON
RUNA HODGES *and* JACK CURTIS

Supporting the Eminent Actor

FRANK MILLS

BLISS MILFORD

HEADLINE ACTS THAT WILL PACK YOUR HOUSE!

HENRY E. DIXEY & MABEL MONTGOMERY

HENRY E. DIXEY & MILLICENT EVANS

HENRY E. DIXEY & GLADDEN JAMES

HENRY E. DIXEY, MABEL MONTGOMERY & GLADDEN JAMES

HENRY E. DIXEY, MILLICENT EVANS & MABEL MONTGOMERY

HENRY E. DIXEY, GLADDEN JAMES & MILLICENT EVANS

and a dozen other interesting combinations of HENRY E. DIXEY and well known Broadway Comedians in FIVE ACTS of Laugh Producing Complications and Screamingly Funny Climaxes that make FATHER AND SON

The Greatest High Class Comedy Success of the Season

NO WONDER THE CROWD CHEERS WHEN THE BAND PLAYS "DIXIE"

You'll cheer too when **HENRY E. DIXEY** in **FATHER AND SON** stands 'em up wall deep like an amateur minstrel show for a small town fire-department benefit.

T. Hayes Hunter staged it and the story is immense. **DIXEY** is a pickle manufacturer - Gladden James is his son - Mabel Montgomery is also a pickle manufacturer - Millicent Evans is her daughter. Stir them all up in the side splitting scenes of a cleverly worked out plot and you don't need much imagination to picture why **HENRY E. DIXEY** and his rollicking company get the "Laughs"

The Name **HENRY E. DIXEY** will take care of the box office. All You need to worry about is getting Your **NEAREST MUTUAL EXCHANGE** on the phone.

RELEASED AUGUST 7TH

MVTVAL FILM CORPORATION
FAMOVS STAR ATTRACTIONS

MUTUAL CHAPLIN SPECIALS

EXHIBITORS:-
READ WHAT
JOHN R. FREULER
PRESIDENT
MUTUAL FILM CORPORATION
SAID AFTER WITNESSING—

MUTUAL CHAPLIN

"ONE A.M."

WESTERN UNION
NIGHT LETTER

JULY 25, 1916. 7:30 P.M.

SEND the following Night Letter, subject to the terms on back hereof, which are hereby agreed to

TO ALL EXHIBITOR MANAGERS,
MUTUAL FILM EXCHANGES,
UNITED STATES AND CANADA.

JUST WITNESSED ADVANCE SHOWING OF MUTUAL CHAPLIN ENTITLED "ONE A.M." MUTUAL FILM CORPORATION'S UNQUESTIONABLY GREATEST PICTURE FEATURING CHARLIE CHAPLIN. PICTURE IS A WONDERFUL ACHIEVEMENT AND UNCONDITIONALLY GUARANTEED GREATEST FROM STAND POINT OF LAUGHTER AND ENTERTAINMENT VALUE. LITERALLY ONE LONG ROAR OF LAUGHTER FROM START TO FINISH. WILL SUPPLY ALL EXHIBITORS ONE LONG REEL OF LAUGHTERS YOUR TESTIMONY. SEND WIRE AT MUTUAL'S EXPENSE TELLING THEY CANNOT FAIL TO CASH IN ON THIS ATTRACTION. ADVERTISEMENT STRONG REGARDLESS CONDITIONS.

(Signed) JOHN R. FREULER, PRESIDENT,
MUTUAL FILM CORPORATION.

Night Letter — 67 Words — Paid.

MUTUAL CHAPLINS PRODUCED TO-DATE

No 1 "THE FLOORWALKER"
No 2 "THE FIREMAN"
No 3 "THE VAGABOND"
No 4 "ONE A.M."

"CHARLIE CHAPLIN SPECIALS" ARE A SURE-CURE FOR SUMMER BOX OFFICE PARALYSIS.

BOOK THESE MARVELOUS MONEY MAGNETS TO-DAY

DISTRIBUTED THROUGHOUT THE UNITED STATES AND CANADA EXCLUSIVELY BY MUTUAL FILM CORPORATION

ONE A.M.

RELEASE DATE MONDAY AUGUST 7th

The Courtin' of Calliope Clew

This two-part "Mustang" drama, featuring Frank Borzage and Anna Little, is an intensely interesting film story of "prairie schooner" days. The love story is delightfully carried amid scenic splendor.

Directed by Frank Borzage. *Released August 11.*

The Little Troubador

A two-reel "Flying A" drama with Vivian Rich and Alfred Vosburgh in a "Cinderella" story with a strong punch. As the ragged little girl escapes from her "Simon Legree" master and plays her way into the heart of the rich old man, Miss Rich's acting evokes silent sympathies for all who are oppressed.

Directed by Carl M. LeVinness. *Released August 7.*

The Power of Mind

This three-part "Flying A" drama is a psychological photoplay, strongly portraying the advancement of a theory of hereditary evil overcome by a mental process known as imagination. Edward Coxen and Lizette Thorne, in the principal parts, present the story in a telling manner.

Directed by Thomas Ricketts *Released August 10.*

Billy Van Deusen, the Cave Man

Carol Halloway, John Steppling and John Sheehan in a one-part "Beauty" comedy that is a corker. Billy's application of the cave-man theory only destroys the young authoress' hero ideal, amidst ludicrous situations.

Directed by Archer McMackin. *Released August 9.*

Too Bad, Eddie

In this one-part "Beauty" comedy, Eddie is a bankrupt editor who wishes to marry the small-town heiress, and stalls his creditors with this appeal. His is a sorry end, as told in the film. Oral Humphrey is featured.

Directed by Oral Humphrey. *Released August 15.*

These Are All BIG HITS. Book Them Today, and *Get the Crowds* These Hot Nights

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the International Film Corporation.

AMERICAN FILM COMPANY, Inc.
SAMUEL S. HUTCHINSON, President
CHICAGO, ILL.

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WHIRLWIND

CIAL FEATURE

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Whirlwind action in "The Secret of the Submarine" is what takes the breath of big crowds—makes them hungry for more—brings them back next week brimming over with keen interest.

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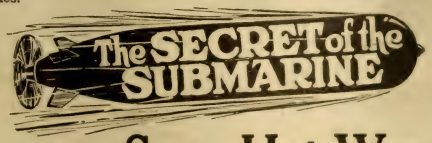

Directed by George Sargent

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AMERICAN FILM CO., Inc., SAMUEL S. HUTCHINSON, President CHICAGO, ILLINOIS

MUTUAL PICTURES

SOME LIARS

Directed by Rube Miller; released Aug. 13

Rube Miller and Ben Turpin play the parts of two characters who are arrested and put in jail for thirty days; when they return to their wives, the tale born of their virile imaginations entitles them to the sobriquet—***"Some Liars."***

These ***VOGUE*** comedians have produced ***two thousand feet*** of comic film under this title, every foot of which is a riot of fun and laughter.

Miller and Turpin are unexcelled laugh-makers; they are crammed full of fun; and those who patronize theatres exhibiting ***VOGUE COMEDIES*** know, when a ***VOGUE*** fun film is announced, they are going to see the cleverest comedians known to the screen in farce plots that are clean, amusing and the best photographed.

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Slapstick With A Reason

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Directed by BARRY O'NEIL

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WITH STARS LIKE NAZIMOVA AND MARY GARDEN UNDER THE SWAY OF BRENON GENIUS AND BRENON BRAIN THE WORLD WILL BE TAUGHT A NEW APPRECIATION OF THE SILENT DRAMA.

AND EACH GROUP OF "BRENON PICTURES" WILL BE MARKETED ON A SIMILAR PLAN TO THE PRODUCTIONS OF THE

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NAZIMOVA

TO BE FOLLOWED BY

MARY

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DISTRIBUTED

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"The Clemenceau Case"
"The Soul of Broadway"
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OFFERING
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PRESENTATIONS OF
GARDEN
OF THE DRAMA
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Lewis J. Selznick

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Ethel Clayton and Tom Moore

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Nance O'Neil

"Love's Toll"
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"The Prince Chap"

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"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
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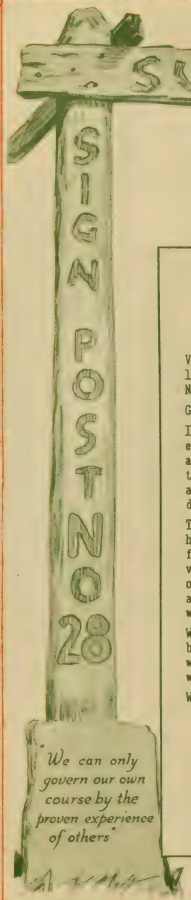

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Is he sober, industrious, ambitious and clean? Or does he live by his wits, seeking low companions, wasting time, health and money in dissipation and folly?
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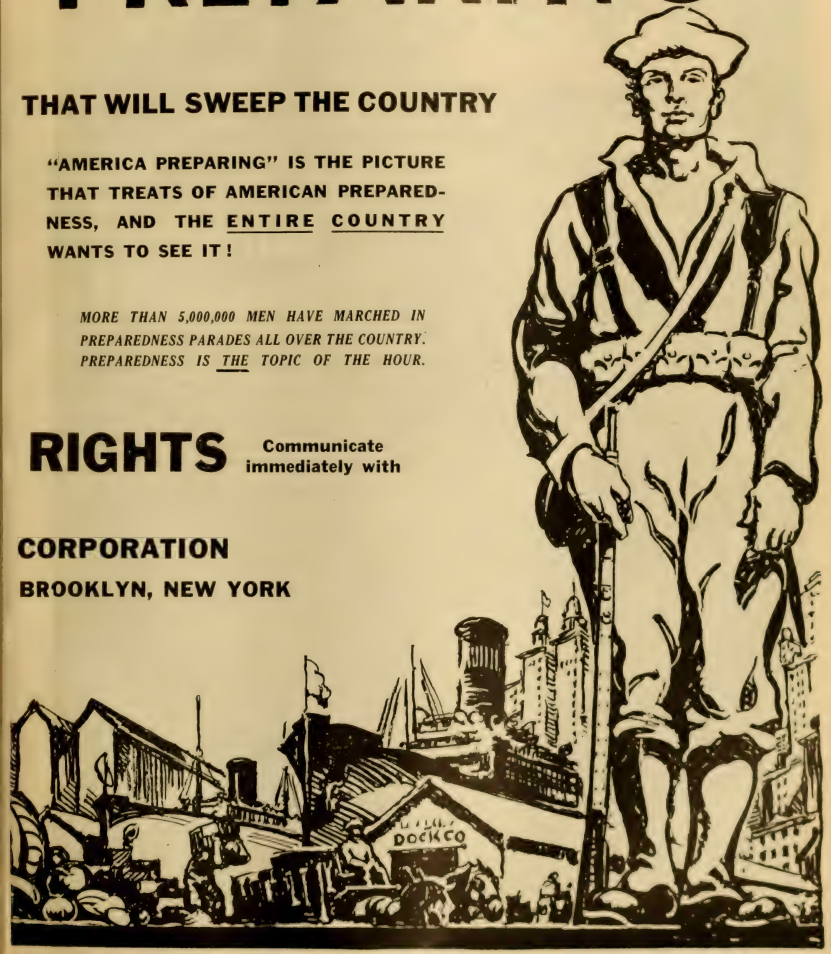

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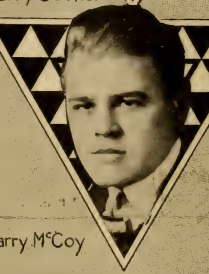

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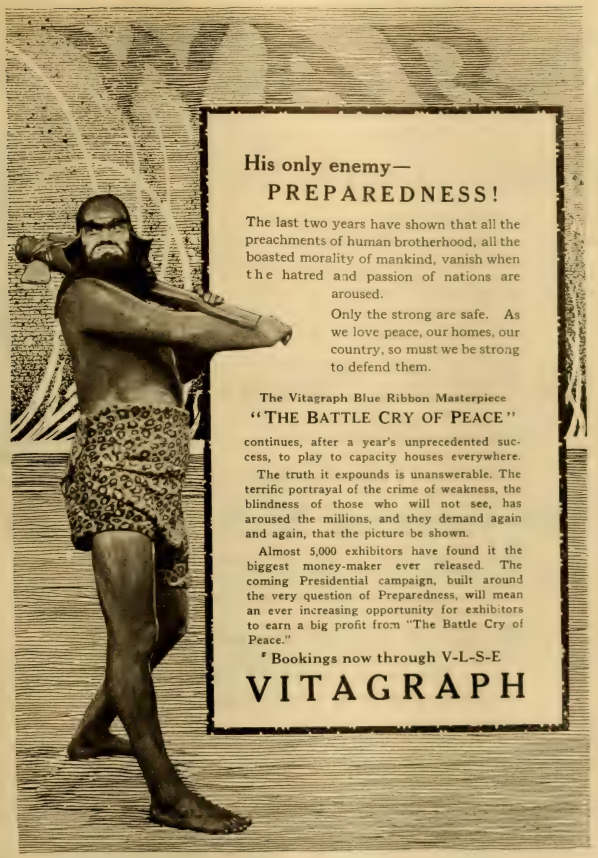

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The Vitagraph Blue Ribbon Masterpiece

"THE BATTLE CRY OF PEACE"

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Almost 5,000 exhibitors have found it the biggest money-maker ever released. The coming Presidential campaign, built around the very question of Preparedness, will mean an ever increasing opportunity for exhibitors to earn a big profit from "The Battle Cry of Peace."

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VITAGRAPH

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Featuring

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The vigor and strength of the great outdoors, the broad sweep of the Golden West, the charm of new and striking characters in a fifteen week series that boasts both CLASS and a PUNCH.

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"The Fighting Heiress"

Wednesday, August 9th

Second Episode:

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A dauntless girl fighting a bitter battle against almost insurmountable odds in a story laid against the vivid and gripping background of the desert.

Released Wednesday, August 16th

Released In Regular General Film Service!

Stories by Robert Welles Ritchie
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Ham, Bud and Ethel Teare in a typical sure-fire "Ham Comedy"—Enuf Said!

Released Tuesday, August 8th

"Hurled Through the Drawbridge"

Helen Gibson's daring thrills and a spectacular auto race in a smashing one reeler.

Released Saturday, August 12th

IVY CLOSE in "DAISY THE DEMONSTRATOR"

As a soap demonstrator Ivy is some hit in the crossroads village. Supported by Henry Murdoch, she delivers a comedy with a laugh in every foot and a finish that will take your breath away.

Released Friday, August 11th

KALEM COMPANY

235-239 WEST 23d STREET NEW YORK CITY

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter
J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

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NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*The Index for this issue will be found on page* 1156)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, August 12, 1916

Facts and Comments

THE price of the MOVING PICTURE WORLD sold on the newsstands, will be fifteen cents per copy beginning on September 2d. The great increase in the price of paper and other added charges are responsible for this increase in price. There will be no increase in the rate of subscription. The reader who will send us his subscription not only will receive his copy earlier than the reader who depends on the news dealer but he will save more than 100 per cent in money.

EVERY day brings protests against the endorsement of Federal censorship to this desk. A typical "kick" comes from a prominent exhibitor in a large Pennsylvania town. This man conducts a first-class theater and edits a creditable little publication for his patrons. Says our friend and reader in an article in his program-magazine: "If the manufacturer agrees that a Federal Board of Censors is necessary then he immediately admits that he will turn out pictures that ought not to be shown. . . . If he says that HE is all right but the other man is the one who must be censored, then he is putting on the 'Holier-than-Thou' attitude, and no thinking man or woman will support a person who publicly says he is without a blemish, but that his competitor is probably open to suspicion." We confess that this looks to us very much like a dilemma for the advocates of censorship who must impale themselves on either horn thereof.

* * *

OUR recent protests against the overpaid and unconscionable star who runs away with the lion's share of the profits, leaving producer and exhibitor sadly guessing, has awakened echoes from scores of readers. They urge us to keep on "hammering away at this intolerable evil." A better understanding between exhibitors and producers is all that is needed to check the rapacious demands of the stars.

* * *

WHAT this industry needs badly among other things is a properly organized Bureau of Statistics and Information. We earnestly hope that the new National Association of the Moving Picture Industry will call such a bureau into being at an early date. The MOVING PICTURE WORLD does not cater to the general public. Nevertheless it is overwhelmed day after day with inquiries by mail and 'phone and in person. Even if these numerous inquiries were prompted by mere idle curiosity it would be good policy to answer them. They are not all prompted by mere idle curiosity. On the contrary, there are many men and women who are engaged in important civic and social work who feel the lack of authentic information on the all-absorbing subject of the motion picture. Then there are men and women who may be interested from an investor's point of view. In maintaining such a bureau of authentic information at its highest possible point of efficiency the industry not only performs a duty toward the public but serves itself as well. The more knowledge the less ignorance; the less ignorance, the less prejudice.

* * *

AT LAST accounts there is a hope at least of the new tax on motion picture theaters being beaten in the Senate. The tax it will be remembered is to consist of one half of one per cent. on the gross receipts of every motion picture theater. Many senators in response to protests from exhibitors and producers have announced themselves against the tax. Senator John Sharpe Williams, of Mississippi, went on record as saying that he was very much in favor of the tax. He is reported to have said that he wished he "could tax all the motion picture theaters out of existence." The distinguished senator has long been in his decline and we wish him no harm. His case is respectfully referred to the second vice president of the National League, who hails from the senator's own state.

* * *

MOTION picture men in the state of New York owe it to themselves to enter into a reckoning with the authors of the Cristman-Wheeler censorship bill vetoed by Governor Whitman. We are glad to say that the campaign against the re-election of these two men has been started.

Exhibitors Accused

By Louis Reeves Harrison

IN THE midst of play poverty, at a time when it is becoming difficult to obtain strong and entertaining stories that have not already been told on the screen, the producer complains that exhibitors will not show this specific kind or that specific kind of a photoplay, no matter how high the quality. This complaint, in reality an accusation, may have a slender foundation, but it does not look reasonable that any intelligent exhibitor should stand in the way of a bright and varied program, and I have yet to meet one who offered any kind of limitation or obstruction to superior quality of product.

We may expect to find narrow-minded men in all branches of the business, men limited in experience, in sentiment, in mental view, in scope of selective taste, because of individual disposition or habits, but the exhibitor's experience is broadening. He is brought into touch with mixed audiences. He talks with the wise and the unwise. He gives close attention to critical reviews which discriminate, which are written honestly to tell the truth, rather than dishonestly to provide material for publicity departments. The exhibitor studies both audience and product.

The exhibitor who studies both audience and product knows as well as any one in the business that there is a wide variety of taste to be satisfied in a mixed audience, whose members do not complain so much of this or that specific kind of a story, especially if it has an intrinsic charm with delight of treatment and interpretation added, as they do of this or that inferior quality, or general inferiority such as producers have been releasing in constant repetition and imitation. Accusing the exhibitor looks like a thinly-veiled excuse.

That excuse is as old as the art of production. Long before some of the large producers of today were in existence, the exhibitor was blamed for the poor quality of releases shown on the screen. It was said that he only catered to low tastes, the inference being that his own was not very high. Hundreds of exhibitors testified to the contrary. They demonstrated beyond the possibility of doubt that they were denied even the right of selection by a program arrangement which compelled them to show a lot of inferior stuff in order to obtain that of merit. The only way to get a prize was to buy a whole package.

Methods of business combination and trade compulsions have succeeded so far as principal commodities, grown or manufactured, are concerned, but never in any high form of art. Here is an art largely devoted to picturing, instead of printing, of life stories, strong, entertaining, or of vital significance, and no exhibitor has gone on record with a complaint of this or that kind of story, strong, entertaining, or of vital significance when it is artistically pictured. Nor has it ever been demonstrated that he objects to what his audience wants.

Marching a lot of soldiers up and down in a meaningless way is not unlike the old cowboy and Indian chase that came near destroying interest in moving pictures. No exhibitor can be blamed for not wanting that kind, even if the big war plays now showing have broken all records of popularity. The whole country is aflame with war preparations, and the romance and adventure of war are bound to become more and more popular. Their picturesque backgrounds and swift action will be used in some brilliant stories. The exhibitor may not so much object to "war stuff" as to "raw stuff" having no other excuse than war.

It has been said that our national prosperity has made us stupidly sordid as a people, content to "eat, sleep, propagate and rot," dead from the neck up so far as world progress is concerned, mere cattle incapable even of self-defense. That such is not the case is being shown by a sudden rousing of spirit in all parts of the country. The columns most read in our papers, the books most read in our libraries, the favorite subjects of conversation are those pertaining to war and measures of self protection, even when that protection means an exhibition of impatience with a gang of ignorant murderers and thieves living next door.

Widespread recognition that we may be compelled to play a part in the great world drama now being enacted, that the security we now enjoy must be preserved with honor, has aroused a new spirit in our people. If this spirit results in higher national efficiency, systematic physical training and nobler manhood, the pictured story must respond to that deep feeling. What the people are thinking about prepares a ground of receptivity for stories of high merit on that subject, and all live exhibitors know that a part of their program may well be devoted to superior stories on subjects of the day.

From an author's point of view, I would never inject military action of any sort into a story where it was not needed for the proper development of that story. On the other hand, if the exciting movement and tense situations found in war time were essential to story structure and interest, they would go in, or the story would not go on. Only through skill and harmony of arrangement, certainly not by distortion and disarrangement, can beauty of story, to say nothing of its strength, be even approached. All that originates with the author.

I would like to have evidence that exhibitors, especially those who are calling for bright, new and original stories, are trying to stifle authorship in any way. I have one good reason to believe that exhibitors are doing nothing of the sort, that they *never have* tried to cramp the originator of bright and entertaining stories, and that reason is that producers have rarely gone to professional novelists and playwrights for new material, preferring to rely on studio-revised materials from less costly sources. Proof of it lies in the fact that they have only just begun to encourage high-class authorship for the screen by public announcement of good pay for the work.

A large part of the outlay for screen production has gone to the director and the interpreter of the screen story, allowing comparatively little for the author of it, effectually barring the very men who are equipped by nature and training to do creative work of the highest order. The exhibitor has done a vast amount of good by insisting upon a higher quality of performance. He has materially helped to bring about the approach to a better understanding between author and producer that is coming strongly into notice at the present time.

Many alleged complaints of exhibitors can be traced to an old and familiar source—as long as there is an inefficient salesman on the road complaints of that nature will be manufactured and sent in as an excuse for his lack of ability to market a product of unusual merit. Given a powerful or brilliant new story, well worked out in the scenario, pictured on the screen with imaginative charm by a director of artistic ideals and comprehension of types, the exhibitor will be the last to complain. He is in business to suit his audience.

The National Association of the Motion Picture Industry

By W. Stephen Bush.

THE National Association of the Motion Picture Industry has started well. At the very go-off it began with a policy of work. The results of its meeting in the Hotel Astor have been reported in all the principal newspapers of the country. It was well and necessary to give notice to the politicians. The notice has been given. The whole country has been informed that the motion picture men have at last gotten together in a solid and harmonious body and they are no longer the prey of every grafter, pseudo-reformer and spoils-hunting politician.

Nothing but praise goes to the five branches of the industry who have acted so intelligently and promptly in the election of their directors. Each class is represented by men well known in the industry. All have records of achievement to their credit. All are engaged in active work and all are acquainted with conditions in the industry in general and they are thoroughly at home in their own respective branches. The organization is not as complete as it might be and as no doubt it will be. One or two of the great groups in the industry are not represented. Perhaps the failure of the Board of Trade has made them hesitate to join in the new organization. We hope that these gaps will speedily be filled.

We hope for much from the National Association of the Motion Picture Industry because for the first time in the history of the business the exhibitor is given something like adequate recognition. For five years or more the Moving Picture World has consistently pleaded for a larger influence of the exhibitor in the councils of the industry; we are naturally gratified to know that events have justified the logic of our plea and that our advice has been heeded. The idea of giving the exhibitors a representation of two on a board of directors of ten was among other causes fatal to the Board of Trade.

It is well once more to emphasize the fact that the new organization will deal in a direct and immediate way with only the external problems of the industry. The organization was formed first and foremost for the purpose of fighting the common foe. The new organization will not attempt to settle the internal problems of the industry. It will indeed be a conciliating influence, it will bring all branches of the industry into closer touch with one another and we are sure that a spirit of tolerance and forbearance will be created among all the branches of the industry. We will get better acquainted all around and we will look with more sympathy upon our neighbor's troubles and difficulties. We earnestly hope that many internal differences will be settled by arbitration acceptable to all. In the last analysis, however, each branch is a strictly self-governing body; the interests of the various branches may and often must be divergent if not conflicting. It would be foolish to expect that a majority of one branch will ever accept the dictation of another branch. The individual and collective sense of fairness will help to solve and adjust internal differences.

Time has wisely been given to the directors living at a great distance from New York to come here and attend the meeting which, on the sixteenth day of August, will elect officers and create and organize the machinery of the new organization. The delay was unavoidable, but we surely hope it will be the last delay.

We know that the exhibitors all over the country are anxious to do their share as soon as the signal is given. No organization in the industry ever started under more favorable auspices than the National Association of the Motion Picture Industry.

Our Duty to Our Readers

By W. Stephen Bush.

THE race for publicity in the motion picture journals begins to resemble a speed contest in a psychopathic ward. It is suggestive not merely of woeful misconceptions, but of positive mental unsoundness. If the Moving Picture World were to print all the stuff that is sent in here our paper bills would soon exceed the speed limit and we would in the course of a few weeks lose most of our readers. Any person who gets around among exhibitors and who has even a faint idea of what is going on knows that the papers which cram their columns full of thinly disguised but heavily padded puffs are rapidly losing what few readers they had.

There is nothing that provokes and irritates the average reader more than piles upon piles of puffing. He will not read junk of this kind. The man that is sending it out may be convinced that it is all highly valuable matter and entitled to the best position in the paper, but I can assure him that he is fearfully mistaken.

It is only the paper with either no circulation at all or with a pitiably small circulation which can afford to open its news and editorial columns to every demand of the publicity man and the press agent. The Jayville Bugle will give a page or two to the most trivial event in Jayville, but its circulation is strictly confined to the limits of Jayville. The whole issue of the cheap paper without an honest circulation isn't worth ten lines in a paper like the Moving Picture World, which has both the circulation and the confidence of its readers. The text of the Moving Picture World belongs to the readers and the editor only holds it in trust for the readers. He is responsible to them.

To our way of thinking motion picture journalism, like every other kind of journalism, is a great independent and beneficial influence. If journalism is true to its conscience and to its best traditions it will place the service to its readers above every other consideration. When a newspaper or a trade publication sells its news columns and its editorial pages in return for advertising two deductions may be made with absolute and mathematical certainty: First, the paper has either no circulation at all or it has a pitiably small and insignificant circulation. Second, it will sooner or later be repudiated and rejected by the reading public. It may fool itself, it may fool and it often does fool the advertiser, but it cannot for any length of time fool the readers.

The Moving Picture World offers to its advertisers by far the largest circulation. This fact has been proved by a dozen tests made by firms and persons in no way connected with this paper. The slightest inquiry will reveal this fact anywhere in the forty-eight states in the Union. In addition the Moving Picture World offers to its advertisers the prestige and the confidence that are born of many years of good reputation. An advertiser who is seeking results and who is guided by reason will want nothing more.

ONE of our British contemporaries asserts that most of our exhibitors here are "hyphenated" Americans. We do not know what evidence our esteemed contemporary has collected to warrant its assertion, but we must confess frankly that we have noticed nothing of the kind here. Perhaps the telephonic lens of our esteemed contemporary is in need of repairs, or may have been "seeing things." Nothing in the way of a hyphen is visible in the exhibiting ranks, at least not visible to the naked eye.

Death of William T. Rock, Pioneer Picture Man

One of the Distinctly Successful Men in the Business Passes Away—Had An Eventful Career

WILLIAM T. ROCK, pioneer motion picture man, and for many years president of the Vitagraph Company of America, died at his summer home, Oyster Bay, New York, at 10 o'clock of the morning of Thursday, July 27. The immediate cause of death was heart failure, following an acute attack of diabetes, from which complaint he had been a sufferer for some time, but which did not take a serious turn until about three months ago when the first acute attack was experienced. Though rallying from that attack Mr. Rock failed steadily until the time of his death.

The deceased was about sixty-two years of age and leaves a widow, a son, John B. Rock, who has lived in Chicago for several years, and Mrs. C. A. Willet, wife of "Doc." Willet, a well known motion picture man. The funeral services were held at the city home of the deceased, Ocean avenue, Brooklyn, N. Y., at 2 o'clock Sunday afternoon, July 30. It was attended by a large number of the friends and business associates of the deceased. Among those whose presence was noted were J. Stuart Blackton and Albert E. Smith, formerly associated with Mr. Rock in the Vitagraph Company; George Kleine, J. A. Berst, H. N. Marvin, C. O. Baumann, William Wright, W. W. Irwin and Ira M. Lowry, of various producing companies, and Leroy D. Hall, attorney.

Of the working staff and players of the Vitagraph Company there were many present, and tear-filled eyes testified the grief that was quite general among those who had worked with "Pop" Rock in the years of old Vitagraph prosperity during which most of them had occasion, at one time or another, to experience the quality of his generosity. Among the more prominent were Charles Kent, William Shea, David Montgomery, Tefft Johnson, Charles Burton, Sam Spedon, E. G. Hedden, W. T. Watkins, Victor Smith, Mr. French and Lillian Walker; also Maurice Costello and Larry Trimble, one time Vitagraphers.

The officiating clergyman was Rev. Louis H. Johnston of the Congregational Church of Patchogue, N. Y. The pall bearers were J. Stuart Blackton, Albert E. Smith, H. N. Marvin, T. B. Ackerson, Louis Stauch and M. Sollinger. Of the immediate family present were the widow, Mrs. Florence Rock, Mr. and Mrs. John B. Rock and Mr. and Mrs. W. T. Willet.

Interment was made at Greenwood Cemetery immediately after the services at the house.

The Late William T. Rock.

William T. Rock was born in Birmingham, England, December 31, 1853, and remained there during his boyhood. After attending the public schools he came to America when still a young man, and depending entirely upon his own resourcefulness in gaining a livelihood soon became connected with a circus company, which gave him his first experience as a showman. From the beginning of his career in America he displayed keen judgment in selecting promising enterprises and always was on the watch for something new. Having acquired considerable capital, in the early eighties he became proprietor of the Madison Hotel, that for a number of years stood opposite the Metropolitan Opera House on Broadway. In this, as in many other undertakings, he was successful.

In 1886 Mr. Rock, in connection with Edward Purvis and Michael Crane, formed the Ball Electric Illuminating Company, which was granted a franchise to erect a plant in New York City. The generating station was on 38th street, just west of Broadway. Mr. Rock was president of the company. Owing to the imperfections of the arc light at that time, and to other circumstances, the company did not prosper, and was sold in 1897 to Ex-Judge William Kelly of the East River Electric Light Company. It was through this experience with electricity that Mr. Rock was able to make his subsequent success in the motion picture business in which he engaged in 1896, at which time he bought the rights on the Vitascope machine for Louisiana from Raff & Gammon.

It was out of this knowledge that Mr. Rock, in company with J. Stuart Blackton and Albert E. Smith, formed the Vitagraph Company of America in 1898 for the purpose of giving motion picture exhibitions. Here the experience of Mr. Rock in the show business stood the new company in good stead, for under his management and advice the new business grew rapidly until "Vitagraph" became almost synonymous with motion pictures and the number of machines in use under its control numbered fully one hundred—which was a great many in those days.

Some time afterward the company began to make pictures, which branch of the business was mainly under the direction of Messrs. Smith and Blackton, while Mr. Rock continued to run the exhibition and rental business, which had become to be a factor in motion pictures. It was his ability to get good prices for exhibitions and for the rental of film that contributed largely to the ultimate success of the company.

Mr. Rock's connection with the Vitagraph Company was uninterrupted from the formation of the company until last May, when he sold his interests to the new syndicate which was then formed by several of the leading capitalists of the American Tobacco Company. For those interests he received a large sum of money and a substantial allotment of the stock of the new corporation.

Many stories are afloat regarding the amount of this world's goods accumulated by Mr. Rock through his connection with the motion picture business and, while that sum is no doubt large, a great portion of his material wealth was acquired by careful investments in real estate and securities of which he was an excellent judge and a close buyer.

Of the man, now passed away, much good may be said. Someone has written this little appreciation which we are pleased to reprint because it is so near to the truth: "If you have ever met 'Pop' Rock, as people are pleased to call him, you have recognized in him a man of deep convictions in all matters in which he is interested. He is a man of positive character and indomitable will, and he possesses a perseverence that will not be denied. Contrasted with these noticeable and commendable traits, Mr. Rock is one of the most likable of men, easy to approach, but difficult to oppose. Those who know him best know that underneath this brusque and impetuous nature lies one of the tenderest and kindest of hearts, true to his friends, and loyal to his associates."

In attestation of this there will be the testimony of hundreds of men and women who have found him a friend in a time of real need.

While the terms of the last will and testament of the deceased have not yet been disclosed, it is believed that the bulk of the estate will fall to the son, John B. Rock, who is particularly well fitted to administer its affairs.

The Great Get-Together Meeting

First Practical Steps in Perfecting the New Film Parliament—Incorporation Under Way—Executive Offices Will be Organized on August 16

THE National Association of the Motion Picture Industry held its first meeting after the Chicago Convention in the College Room of the Hotel Astor on Tuesday, July 25. About 100 film men were present representing every branch of the industry.

The object of the meeting was to act on the acceptance by the National League Motion Picture Exhibitors of America of the plans and by-laws drafted and submitted by the Delmonico Conference. No time was lost in getting down to business. Walter W. Irwin immediately reported that the proposed charter and by-laws of the National Association of the Motion Picture Industry had been submitted to the Motion Picture Exhibitors' League of America in convention assembled at Chicago. The convention itself, said Mr. Irwin, considered the proposition and the question of joining the association and thereafter appointed a committee of twenty to go into session with the representatives of the National Association.

"These two committees," Mr. Irwin continued, "met for several hours and thoroughly and earnestly discussed the matter from almost every standpoint. As a result, the committee of 20 appointed by the exhibitors' convention, voted to approve the plan and to recommend that the Motion Picture Exhibitors' League of America join this Federation. The next morning the committee of exhibitors unanimously and enthusiastically approved the report of its committee. Thereupon the convention proceeded to elect a branch committee of 102 to represent the Motion Picture Exhibitors' League of America in the Federation, and forthwith this committee of 102 elected ten splendidly representative exhibitors as directors to represent the exhibitors' branch of the industry on the Board of the Federation." Mr. Irwin then submitted this further report:

> I desire to say at this time, gentlemen, that the spirit of the exhibitors in convention was splendid, and constitutes an example to be followed by each of the other branches of this industry.
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> Due, as they pointed out, to past differences, they had their doubts and fears regarding this federation and the sincerity of the other branches of the industry in actually seeking to co-operate so that we might present a united front on common questions; but when the exhibitors waived their fears and doubts and concluded to place their confidence in the sincerity and determination of all the other branches of the industry, and to believe that each of these branches is just as sincere and earnest in desiring to build a powerful federation constituting of the whole industry, as the exhibitors themselves are. In other words, gentlemen, the exhibitors fully recognized the necessity for such a federation as is proposed, and accepted it in good faith and with great earnestness.
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> Moreover, as soon as the convention unanimously accepted the proposition, they proceeded to the execution of their part of the organization with dispatch, and selected as their representative men of intelligence, who will be of great assistance to the whole industry in meeting all common questions which confront us at the present time and which will hereafter arise. It is earnestly hoped that each of the other branches will act with the same earnestness and dispatch.
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> We are here today for the purpose of having all those who have not already signed the application for membership to do so, and for the further purpose of having the other branches of the industry elect their respective branch committees and boards of directors. You understand that the federation proposes only to deal with questions affecting the industry as a whole.
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> The questions affecting any branch of the industry are to be taken up solely by the branch committee of that industry. Questions affecting two or more branches of the industry are to be taken up and thrashed out by a meeting of the two branch committees representing the classes of membership between which the difference exists. It is, therefore, of the greatest importance that the branch committees elected shall be thoroughly representative, and that each branch committee be promptly organized, with at least a chairman, a vice-chairman and a secretary, and with such committees as each branch committee may deem desirable to appoint.
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> For instance, there are a great many questions pertaining to the producers' end of the business which the producers in their own committee can act upon to the benefit not only of the whole industry but to themselves. The same applies to the exchangemen and to the equipment and material manufacturers. The rules of government, in other words, the by-laws for each branch committee are left to its own determination.
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> Each of the four branches of the industry assembled here today is to elect five directors, in addition to electing officers for the committee. It will be necessary for them to elect two inspectors of election, who shall be properly sworn to perform their duties in the counting of the ballots for directors, and who will thus be in a position to report their respective certificates with the County Clerk. Now, gentlemen, let us act in the same spirit that was exhibited by Chicago.
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> First, it is necessary for each firm or individual who has not secured a subscription for membership to at once do so. After that has been done, the producers will meet in one part of the room; the distributors in another; the supply men and material men in another; the miscellaneous class in still another part of the room, where they will hold their respective meetings. It will then be necessary to furnish us with the names and addresses of each director elected, so we can place these names in the certificate of incorporation, to be filed at Albany.
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> As soon as the directors are elected, we will determine upon a time and place for the calling of the meeting of directors, so that we may complete the organization by electing officers and calling for the entrance fees of those who have signed, and the annual payments. Our meeting will have to be held at a date sufficiently subsequent to permit the ten directors of exhibitors, some of whom represent the far West, to be present for the meeting.

At the suggestion of Mr. Irwin the various groups of film men who were to elect their representatives on the Board of Directors of the new organization retired for consultation, conference and election. The results of the elections in the various branches were: Producers—Carl Laemmle, J. Stuart Blackton, Adolph Zukor, W. A. Brady and M. Sherrill. Accessories—H. C. Moore, J. C. Brulatour, J. H. Hallberg, E. S. Porter and Don Bell. Distributors—P. A. Powers, A. Abrams, Richard Rowland, E. A. McManus and W. W. Irwin. Miscellaneous—W. Stephen Bush, Arthur James, Paul Gulick, Wid Gunning and Fred Beecroft.

The results of the elections having been announced the main meeting resumed business in the College Room, whereupon the chairman announced that articles of incorporation would be filed immediately and a further meeting would be held on August 16 in the same place. The Board of Directors will then organize the administrative and executive offices of the new organization.

The question of proper publicity was brought in a speech made by Mr. Brady, who advocated the speediest possible appointment of a paid publicity man. The whole matter was eventually referred to a committee consisting of Lee A. Ochs, Harry Reichenbach, W. A. Johnston, E. A. McManus, J. C. Brulatour and W. Stephen Bush. This committee went to work at once and sent out a story of the meeting to the press associations. It was decided to prepare reports and publicity matter for the entire press of the country. On behalf of the exhibitors President Ochs said he would place all this literature in the hands of the various locals with instructions to get as much of it into their papers as possible.

A partial list of the film men who attended follows: Ernest Horstmann, president Exhibitors' League, Massachusetts; Rothstein, William Edwards of the Motion Picture Theatre Equipment Company, Fred C. Hawley, W. A. Brady, W. W. Irwin, Wm. Brandt, E. A. McManus, J. Stuart Blackton, Arthur James, Lee A. Ochs, J. Robert Rubin, Wm. M. Seabury, P. A. Powers, J. W. Engel, Richard A. Rowland, J. W. Gray, Sam Spedon, Maxwell Karger, Moe Streimer, F. P. Cunha, F. M. Saunders, C. A. Taylor, M. Larkin, L. J. Gregrich, H. A. Hallett, G. A. Magee, Phil Lewis, Thomas Howard, M. Grossman, W. C. Hazzard, S. H. De Ray, J. A. Millberg, F. A. Masters, Mr. Lewis, R. Israel, Mr. Ochs, W. A. Johnson, A. J. Balleg, S. Jacoby, W. Hallberg, P. H. Cromelin, W. B. Western, H. D. Kramer, D. J. Hayden, C. J. Pierce, J. N. Schuman, J. D. Gordon, Henry Ehrlich, W. K. Hill, L. J. McGovern, Paul Gulick, S. M. Jacobi, Adam Hull Shirk, Thos. Hardway, G. H. Wiley, A. L. Le Vine, L. Pelzer, J. J. Murphy, Lewis Justice, V. M. Shapiro, L. J. Bamberger, J. C. Broulatour, H. Reichenbach, M. Sherrill, Mr. Abrams, Wid Gunning, Mr. Barry, S. Lesselbaum, F. K. Jones, J. I. Wittman, H. Newman, Mr. Schallenberger, H. W. Rosenthal, Ben H. Zorr, B. Parker.

EDWARD JOSE NOW WITH ASTRA.

Edward Jose, who produced Pathe's famous serial, "The Iron Claw," has severed his connection with the Pathe Film Company and is now under the banner of the Astra Film Corporation. He has taken with him his entire staff of cameramen, assistants, etc., and is now finishing a five reel feature for the Pathe program. In this feature stars Pearl White, heroine of "The Iron Claw," other members of the cast are Hal Forde, Niles Welch and Lillie Leslie.

GABORIAU NOVEL FOR PHOTOPLAY.

Among the future Blackton's is listed "The Clique of Gold," adapted from Emilie Gaboriau's famous novel of the same title. Elsie Jane Wilson will be featured in the company. Rupert Julian will direct from E. J. Clausen's scenario. Francelia Billington, one of the Blackton's prize beauties, will also be in the cast along with Douglas Gerrard and Mr. Julian.

The Motion Picture Exhibitor

NORTH CAROLINA CONVENTION.

Take Action Against Kitchen Tax Bill—Join National Organization—Wells Elected President.

THE Motion Picture Exhibitors' League of North Carolina last month completed a convention that will go down into the history of the industry of the State as something worth while and productive of great results. Held in Durham July 19 and 20, despite the fact that a large portion of the State was covered with water as a result of the devastating floods that tore up the railroad service and kept nearly half of the motion picture theaters either dark or in confusion as to programs because of delayed express shipments, the noise of the convention was heard in Washington, for one of the most important steps taken was the sending of telegrams to Senator F. M. Simmons, chairman of the Senate Finance Committee, and to Congressman Claude W. Kitchen, chairman of the Ways and Means Committee of the House of Representatives, denouncing in scathing terms the attempt to further burden the exhibitors of the country by the unjust tax proposed in the general revenue bill, now before Senator Simmons' committee. And they did not stop at that, for they voted to send Secretary H. B. Varner, and General Counsel A. F. Sams to Washington to supplement these telegrams with personal argument.

This is not the first time the Tar Heel exhibitors have come to the front in opposition to unjust legislation, and at each assault they have made an impression that has been to their credit.

There were so many things that kept the attention of the visitors focused on the convention that it would be a hard matter to make a selection of topics on which to give a wordy account, or to attempt to quote the many speakers who entered in good spirit the many arguments that arose. The subjects were many and highly interesting.

The principal speaker of the convention was F. J. Rembush, of Shelbyville, Ind., who came direct from the Chicago convention to make the speech which really resulted in the action later taken of affiliating with the national organization. He outlined the new and higher aims of the latter under its amended charter and made a spirited plea for a greater amount of co-operation among the exhibitors. He bewailed the fact that it was necessary all over the country to practically beg exhibitors to so organize as to be able to take care of the business from which they exact their living. He also took up the need of various reforms in the industry, including truthful advertising on the part of manufacturers.

Mr. Rembush took cognizance of the splendid enthusiasm and sound business judgment which characterized the convention sessions and he complimented the exhibitors on these points. "I have seen even more genuine, healthy enthusiasm here in your convention, and heard more advanced thoughts projected by your speakers than during the entire convention of the national organization at Chicago last week," was his very gratifying declaration.

He also stated that he would telegraph to the exhibitors of New York who, with the manufacturers, were in session, urging them to consider the proposed tax law and telling them of the action taken by the North Carolinians with the recommendation that they get in touch with the latter, who are able to render very valuable aid to every exhibitor in the United States in this fight.

During the course of his remarks Mr. Rembush recalled his prediction made last January of the downfall of the Motion Picture Board of Trade. At that time he gave as his reason the fact that its members were not properly affiliating themselves with the exhibitors, who form the units upon which the entire industry is founded.

There was considerable discussion of the requirement of a number of the manufacturers and exchanges that exhibitors desiring to do business with them must make a deposit equal to the amount expended by the exhibitor on his program for two or three weeks. This was held to be unfair and was an evidence of poor business policy. It was contended that the exchanges and manufacturers should evolve some sort of a credit information service whereby they would be enabled to arrive at the credit standing of each exhibitor with whom they do business, much after the fashion of the Dun and Bradstreet systems, and know to whom to extend credit and to whom to refuse credit, and not make the exhibitor of good financial standing suffer because of these others.

Nor could the exhibitors understand why their money should be allowed to remain idle so far as they are concerned, although intimating that these collections served a good purpose for the exchanges and manufacturers in probably aiding them in the conduct of their businesses.

The delegates went on record as not countenancing any shrewd tricks or "crooked" methods resorted to by members of the industry, pledging themselves to purge the industry in North Carolina to the end that it may be put on a businesslike basis, doing what they could to co-operate with the exchanges, and incidentally expecting the exchanges to co-operate in turn with them for they too are sometimes guilty of sharp practices. They expressed their abhorrence of the man who gave bad checks or who did not pay his bills, feeling that these and like matters only increased the overhead expenses of the exchanges at issue and resulted in the honest exhibitor having to pay more for his service as a result.

Insurance rates came in for some little discussion for it was said that the theaters of North Carolina had to pay premiums that were far too high. It was shown that the rates demanded were greater than those in force in either Virginia or South Carolina, and it was suggested that this matter be turned over to the legislative committee upon its appointment with instructions to appear at the next legislature and press for a reduction of such rates.

This same committee is also to bring before the legislature the matter of taxation. It was shown that in cities of 15,000 or 20,000 in North Carolina the exhibitors were forced to pay $450 in special taxes to the city, the county and the state, and then there came the income tax, the corporation tax and finally the war revenue tax imposed by the Federal government.

Censorship, city, state and Federal, met with a great deal of opposition and resulted in the passage of resolutions expressing the views of the organization. An editorial from the Saturday Evening Post was read by Secretary Warner and a resolution was adopted instructing him to send a letter of thanks to the publishers of that periodical for this expression on the subject of censorship.

At the concluding session of the convention the annual election of officers resulted in the re-election of Percy W. Wells as president of the league. This was the first instance where a president has served for more than a single term in the state league. The exhibitors were unanimously opposed to "swapping horses" at this critical time, in view of the great constructive work which has been undertaken and carried to a successful conclusion during the past year under the guidance of President Wells. H. B. Warner, of Lexington, was also re-elected as secretary and treasurer for another term, and A. F. Sams, of Winston-Salem, will continue as attorney. Paul V. Phillips, of the Rialto theater, Durham, was elected first vice-president, and L. G. Taylor, of Newbern, second vice-president.

Charlotte was selected as the place of the holding of the midwinter meeting in January, 1917.

Before adjournment the name of Henry E. Friedman was brought before the convention. Friedman was one of the founders of the organization and almost every exhibitor present at the convention expressed regret that he was no longer located in the territory and could not therefore take part in this gathering. He was one of the most popular film men who ever traveled through the North Carolina territory, and in appreciation of his efforts in behalf of the exhibitors of the state it was ordered that a telegram conveying the greetings from the convention and congratulations on his promotion be signed by the officers of the league and sent to him at Minneapolis.

The delegates had a great deal of fun at the barbecue held

at Lakewood Park. They will soon have an opportunity of seeing themselves in the "movies" for Harry R. Mason took a few "close-ups" while they were busy devouring the good things that had been set out before them. The film is to circuit the state.

By courtesy of the American Tobacco Company, the delegates and film men were given an opportunity to make a tour of the mammoth plants that company has in Durham, where all the "Bull Durham" tobacco and the "Sovereign" and "Sweet Caporal" cigarettes used in the world are made. The daily output of Sovereigns at this plant approximates 4,000,000, and the other products are in proportion. The home of "Duke's Mixture" and "Piedmont" cigarettes is also in Durham and practically all of the smoking tobaccos of that class and domestic cigarettes of similar tobacco made in the United States are produced in Durham.

The representatives of the film interests present at the convention included the following: F. W. Sweet, Nicholas Power Company; Earle E. Reese and Frank G. Christoph, International Film Service, Washington, D. C.; Sidney B. Lust and F. J. Buck, United Film Service, Washington, D. C.; Carl F. Senning, Fox Film Corporation, Washington, D. C.; E. F. Dardine, of the Universal Film & Supply Company, Charlotte, N. C.; R. D. Anderson, Pathe Exchange, Charlotte, N. C.; C. O. Moss, Unicorn Film Service Company, Washington, D. C.; Alan J. Bachrach, V-L-S-E, Inc., Washington, D. C.; C. C. Ezell, General Film Company, Atlanta, Ga.; Arthur S. Hyman, Hy-Art Masterplays Company, Washington, D. C.; R. P. Craver, Craver Film & Supply Company, Charlotte, N. C.; representatives of the Bluebird Photoplay Company, and A. B. Cheatham, Mutual Film Corporation, Atlanta, Ga., and others.

SECRETARY VARNER IN WASHINGTON.

Secretary H. B. Varner of the North Carolina Motion Picture Exhibitors' League spent nearly the whole of last week in Washington, D. C., conferring with various members of the Senate Finance Committee in an effort to secure at least a modification of that clause of the so-called general revenue bill applying to motion picture theaters, if not able to induce the Senate to eliminate the tax entirely.

Mr. Varner, who is intimately acquainted with a number of senators, has put the matter up to them in a very convincing way, stating that the exhibitors of his state and of all other states are now overburdened with taxes and at the request of Senator Hoke Smith of Georgia, a member of the sub-committee of the Senate Finance Committee, who is in charge of the theater schedule, he has addressed the following letter to him:

Lexington, N. C., July 27, 1916.

Hon. Hoke Smith, United States Senate, Washington, D. C.

My Dear Senator: Referring to our conversation with reference to the proposed tax on motion picture theaters in the revenue bill now pending before your sub-committee, I wish to call your attention to the resolution adopted by the Motion Picture Exhibitors' League of North Carolina opposing the proposed tax on the ground that the industry is already overtaxed, paying six separate taxes into state, county, city and Federal treasuries, and we urge that in the event of a need for taxing these theaters, it be on the basis of the present rates as contained in the so-called war emergency revenue law.

Representing as I do over two hundred motion picture theaters in North Carolina, I earnestly request that the existing law be substituted for the law proposed in the new bill.

The tax of one-half of one per cent. will do a lasting injury to the business because of being exorbitant.

I am, Very truly yours,

H. B. VARNER,

Secretary, Motion Picture Exhibitors' League of North Carolina.

When seen at the Capitol by the Washington correspondent of the Moving Picture World, Mr. Varner expressed surprise at the inactivity of the motion picture interests in general. He said he had expected to see evidences of a considerable interest in a piece of legislation that is going to cost the exhibitors of the United States so great an amount of money.

Mr. Varner stated that he was working to have the section changed before it could get on the floor of the Senate and he had hopes that the committee might see fit to recommend that there be no change from the present war tax rate.

It naturally follows that the present war tax would be far more acceptable to the exhibitors as a whole than that proposed of one-half of one per cent. on the gross profits. There is absolutely no way to have the tax wholly abolished and the seating capacity tax is a whole lot better. The trouble in Congress is that everyone thinks that the exhibitors of the country are making more money than the manufacturers of war munitions and as such should be highly taxed.

PLANS OF PRESIDENT OCHS.

A Vigorous Political War Will Be Waged Against All the Enemies of the Screen.

THE National League of Motion Picture Exhibitors intend to conduct a vigorous political campaign this fall, both in the congressional elections and in the various states, where censorship has become a political issue or where censorship has been placed on the statute books. Mr. Ochs, the newly elected president, has well defined plans and has just issued a statement which makes most interesting reading matter. It shows that he is a man who has clear ideas and who knows how to plan for carrying them out. The statement reads as follows:

"It looks as if the motion picture men were at last beginning to rise to their opportunities. We possess and control the most effective weapon in political warfare. The type and the printers ink have heretofore been looked upon as the most telling means of political propaganda. How narrow after all is the field which the newspaper is able to cover compared with the medium of the screen. Political news and political campaigning in a newspaper are but parts of the newspaper's contents. The reader may pass them up with a casual glance and never be impressed at all.

"On the other hand, what is shown on the screen is absolutely certain of the general and undivided attention of the audience. Millions upon millions of eyes are focussed upon the twenty thousand motion picture screens in this country every day in the year. I have never figured out how large the percentage of voters is among the patrons of the motion picture theater, but it is obviously large. The indirect influence of the screen is varied to voters who themselves may never have attended a motion picture theater.

"Now, we all know that the politicians cherish a wholesome fear of the press. If the motion picture has so far failed to create a very strong degree of the same sentiment in the hearts of the politicians the fault has been ours. I cannot help comparing our wonderful business with its boundless possibilities and its great record of achievements to a second Gulliver bound and fettered by pygmies. One strong motion of this new Gulliver's right arm and he will stand revealed in all his power with the pygmies in headlong flight.

"Our new organization proposes to utilize its powers systematically and unceasingly from now on until the polls close in November. We have certain definite objects to accomplish in the coming political campaigns both in the various states and in the nation. If any of the members of congress who sided with the fanatics on the censorship question are up for re-election, they will hear from us we hope to their disadvantage. The political complexions of their districts are now under close and competent scrutiny and we will center our forces where they will do the most good.

"In Ohio, Pennsylvania and Kansas a strenuous campaign will be started for the abolition of the censorship laws. We also propose to get busy in Maryland. I am particularly ashamed of conditions there, for censorship in that state was admittedly the result of a combination between political grafters and some of the members of our own ranks. Censorship in Ohio and Pennsylvania has become the laughing stock of the country. Here in New York, we will square accounts with the politicians who for reasons best known to themselves have introduced several strike bills both in the assembly and the senate. The sponsors of censorship bills in this state have gloried in their absolute ignorance as to moving picture conditions and in their haste to tap a new source of revenue and graft they drew such a preposterously faulty measure as to compel the governor to veto it.

"It is only just to say in conclusion that we all make a very broad distinction between the politicians and genuine statesmen. Constructive statesmanship has failed of late. We time that the motion picture is the greatest medium of expression known to mankind and therefore entitled to political enfranchisement. Indeed it ought to be put on a level of liberty and responsibility with the press of the country. We helped to defeat the reactionary constitution whose narrow minded makers refused to consent to request for a grant of constitutional liberty to the screen. If that question ever is put before the people censorship will be buried beyond the possibility of resurrection.

"We are never afraid of the result when the question is to be determined at the polls by the votes of the people. The people are the staunchest friends of the motion picture. We are going to bring this fact home to the politicians. At the same time we invite the constructive advice and the cooperation of the real statesmen to fix a permanent legal and political status for the motion picture in the scheme of our American civilization.

"Our campaign bureau is being organized now and will be in charge of an expert, provided with capable assistants. It will go to work forthwith."

BROOKLYN EXHIBITORS ACTIVE.

Benjamin Sawyer, State President of Ohio, and National President Ochs Among the Speakers.

THE Brooklyn Organized Exhibitors had a well-attended and lively meeting on the night of July 27 in the basement of the Triangle theater, at the junction of Fulton street and Flatbush avenue. Fully one hundred exhibitors were present, representing not only Brooklyn but various parts of Long Island.

President John Manheimer conducted the proceedings in his usual expeditious and pleasant manner, while Mr. Lesselbaum acted as a secretary. The treat of the evening was the speech of Benjamin Sawyer, the president of the Ohio League of Motion Picture Exhibitors. Mr. Sawyer had called at the headquarters of the New York local in the course of a business visit to New York, and he was induced to come to the Brooklyn meeting and make an address. Beginning with a strong plea for support of the new National President, Lee A. Ochs, the speaker, launched into a general discussion of present-day motion picture conditions. He severely arraigned the so-called vampire pictures and said that official censorship had forced these vampire pictures on exhibitors who personally detested them. He pointed out that in the city of Cleveland in the censorship-ridden state of Ohio, the vampire picture producers had something like seventy runs, while in the non-censorship city of Buffalo the vampire picture makers had less than a dozen runs.

"Remember," he said, that every community, whether rural or urban, has only a certain amount of money to spend for amusements. You are not going to increase this amount by showing questionable pictures. Possibly on the first and second showing of such a picture you may make a little more than your usual receipts, but the penalty is sure and swift in every case. You will presently discover an abnormal falling-off of receipts, and when you average up your business, you have lost by exhibiting objectionable pictures. You must get the confidence of the people. No business is more close to the people than yours. Twenty-five years ago the railroads and all the great public utility concerns scoffed at the idea that the public had any right to meddle with their business. Today these companies know they cannot dwell apart from the people in four walls of their own, and they are saving themselves by taking the people into their confidence. You men of the exhibiting ranks must do the same; the manufacturers must do the same. One great evil is the shameless journalistic puffing of inferior pictures whose makers use the advertising columns liberally. We exhibitors will not stand for this and we will refuse to support papers that make a marvelous masterpiece out of every fifth-rate film. (Loud applause.) This abuse of the English language must stop."

Mr. Sawyer's address was followed by a prolonged burst of applause and he was honored with a rising vote of thanks.

Mr. Ochs followed Mr. Sawyer. He explained the proposed activities of the new National Association of the Motion Picture Industry. He suggested the appointment of a committee to consider the advisability of having the three borough organizations represented in one central body at the same time fully maintaining home rule for each borough. On motion a committee was appointed to act on President Ochs' suggestion. W. Stephen Bush of the Moving Picture World, when called upon for a speech, pleaded the lateness of the hour (it was about 4 a. m.). He urged complete unity in the new organization.

Robert Israel, one of the prominent members of the Brooklyn League, was elected treasurer of the organization in place of Julian Loeb who, having left the motion picture industry, had tendered his resignation.

KANSAS CONVENTION AUGUST 22.

A joint convention of the Kansas branch of the Motion Picture Exhibitors' League and the Amusement Association of Kansas, will be held in Topeka August 22 to 24. Arrangements were made recently, and include plans for a local celebration that will doubtless enthuse moving picture patrons in a way never before attained, and gain their sympathy with the industry, and perhaps their active expression of such sympathy. The plans provide for decoration of the streets and places of business, and for a social event at which screen stars will be present. The convention itself will probably make plans for the election. The primaries in Kansas occur August 1, and the nominees will be known at the convention—their sympathies or hostilities to censorship. The exhibitors have carefully avoided endorsement of candidates for nomination; and it may be that they will avoid official endorsement of candidates for office after the nominations are made. But there will be plenty of ways to find out how the candidates stand—and to support those who have indicated the largeness of their views with reference to censorship.

MEETING OF THE HUDSON COUNTY EXHIBITORS.

At a meeting of the Hudson County Motion Picture Exhibitors' League, held on Thursday at the headquarters, 386 Central avenue, Jersey City, and attended by exhibitors from Hoboken, Jersey City, Union Hill, West Hoboken, North Bergen and Bayonne, it was unanimously decided to apply to the National Exhibitors' League for a charter.

It was also decided to issue a call for a state convention to be sent to all county associations in the State of New Jersey for the purpose of making one strong organization to combat adverse legislation, particularly censorship, and to promulgate favorable legislation.

It was further decided that absolutely no political slides would be shown on the screens without having those wishing them shown, properly investigated through the organization and endorsed by the national board. Particular attention will be paid to those who introduced censorship bills at the last session of the state legislature, and a drive would be instituted to defeat them when they come up for re-election.

A publicity committee was appointed to present to the public, through the daily press, the unfairness of the present health order, prohibiting children under 16 years of age, from attending motion picture shows or exhibitions, although allowed to congregate in candy stores, on the street cars, etc.

ANNUAL REPORT OF BRITISH CENSORS.

A Most Interesting and Instructive Document Issued by President G. A. Redford.

THE British Board of Film Censors have just submitted and published their annual report. It is a most interesting document. It appears from the report that the board had in the course of the year examined 4,767 subjects and of this number only twenty-two were rejected in their entirety.

Eliminations have been ordered in 214 subjects which number, according to the report, is largely in excess of any previous year. This number does not, however, include many cases of exception which could promptly be rectified by the deletion of a few pictures from the film. Among the reasons given for ordering more substantial eliminations are: Indecorous, ambiguous and irreverent titles and sub-titles; cruelty to animals, the irreverent treatment of sacred subjects; unnecessary exhibition of feminine underclothing; the exhibition of profuse bleeding; scenes laid in disorderly houses; materialization of the conventional figure of Christ. The board registers a strong objection to what it calls notorious books. On this subject the board says:

A question of considerable practical importance to the trade became prominent during the year, viz., the use for cinematograph purposes of the plot and title of books of certain classes. In some cases the film, when ultimately presented to the public, was purged of the objectionable features which gained notoriety for the book, although it was certain that many people based their judgment entirely on the book, and pronounced a verdict without ever seeing the film. The posters and literature accompanying the films tended to arouse the expectations that the subject of the film was carried further than could be the case.

After the most careful consideration, the Board came to the conclusion that it must only examine what was projected on the screen, irrespective of the notoriety of the work, otherwise it might be argued that the Board was overstepping its duties by indirectly becoming the Censors of literature.

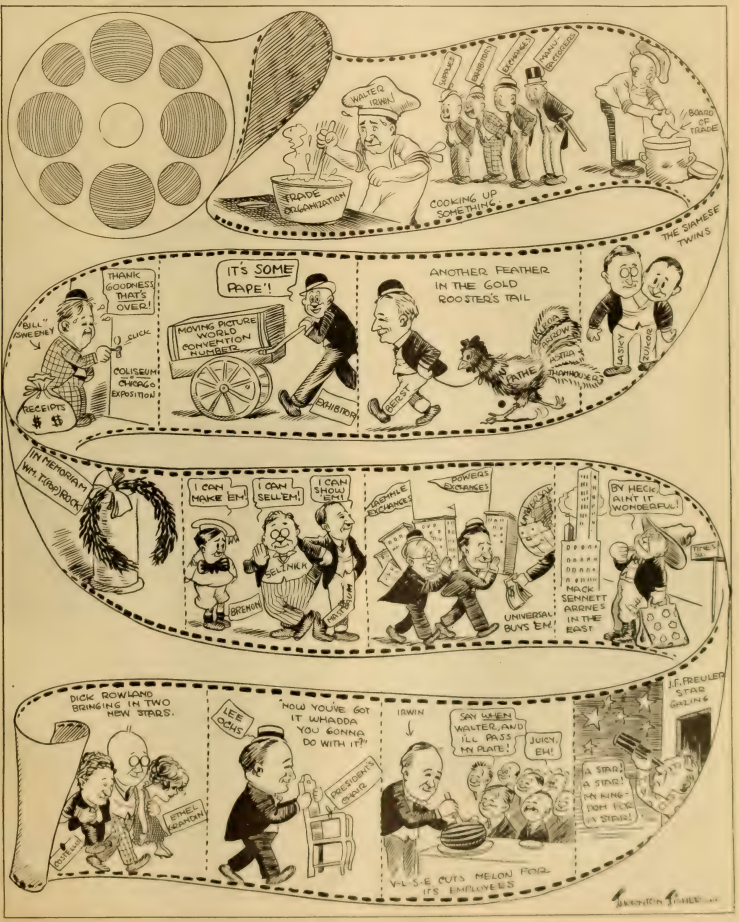
Having regard to the misconceptions and misconstructions placed on the facts, it has been decided that no film in future shall be passed of the same title as a book which is generally acknowledged as questionable. If such a book is filmed, and even the result be innocuous, the title will have to be changed, so as to dissociate entirely the one from the other.

About 90 per cent. of the films submitted have been approved for children as well as for adults. The board records its gratification as to the increasing confidence shown in its decisions by licensing authorities. The board has been entrusted by the War Office with an official status in the matter of film exports and also entrusted with discretionary powers in delicate questions of political, military and naval censorship.

GRAND OPERA INSPIRES NEW BLUEBIRD.

"The Chalice of Sorrow" is to be the moving picture name for the scenario inspiration of "La Tosca," the tragic opera. Rex Ingram devised the scenario and will direct Cleo Madison and Wedgewood Nowell in the leading roles. This will be Miss Madison's first appearance on the Bluebird program.

MOVING PICTURE WORLD NEWS REEL for JULY



Five August Releases for Famous Players

Marguerite Clark, Pauline Frederick, Louise Huff, Marguerite Courtot, Valentine Grant and Owen Moore Starred—Studio Busy

THE month of August will witness the release of five Famous Players productions on the Paramount program in which such stars as Marguerite Clark, Pauline Frederick, Louise Huff, Marguerite Courtot, Valentine Grant and Owen Moore will appear.

Marguerite Clark heads the list with "Little Lady Eileen," the tale of a little Irish lassie who believed in fairies, which is scheduled for release on August 7. This fanciful romance was staged under the capable direction of J. Searle Dawley, whose delightful handling of "Silks and Satins," "Molly Make-Believe," "Mice and Men," and other of Miss Clark's most recent great successes bespeaks the directorial resourcefulness of the production. As for the star—she is Miss Clark. In support of the star are Vernon Steele, John L. Shine, Harry Lee, Russell Bassett and others of equal note.

Four days after "Little Lady Eileen" comes Pauline Frederick in an adaptation of Clyde Fitch's celebrated drama, "The Woman in the Case." This is the production in which Miss Frederick upset tradition and all the known tenets of stellar law by declaring that she would rather play the less conspicuous role of Margaret Rolfe, the self-sacrificing wife, than the title role of "the woman," in which many great dramatic actresses have won distinction on the stage. Miss Frederick declared that she had played so many heavy roles on the screen that she wanted a chance to play one that had real sympathetic appeal, and her wish was promptly acceded to by the producers. As a result, Marie Chambers, a well-known dramatic actress, was engaged for the role of Claire Forster, and Miss Frederick enacted Margaret Rolfe. Others in the cast are Paul Gordon, Alan Hale and Clarence Handysides.

On August 21 an adaptation of Edgar Selwyn's great comedy-drama, "Rolling Stones," will be released, with Owen Moore and Marguerite Courtot in the stellar roles. The production is being staged under the direction of Del Henderson, a new member of the Famous Players staff, but one of the best-known directors in the business. "Rolling Stones" was a great success on the stage because it was a play of action and it has been found to be admirably suitable to adaptation for the screen. Among those in support of Mr. Moore and Miss Courtot are Alan Hale, Denman Maley, Gretchen Hartman, W. J. Butler and Ida Fitzhugh.

Louise Huff is the star of "The Mission of Patience," which is scheduled for release on August 24. Robert G. Vignola, who recently staged the adaptation of Roi Cooper Megrue's "Under Cover," with Hazel Dawn and Owen Moore, is the director of this production. This is a delightful little Quaker story which opens in a typical Quaker village and then transfers the scene of action to New York. With Miss Huff there appear John Bowers, Michell Harris, Henry Hallam and Lottie Pickford, who will play a heavy role.

The fifth release of the month is "A Daughter of MacGregor," in which Valentine Grant plays the title role. As the title suggests, it is a Scotch story. Sidney Olcott, who has made a remarkable success at staging productions which have foreign settings, is the director. Some of the action takes place in an American lumber camp, for which location the players went to the big timber districts in the South.

Seven Companies Working at Famous Players Studio.

The Famous Players studio presents the greatest scene of activity which has been seen in any Eastern studio for many a day, with seven entire companies now under full swing in preparing productions for release on the Paramount program and an eighth about to begin operations within the next few days. Pauline Frederick is now at work on a big photoplay written especially for her by Forrest Halsey. Joseph Kaufman is directing the production. Owen Moore and Marguerite Courtot are completing the adaptation of Edgar Selwyn's celebrated comedy-drama, "Rolling Stones," in which they are working under the direction of Del Henderson. This production marks the first appearance of Miss Courtot in a Famous Players production.

J. Searle Dawley is now taking the preliminary scenes for Ann Pennington's second silent starring vehicle. The little "Ziegfeld Follies" star made such a distinct success in her debut as "Susie Snowflakes" that the Famous Players requisitioned her services again.

Louise Huff, meanwhile, is playing a Quaker maid under the direction of Robert G. Vignola.

Mae Murray, who has heretofore appeared exclusively in Lasky productions, is making her first appearance in an Eastern studio under the direction of John B. O'Brien in "The Big Sister," a story of the slums and of politics.

Having just returned from the northern part of the state where the opening scenes of her next production were staged under the direction of Sidney Olcott, Valentine Grant is doing some of the interior work in the studio, preparatory to starting south. The story opens in Scotland and then moves to an American lumber camp. It is for the latter part of the action that Miss Grant will go to the lumber camps of the South.

Within the next few days Maurice and Florence Walton, whose engagement was recently announced, will begin work on a special production under the direction of Ashley Miller. This will mark the debut of the stars as Famous Players and likewise the debut of the director as a member of that company's producing staff.

VITAGRAPH DRAMA ON V-L-S-E PROGRAM.

"The Alibi," a five-part Vitagraph Blue Ribbon Feature, to be released on August 7, is a tense drama with a grip that holds. It presents a rare instance of suspense that is suspense, claiming the attention of the audience to the last. A welcome relief is also found in a criminal plot which comes well within the range of possibility. The characters, particular those in the important parts, are true to life and convincing. Betty Howe is charming as the bank president's daughter whose love and faith in the assistant cashier remain firm even after he has been convicted of murder. James Morrison is an excellent sympathetic character as the assistant cashier, convicted of theft and murder by plant-

Scene from "The Alibi" (Vitagraph).

ed circumstantial evidence, and Paul Scardon, who also directed the picture, is strong as the real murderer, who, fearing detection, contrives the idea of "framing" the innocent man. The direction of the picture has been carried out with unusual foresight and it is evident that Scardon made thorough researches to familiarize himself with the inner workings of a state prison, as there is no detail lacking. Even the three-foot separating wall, to prevent the passing of weapons from visitors to convicts, is shown. Edward Elkas and Robert Whitworth also do some very good work. "The Alibi" is from the book by George Allen England.

SON OF DIRECTOR PATON DIES.

The sympathy of all photoplayers goes out to Director and Mrs. Stuart Paton over the death of their youngest son, George, aged one year and two weeks, who died at the Clara Barton hospital in Los Angeles recently. The funeral was held in Los Angeles on Monday afternoon and all the members of the Paton company attended.

Essanay Offers a Number of Good Shorts for August

Strong Dramas and Comedies Will be Found on the List of Releases—A Bushman Re-Issue

EXCEPTIONALLY strong dramas and comedies are to be found among Essanay's short reel subjects for August, the complete program for which month has just been announced by George K. Spoor. The program opens with a beautiful two-reel love story, "The Chimney Sweep," which features Joyce Fair, the eleven-year-old actress. In this play, however, she takes an ingenue part and carries it off exceptionally well. It is as pretty a story as was ever found in a fairy book, of a poor little outcast, who sweeps out a chimney in a wealthy home and falls in love with the little heiress and how later in life he makes good and finally wins her love.

This is followed by Vernon Howe Bailey's sketches of Petrograd, the Russian capital, together with scenics. The three-reeler of the first week is "The War Bride of Plumville," a delightful comedy with a breezy satire on false nobility and a small manufacturer's eagerness to get rich through war orders. With Nell Craig, Ernest Maupain and Harry Dunkinson in the leading roles, the comedy proves genuinely humorous and exceptionally pleasing.

The second week of August opens with "The Three Scratch Clue," featuring Francis X. Bushman, and re-issued in two acts. George Ade's "Fable of Books Made to Balance" is the week's one-act comedy, and "Worth While," a realistic story of prison life as it exists today, with a beautiful love plot woven around it, featuring Bryant Washburn and Marguerite Clayton, is the three-act drama.

Comes a patriotic two-act drama, "My Country 'Tis of Thee," featuring Richard C. Travers and Lillian Drew. This is a timely story of the present situation relating to Mexico. The plot is woven around the call of the militia to federal service and shows the departure of the troops to the concentration camps, their farewells to sweethearts and all the little touches that go to make up the gaiety and the pathos of such scenes.

Wallace A. Carlson's Canimated Nooz Pictorial No. 14 with his inimitable caricatures on men and events of the day adds a strong one-act feature, while "A Little Volunteer," featuring Joyce Fair, tops off the week.

The latter, however, is not a war play as might be judged by the title. The little volunteer is a motherless heiress, who longs to love and be loved. Chance grants her wish by throwing a whole family of orphans into her way. She mothers them in their hovel, until her father finds her, after the police have searched the city for days for the missing child.

A re-issue of Francis X. Bushman's two-reel drama, "A Man for A' That," leads the fourth week, followed by George Ade's "Fable of How Wisenstein Did Not Lose Out to Buttinski," and a three-act drama, "The Face in the Mirror," featuring Edmund F. Cobb and Josephine Sylvester.

Marguerite Clayton plays the title role in a pretty two-act drama, "An Old-Fashioned Girl," which is released August 29, a story of love and romance. Follows Vernon Howe Bailey's "Sketch Book of Washington," together with 500 feet of scenic. "The Higher Destiny," a three-act drama featuring Warda Howard and Edward Arnold, and released September 2, completes the week.

First-Class Theaters in Honolulu

Up-to-Date Photoplay Houses Established in Keeping With Progress in Picture Manufacture—Liberty Purchases $10,000 Wurlitzer Organ

IN "Commerce Reports," A. P. Taylor, of Honolulu, writes that the Liberty theater, of Honolulu, has installed a $10,000 Wurlitzer pipe organ. The transportation charges from the factory to Honolulu amounted to more than $1,000. Motion picture theaters were first established here about ten years ago and were then merely "holes in the wall." With the rapid development of the artistic side of motion picture manufacture the class of theaters in Honolulu has been raised until at present the city possesses several first-class houses, the largest having a seating capacity of 1,800 persons. The architecture of this place of amusement is suited to the climate; plenty of ventilation is afforded through rows of shutter windows.

Ten years ago the highest price paid for admission to motion picture theaters was 15 cents, ranging down to 5 cents. Today the standard high price is 30 cents for reserved seats, with a 50-cent charge for box and loge seats. The Honolulu public, with its large tourist population, demands the best pictures.

The exchange system permits these same pictures to be sent to the outlying islands, so that even in small plantation towns, on the Island of Kauai, the westernmost of the Hawaiian group, 2,400 miles from San Francisco, the same pictures produced in the leading theaters of Honolulu are given before an audience composed principally of Japanese, Chinese, Koreans, Filipinos, Porto Ricans, Spaniards and Siberians.

Where no theaters have been built, in some of the outlying districts, enterprising motion picture managers have large tents of the circus type erected. By rotation a tent is seen in a village about every two weeks.

During the past three years two or three motion picture companies have come to Honolulu, partly on vacation tours and partly to complete pictures which call for a Hawaiian setting. The result has been an investigation of the merits of the Hawaiian climate and scenery as a foundation upon which to build a motion picture colony. Negotiations are under way for the establishment of such a colony. At least $50,000 of local capital will be invested, the remainder coming from the mainland. An expert from New York states that while the Hawaiian Islands are admirably suited to the filming of South Sea scenes, they are also adapted for a New York setting.

VITAGRAPH COMEDY ON G. F. PROGRAM.

"Romance and Rough House" is all that the name suggests, slam-bang for a thousand feet of rip-roaring comedy, with Hughie Mack, Vitagraph's heavyweight comedian, officiating in the capacity of chief funmaker and recipient of countless indignities. The photography and lightings are

Scene from "Romance and Rough House" (Vitagraph).

worthy of comment as they are particularly. The hand of Lawrence Semon is seen in the direction, which is certainly all that could be desired. Hughie is exceptionally droll and his support is also very good. The balance of the cast includes Patsy De Forrest, Frank Rude and Edward Dunn. The scenario was written by C. Graham Baker and Lawrence Semon. With its country scenes this picture should have a particular summer appeal. Sophie Mihnet wrote the story

Metro Plans Many Elaborate Screen Productions

Offers a Formidable Array of Plays and Players for Early Fall Release—A Roster That's Hard to Beat

METRO'S early fall plans, which in part have just been announced, include many important productions and the appearance of some of the world's most famous stars of both the speaking stage and the screen. In variety and extent the proposed activities are by far the most pretentious and elaborate ever undertaken by the Metro Pictures Corporation and include many features which cannot yet be announced.

Ethel Barrymore, who is under contract to appear exclusively in Metro wonderplays, will begin work in about two weeks in a picturization of "The Awakening of Helena Ritchie," the successful stage play from the novel by Margaret Deland. Miss Barrymore will be supported by a distinguished cast and some of the foremost artists of the screen and stage have been especially engaged to appear with her. She has already been seen on the Metro program in "The Kiss of Hate," and "The Final Judgment," two screen masterpieces that are playing return engagements in many of the leading theaters of this country, Australia and abroad.

John W. Noble, who is directing Francis K. Bushman and Beverly Bayne in the elaborate screen production of "Romeo and Juliet," which is now fast nearing completion, will direct Miss Barrymore. He will be assisted by Leander de Cordova, who has been associated with him in the Metro picturization of Shakespeare's supreme romance.

Upon the completion of "Romeo and Juliet" Mr. Bushman and Miss Bayne will begin work on the serial, "The Chain of Evil," which will be released in fourteen two-reel episodes, probably at the rate of two a month. "The Chain of Evil" is a strong, original serial, each chapter complete in itself, but with a central theme running throughout the entire fourteen releases. It was written by Fred de Gresac, and scenarioized by Howard Irving Young and Paul Price.

Emily Stevens will begin work immediately on a strong five-part production, "Capital Punishment," an original story written especially for her by Katherine Kavanaugh. The theme of this story deals with the weakness of circumstantial evidence, when a human life is at stake. Miss Stevens has been seen on the Metro program in "The House of Tears," and "Destiny, or the Soul of a Woman," two notable successes of the silent drama.

George D. Baker, who recently joined the Metro directing forces after a successful career with the Vitagraph company, and who has just completed his first Metro production, "The Pretenders," with Emmy Wehlen in the starring role, will direct Miss Stevens in "Capital Punishment."

What promises to be one of the best features ever released by Metro is an original story written by William Nigh, the author-director-star, and in which Mr. Nigh will be co-starred with Irene Howley, who will make her debut as a star on the Metro program in this Nigh story which is as yet unnamed. The story deals with the efforts of a drunken attorney to redeem himself and contains a wealth of pathos and comedy relief.

Mabel Taliaferro, who has just completed the final scenes in 'God's Half Acre," will begin on a new big feature, which was written by Channing Pollock and Rennold Wolf. This story was written especially for Miss Taliaferro and promises to be one of her biggest successes. June Mathis, scenario writer, is now completing the final scenes of the script made for the Pollock-Wolf story. Edwin Carewe will direct Miss Taliaferro in her next production.

Lionel Barrymore, who is nearing the final scenes in "The Upheaval," and who was last seen on the Metro program in "The Quitter," will begin work at once on a powerful new feature. This will be a picturization of the short story, "The Woolworth Diamonds," by Hugh C. Weir, which recently appeared in one of the leading magazines.

Mme. Petrova, one of the screen's most brilliant and popular stars, has also begun work on a new story, as yet unnamed, which she wrote herself. The central theme deals with the marriage question from an economic standpoint, and contains many humorous situations, which will be a decided innovation and novelty in a Petrova feature. Mme Petrova has just completed a big production at the Popular Plays and Players studio, "The Secret of Eve," which is scheduled for early release.

Harold Lockwood and May Allison are at work in the Metro-Yorke Western studio at Hollywood, Cal., in "Mister 44," a striking comedy-drama, picturized from the successful novel of the same name by E. J. Rath. Mr. Lockwood and Miss Allison are surrounded by a strong supporting cast headed by Lester Cuneo, the well known dramatic leading man.

Edmund Breese, supported by a distinguished cast, which includes Ormi Hawley, Clifford Bruce, Evelyn Brent, and other well known artists of the stage and screen, is at work on a big story of the Maine logging camps called "The Weakness of Strength." This feature is from the pen of Aaron Hoffman, who writes a majority of the Breese and Petrova stories.

In addition to these multiple reel productions Metro has arranged to increase its program with more high class and refined one-reel comedies, three of which will be released weekly beginning this fall. The stars appearing in these comedies include such notable artists as Mr. and Mrs. Sidney Drew with one company of players, Max Figman and Lolita Robertson with another, and Ralph Herz at the head of another company. Then, too, Metro is scouring the world for important and picturesque locales for the Metro Travelogues, which form an interesting weekly release on the Metro program.

"Society of Motion Picture Engineers"

Important Meeting Held in Washington and a Temporary Organization Effected.

AN EVENT of much interest and importance to the motion picture industry occurred on the 24th of July at the city of Washington, D. C., when the Society of Motion Picture Engineers held its first meeting in the Oak Room of the Raleigh Hotel. The call for the formation of such a society had been issued by C. Francis Jenkins of Washington. The call set forth that "every industry has its society of Engineers, an association of men who are responsible for the form of structure of the mechanisms used in their trade." "The time is ripe," the call continues, "for the establishment of a society of motion picture engineers, as is evidenced by the lack of fixed standards in the industry. The society will stand in practically the same relation to the motion picture industry that the Society of Automobile Engineers does to the automobile business."

In response to numerous invitations sent out, the following men came to Washington to attend the meeting: Herbert Miles, C. A. Willat, of the Willat Studios; E. K. Gillette, Paul Brocket of the Smithsonian Institution, Don J. Bell of Bell & Howell of Chicago; Paul H. Cromelin of the Cosmofoto Film Company of New York, F. B. Cannock of the Precision Machine Company, W. B. Westcott of the firm of Kalmus, Constable & Westcott, of Boston, and J. P. Lyons, Electrical Appliances, and C. Francis Jenkins. A program of three days' duration had been mapped out beginning July 24 and ending July 26, but in view of the big film conference in New York at the Hotel Astor it was decided to adjourn after the first day. A most interesting address was made by Henry D. Hubbard, secretary of the U. S. Bureau of Standards. His subject was "Standardization." This was followed by a meeting of committees on raw material, cameras, machine manufacturers, reel manufacturers and makers of electrical goods. A report and general discussion followed. It was decided to have four classes of membership: First: A preferred class consisting of men who had been engaged in the art as principals for a period of fifteen years; the second class is to consist of men who for a period of ten years have been actively engaged in designing, developing or improving materials, mechanisms and processes used in this or any of the allied arts; the third class of men who are now actively engaged in such work, and the fourth class are to be known as associate members.

The entrance fee for classes 1 and 2 is to be $250, while the entrance fee for the other two classes was fixed at $25.

Mr. C. Francis Jenkins was chosen as temporary chairman, while Herbert Miles was elected as temporary secretary. There will be another meeting early in October, until which time any one desiring to join may become a charter member.

It is the intention of the new society to seek an early affiliation with the new National Association of the Motion Picture Industry.

Universal Program for Week of August 7

Read Feather Feature Heads a List that Will be Found Attractive to Picture Fans

THE feature of the Universal program for the week of August 7 is the five-reel Red Feather production, "The Mark of Cain," in which Dorothy Phillips and Lon Chaney play the principal roles. "The Mark of Cain" will be released on August 7. On the same day Eddie Lyons and Lee Moran will keep Universal exhibitors smiling at their Nestor comedy, "All Bets Off."

On August 8, Marie Walcamp and Eddie Polo, the two dare-devils, will appear in the three-reel Gold Seal melodrama, "Onda of the Orient." On the same day the Powers Juvenile comedy, "The Henanpup," will be released.

Hobart Henley will feature on August 9 in the Laemmle drama, "A Knight of the Night." He will be followed on the program by Billie Ritchie in the two-reel L-Ko comedy, "Crooked from the Start." On the same day the Universal Animated Weekly No. 32 will be released.

Ben Wilson and Dorothy Phillips will co-star on August 10 in the Victor two-reel human interest comedy-drama, "The Marriage Broker." On the same day King Baggot will appear in "The Silent Stranger," a Big "U" drama. "Ben the Sailor," a mannikin comedy, and "Salmon From the Egg to the Table," an educational, will be released as split reels under the Powers brand.

Sydney Bracy and Sydell Dowling will appear in "The Highway of Fate," a two-reel Laemmle society drama, on August 11. They will be followed by the Rex drama, "By Conscience's Eye," in which little Marjorie Ellison will play the principal role. Pat Rooney will close the day's program in the Nestor comedy, "Some Medicine Man."

On August 12, Cleo Madison and William V. Mong will be presented in the Bison two-reel Western drama, "The Guilty One." On the same day Edith Roberts and Harry Benham will co-star in "Her Mother's Sweetheart," a Laemmle drama, and Gale Henry and William Franey will share the fun-a-making honors in the Joker comedy, "She Wrote a Play and Played It."

Joe Martin, the famous Universal ape, and Victor Potel will share headline honors on Sunday, August 13, in the Victor comedy, "What Darwin Missed." On the same day

Scene from "The Mark of Cain" (Red Feather).

Richard Stanton and Marcia Moore will star in "The Speed King," a two-reel Imp modern melodrama.

During the week of August 7, "Brother and Sister," the fifteenth episode of "The Adventures of Peg o' the Ring," will be released, with Grace Cunard and Francis Ford. The Red Feather release for August 14 will be the five-reel drama, "A Yoke of Gold," with Dorothy Davenport.

Ince Studios Are Models of Construction

Big New Structures at Culver City, Cal., Fine Example of Motion Picture Development

THE new Ince studios at Culver City, which have just been completed, represent the last word in structures of their kind. The entire plant represents a large investment and is a striking monument to the growth of the film business. The boulevard frontage of the studio is several hundred feet long; is monumental in architectural treatment and unbroken, save by a great columned gateway.

Administration Building Thomas H. Ince Studio, Culver City, California.

At the corner of the lot, facing the street, is the administration building, the brain center from which the giant mechanism is controlled. Adjoining the administration building is a big two-storied department of costumes, where you can uniform a company of warriors of almost any period or country on five minutes' notice. Along the front of the lot is the double-decked array of dressing rooms, each with its individual outside entrance.

The Ince studios, where the actual photography in the making of the Triangle pictures takes place, are all of steel and glass. There are four of them in all, each about 150 feet long and 70 feet wide. Their special value lies in the fact that they permit of every minute of sunlight being utilized each day.

An extremely interesting building is the film vault, where there is approximately $1,000,000 worth of film stored at all times. Work on the studios has been under way for almost a year. Unlike many other structures devoted to similar purposes, the Ince studios have been built with an eye to permanency and they will undoubtedly be a lasting evidence of the bigness which characterizes everything connected with the film industry today.

"LIBERTY"—FORTY REELS.

The Universal serial, "Liberty," will be forty reels in length to run twenty weeks. "Liberty" is a most timely serial and deports Mexican border raids; thrilling dare-devil deeds of heroism; love interest that above would make a great picture; American soldiers, Texas rangers, and Mexican bandits. It will be presented with a brilliant and notable cast headed by Marie Walcamp, Jack Holt and Eddie Polo. These popular players will be supported by others almost as well known, including Bertram Grassby, C. Raymond Nye, J. M. Wells, Maude Emory and hundreds of expert Rough Riders and trained military men. The scenes along the border will compel the widest interest.

Attacks the Open Booking System

Adolph Zukor, of the Famous Players-Lasky Corporation, Says It Gives No Guarantee of Permanency.

ADOLPH ZUKOR, president of the Famous Players-Lasky Corporation, has come out strongly against that newest device of the motion picture distributor called the "open booking system" as opposed to the older method of marketing films known as the "program system." Much has been said in behalf of open bookings and the effect of the method has been watched with interest generally. Now Mr. Zukor, who must be credited with possessing some experience in the marketing end of the motion picture business, declares that it must fail.

His remarks on the subject were made in the course of an address at the recent meeting of Paramount publicity and exchange men at Chicago. This is what he said:

"The open booking system appears attractive to the exhibitor upon the surface because he feels that all he will have to do is to call up an exchange a day and name the picture he wants and the picture will be delivered to him. These exchanges, however, will have two or three times as many prints working in the same neighborhood at one time. This will be a great disadvantage to the exhibitor and will prevent his theatre from acquiring the prestige and the exclusiveness which the program theaters now enjoy.

"The open booking will also prevent the building of new theaters as the investors will not undertake enterprises that might not keep their theater open the entire year. When they find there is no regular program which can be contracted for that will insure them of consistently good productions every week in the year, the investment will appear too precarious. The producer under this system would not be able to make a price on his picture until it was screened and the price would correspond with the changing merits of productions. An exhibitor thus could not tell what his coming programs would cost and so his overhead would be in an unsteady and constantly fluctuating condition.

"Another disadvantage is that the exhibitor would book a picture in August for use in September or October before he knew if there might be other better pictures placed on the market, which he would have to procure in order to keep his competitor from obtaining them, laying his first purchases on the shelf. Many exhibitors probably would have three or four pictures booked for the same day and have to pay for all and use only one.

"To those who don't look ahead and calculate its dangerous results, the open booking may appear attractive. Were you using a regular program and a representative of an open booking concern approached you and outlined that you could just such pictures as you use you would naturally think it sounded well and would be in favor of such a plan. However, upon analysis, changing prices, uncertain supply, the increase of competition and unreliable results would undermine the industry.

"If an investor builds a theater and determines that Paramount is the program for his house he is taken care of fifty-two weeks in the year for which he pays a flat and settled price. He can thus determine how to distribute the entire amount of his investment. All factors that enter into his business with entire dependence upon the stability of his plans. This stability is impossible under the open booking system.

"The condition of open booking existed some years ago in the legitimate theatrical business. Until there was one organization that looked after and controlled the booking departments similar to the exchanges it was in a very unsettled condition. As soon as this organization was formed theatres had to look to one source for high-class attractions and this policy has in the last twenty years made wonderful progress. Having a regular program of Paramount pictures an exhibitor not only guarantees his business more stable but also makes the business of the producer so that he can make plans far into the future looking toward better pictures which inevitably results favorably to the exhibitor. This system, therefore, is the only lasting protection to the exhibitor and producer, and therefore to the industry.

"It must at once be apparent that with our well-established trademarks and our large group of investment stars it would be very simple temporarily to make much more money under the open booking policy. But I prefer to build up a business and make each year a little money rather than desire to scheme and make a large amount of money one year and have it necessary to find a new scheme for the next year. We are interested in building up the industry from every angle as that is the only way we can hope to progress."

New Universal Serial

Carter De Haven Featured in Twelve-Part Subject Entitled "Timothy Dobbs, That's Me."

MANY series, as distinguished from serials, have been released by the Universal Film Manufacturing Company in its career. They have found a recognized place on the Universal program, and exhibitors have been enabled to make a great deal of extra money owing to the cumulative advertising value which accompanies this kind of picture. Examples in point are the "Terence O'Rourke" series, the "Under the Crescent" series and the "Lady Baffles and Detective Duck" serial. Now the Universal announces a series which it considers superior to any of these, and in fact, to any series which has ever been released on any program. Its series title is "Timothy Dobbs, That's Me," and Carter De Haven is starred in the title role.

The underlying idea of the series was suggested to Carter De Haven by Vice-president H. O. Davis and the general manager of Universal City felt so strongly the picture possibilities of the idea that he asked Mr. Laemmle to hold the episodes of this series as they came in, until he himself realized that in them the Universal had a unique and highly valuable property. This has been done, and now seven two-reel episodes are on the shelf of the Universal vaults at 1600 Broadway, ready to go out to exhibitors, and the Universal officials were never so confident of a knockout as they are with the Carter De Haven series, which they know will clean up the world over.

Upon his return from Chicago Joe Brandt, general manager of the Universal, announced that this serial would begin on August 14, and that one two-reel episode would be released each week from then on, until twelve episodes have been completed.

Great Month for Paramount

Program for August Said to Be One of the Best in Point of Consistent Quality and Excellence in All Points.

CONSISTENT quality, which has always been the watchword of the producing companies of the Paramount Program, Famous Players-Lasky Corporation, Morosco and Pallas Pictures, will certainly be the cheering phrase for Paramount exhibitors when they glance at the nine attractive productions that have been announced for the month of August, which, in connection with the beginning of publicity campaign of co-operation with the exhibitors of the country which Paramount will inaugurate that month, will make August, 1916, an epoch marking month for "Paramountaineers" that will never be forgotten.

Five of the productions will be those from the Famous Players—three will be from the Lasky studios, and one from Morosco. The stars who will be featured will be Marguerite Clark, Pauline Frederick, Wallace Reid, Cleo Ridgely, Vivian Martin, Blanche Sweet, Owen Moore, Louise Huff, Lou-Tellegen and Valentine Grant. The releases will be the following:

Aug. 3.—Famous Players.—"Little Lady Eileen," Marguerite Clark.
Aug. 7.—Famous Players.—"A Woman in the Case," Pauline Frederick.
Aug. 10.—Lasky.—"The House of the Golden Windows," Wallace Reid and Cleo Ridgely.
Aug. 14.—Morosco.—"The Stronger Love," Vivian Martin.
Aug. 17.—Lasky.—"Public Opinion," Blanche Sweet.
Aug. 21.—Famous Players.—"Rolling Stones," Owen Moore.
Aug. 24.—Famous Players.—"When Shadows Fall," Louise Huff.
Aug. 28.—Lasky.—"Victory of Conscience," Lou-Tellegen.
Aug. 31.—Famous Players.—"Jean of the Heather," Valentine Grant.

A new era in motion pictures for Paramount exhibitors begins with those releases, by reason of the inauguration of Paramount efficient aids that will be granted every exhibitor's need, to enable them to put before the public these productions of consistent quality in a manner that they have never presented pictures before. The same revolution that Paramount brought about in the distribution of pictures of a closed and protective program will be accomplished along exhibiting lines from now on.

Paramount will also release four additional sections of the "magazine-on-the-screen," Paramount Pictographs; four Paramount-Burton Holmes travel-pictures and four Paramount-Bray cartoons, during August, giving their exhibitors particularly well-rounded programs.

PARAMOUNT FOR WEEK OF AUGUST 14.

Paramount has formulated a well-rounded program for the week of August 14, in which there is contained a great amount of variety to meet the demands of everyone of the millions of photoplay lovers.

The feature productions of this week are "The House of the Golden Windows," a Lasky production in which Cleo Ridgely and Wallace Reid are featured, and "The Stronger Love," a Morosco production in which the charming Vivian Martin is starred.

Short reel releases for the week will include the twenty-seventh edition of the "Magazine-on-the-Screen," the Paramount Pictographs; the personally conducted tour with Burton Holmes in "Innsbruck, the Capital of the Austrian Tirol," the week's release of the Paramount-Burton Holmes Travel Pictures, and "Bobby Bumps Loses His Pup," a clever animated cartoon from the pen of Earl Hurd.

POPULAR PLAYS AND PLAYERS HAS LABORATORY

The Popular Plays and Players, a producing company releasing on the Metro program with such big stars as Mme. Petrova and Edmund Breese, have just installed their own laboratory at the studio in 35th street. It is one of the most complete laboratories in a New York studio.

Amos Stillman has been placed in charge of the new laboratory. He was one of the first laboratory men engaged by the Vitagraph Company in Brooklyn about ten years ago, and has been associated with some of the best known experts in the industry. Harry Revier, supervising director at the studio, is also an expert on laboratory work.

Berst Puts Production Above Star and Story

Nevertheless He Lists a Goodly Number of Leading Players and Has Several Noted Writers on His Staff

ONE of the most widely discussed questions in the industry today is the relative importance of the star and the play. In some quarters we hear that the greatest essential is the play. Others seem to give first consideration to the star. The views of J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., are interesting in this connection. Briefly summarized, Mr. Berst's idea is this: The star is important. So is the play. But the production is the most important of all.

"The best star or the best play counts for nothing if the production is poor," Mr. Berst says. "The motion picture public has been educated to such a point today that it demands good stories, good stars and good productions. How often have we seen a stage celebrity in a play poorly produced. The public is growing tired of this. There are some stage favorites who have made good on the screen, and there is no question that the drawing power of their names has been a great box office attraction. Likewise some famous stage plays and literary successes have made good picture plays, but if you will analyze all these cases you will find that almost every successful play has been well produced."

Mr. Berst is now completing plans for Pathe's greater program. Announcements have been made of the $5,000,000 serial program, of which "The Grip of Evil" is the first release.

It has just been announced that the Thanhouser Film Corporation is to release through Pathe, and the formation of the Astra Film Corporation to produce for Pathe was recently announced. Reports of far-reaching plans on the part of the Arrow Film Corporation are heard and a definite statement is expected from this Pathe producer in the very near future.

It is generally understood that beginning in August Pathe will release at least three features a month in addition to the regular program of serials, Pathe News, comedies, cartoons, scenics, etc. Famous stars, both of stage and screen, will be presented in Pathe's Greater Program of dramatic and literary successes, as well as original scripts written especially for them.

One of the most important releases of Pathe will be "The Light That Failed," by Rudyard Kipling, featuring Robert Edeson. "Kick In," one of the greatest successes of recent years, is also in the course of production. "The Shadow of Her Past," starring Lina Cavalieri, the world's famous beauty, and Lucien Muratore, grand opera singer, is being very heavily booked in advance, according to information received from Pathe's exchanges.

Another Gold Rooster release features Geraldine O'Brien in "A Woman's Fight," and is produced by Blache. Pearl White, Pathe's fearless, peerless girl, is working on a feature under the production of Edward Jose, producer of "The Iron Claw," who is now associated with the Astra Film Corporation. George Fitzmaurice, whose successes include "At Bay," "Via Wireless," and "New York," has also contributed Gold Roosters for early release.

Out in California's sunshine Balboa, famous for beautiful photography, is making pictures for Pathe. This company, like Pathe's other producers, has concentrated on quality productions. "The Land Just Over Yonder," Peter B. Kyne's great story, recently published in the Saturday Evening Post, will be shown in Pathe pictures before the end of the year.

"We want the best authors, the best artists and the best producers," says Mr. Berst. "We are going slowly and building surely. Because of the great demand of exhibitors we are increasing our output and we are raising the high Pathe standard ever higher."

M. P. Advertising Men Organize

Get Together for the Purpose of Promoting General Welfare—Arthur James, President.

PLANS which have been under discussion for some time in motion picture advertising circles crystallized on Wednesday, July 26, into an actual organization of motion picture advertising and publicity men, which will doubtless be called The Associated Motion Picture Advertisers This organization has no connection with any other body either in or out of the motion picture business. It was formed for the purpose of bringing the advertising and publicity men of the trade nearer together,. both in a social and business way; to enable them to present a united front on all matters which demand concerted action; to secure needful information from feticent publications and from those whose offices are in distant cities, and to disseminate such information among its members; to eliminate grafting solicitations of all kinds, and to promote the welfare of the advertising and publicity men of the motion picture trade.

The meeting at which the idea of the organization was first definitely discussed was called by E. Lanning Masters. At the meeting which was held Wednesday at the Claridge the benefits to be derived from such a body as was proposed were so eloquently set forth that an organization was formed then and there and temporary officers were elected as follows:

President, Arthur James; secretary and treasurer, E. Lanning Masters; executive council, Carl Pierce, Paul Gulick, Harry Reichenbach, Samuel M. Spedon, E. Richard Schayer, Charles E. Moyer, Arthur James and E. Lanning Masters.

The officers then were elected an organization to secure legal entity and to draw up a suitable constitution and set of by-laws. Another meeting will be called as soon as this committee is ready to report.

THE SIDNEY DREWS CELEBRATE SECOND WEDDING ANNIVERSARY.

Mr. and Mrs. Sidney Drew celebrated the second anniversary of their marriage July 25 by working on the new Metro-Drew comedy by Epes W. Sargent called "Coupons." A trip out of town had been planned, but rainy weather made motoring impossible, so the Drew forces remained in the Rolfe studio and busied themselves with the new production

Holcomb Lands With Hatch

Well-Known Pressman and Author Opens "Fall of a Nation" Engagement at Euclid Avenue Opera House, Cleveland, July 30.

WILLARD HOLCOMB, the well-known pressman and and dramatic author, is doing the advance publicity for J. Frank Hatch's bookings of "The Fall of a Nation" in Ohio. Mr. Holcomb joined the Hatch organization on July 20 and went to Cleveland. The Euclid Avenue opera house has been secured for a run beginning Sunday, July 30, and the same sumptuous production and Victor Herbert orchestra will be used as at the Liberty theater, New York.

Holcomb left the motion picture desk of the Dramatic Mirror a month ago to work with Henry MacMahon and W. M. Fleming for a time on the National Drama Corporation advertising. The Ohio state rights buyer appreciated his deep knowledge of the Victor Herbert music, as well as his all-around competence and acquaintance with Buckeye conditions, and obtained his services. Holcomb started his theatrical career as dramatic critic of the Washington Post Becoming an advance man, he did New York presswork and represented on the road some of the most important stars and companies. He wrote the stage version of "St. Elmo," managing the subsequent tours with great success He was for several years general press representative of Kinemacolor. As motion picture editor of the Dramatic Mirror, his editorials have attracted wide comment, and several of his one-act dramatic sketches are now playing in vaudeville

MOSS GETS FLATBUSH THEATER.

B. S. Moss announced last night that he has enlarged his vaudeville and motion picture circuit by adding to it the Flatbush theater, Flatbush and Church avenues, Brooklyn, one of the finest and most luxuriously equipped houses in that residential section.

The Flatbush theater has a seating capacity of 2,000 and enjoys the benefit of being absolutely fireproof, having been constructed only a short time, and being equipped with all modern improvements. It also possesses a complete ventilation system, which insures a supply of cool and pure air at all times

The opening date of the Flatbush theater under the Moss management is set for Saturday evening, Sept 2, on which occasion the affair will be made a gala event

Mutual Program Has Some Interesting Features

Henry E. Dixey and Frank Mills Appear in Important Subjects—Other Good Numbers In One and Two Reels

TWO noted stars of the stage and screen, Henry E. Dixey and Frank Mills, are presented as the featured players of the two Mutual Masterpictures, De Luxe Edition, which top the releases of the Mutual Film Corporation for the week of August 7. "Father and Son," a five-act comedy, serves to introduce Mr. Dixey to Mutual followers. This production, for release August 7, presents the star of "The Man on the Box," "Adonis" and a host of other successes of the legitimate stage in the mirth-provoking role of "Andrew Slocum," a "pickle king," whose efforts to control the market results in a series of usual adventures.

As the "pickle king" Mr. Dixey renders one of his best efforts, handling the rather difficult role of "Slocum" with the same display of ease that has long been characteristic of this sterling player. In his portrayal Mr. Dixey is ma-

Scene from "Father and Son" (Mutual).

terially assisted by a capable company of players especially recruited for this production, numbered among whom are Gladden James, in the role of "Slocum, Jr.," Millicent Evans as "Miss Winkle," and Mabel Montgomery as "Mrs. Winkle."

Frank Mills, who is featured in "The House of Mirrors," second of the Mutual Masterpictures, De Luxe Edition, for release the same week, needs no instruction to theatre or picture fans. As the star of "Bought and Paid For," "Ready Money" and other big stage successes as well as for his work in companies headed by such famous stars as Mrs. Patrick Campbell, with whom he played for two seasons, Olga Nethersole, Mrs. Fiske, Elsie Ferguson, Sir Herbert Tree, Eleanor Robson, Sir Johnston Forbes-Robertson and Mary Mannering, Mr. Mills has won for himself an enviable reputation. His studio career has been equally fraught with success and includes a number of feature productions filmed by the Famous Players Company and the Kay-Bee-Triangle studios.

In "The House of Mirrors" Mr. Mills gives a striking illustration of his dramatic prowess in the role of the evil-minded husband, whose unjust belief in his wife's alleged perfidy brings about a split of their marital relations and the breaking up of their home. The feature gets its title from a house of chance run later by his wife under an assumed name, and which is known as "The House of Mirrors." Here the husband accidentally finds his wife and child, where, after explanations are made, a general reconciliation takes place. In his initial Mutual feature, Mr. Mills is assisted by a galaxy of stars of the stage and screen, chief among them Lillian Kemble in the role of the wife; J. Frank Clondon, Jack Curtiss, a seven-year-old player of unusual talents; Harry Spingler, Bliss Milford, Runa Rodgers and Rudolph Cameron. "The House of Mirrors" will be released by the Mutual August 10.

Edward Coxen and Lizette Thorne are featured as the stars of "The Power of Mind." It was written especially to suit the abilities of the co-stars by Anthony Coldeway and was filmed under the direction of Thomas Ricketts at the American studios.

Initial of the Mutual three two-act subjects of the week, will go to the public August 7 under the title of "The Little Troubadour." Vivian Rich is the star, supported by Alfred Vosburgh and George Periolat. In this story, written by William Parker and directed by Carl M. Le Viness, Miss Rich is given an unusual chance to work in some good comedy.

Anna Little and Frank Borzage have the chief roles in "The Countin' of Calliope Clew," second of the two-reelers for release August 11. This production, from the Mustang-Mutual studios, is a gripping story of the West, interspersed with a wealth of comedy.

Crane Wilbur, as the star of "For Her Good Name," the Centaur-Mutual feature release in two acts, which goes to the public August 12, is presented in one of his most powerful portrayals. Mae Gaston has the chief supporting role.

Among the comedies of the week are: "Billy Van Deussen, the Cave Man," with John Sheehan and Carol Holloway and "Too Bad, Eddie," starring Orral Humphrey. They will be released August 9 and 13, respectively; "Jerry's Celebration," a Cub with George Ovey, for release August 13, and "Some Liars," a two-reel Vogue, with Rube Miller and Ben Turpin, released August 13.

Mutual Weekly No. 84, "See America First," and "Reel Life," the regular Mutual single-reel feature releases, will go to the public, as usual the two first-named on August 9 and the last on August 13.

East Indian Bandits Take Tip From Films

Hyderabad Educator in Letter to Dr. Pabst Tells of Unexpected Result of Showing Hold-Up Pictures.

FROM far-off India comes an interesting letter to Dr. Charles F. Pabst, a Brooklyn physician living at 396 Franklin avenue who nearly two years ago wrote and had filmed a sketch showing how children through a simple fireproofing process could be protected from danger of burns as a result of their clothing coming in contact with flame. It was after reading an article descriptive of the film and published in a London medical journal that Bulchand Karamchand, superintendent of the Nava Vidyalaya, Hyderabad, Sind., India, communicated with Dr. Pabst. The superintendent, after requesting information as to how he may obtain the subject on "fireproofing children," states the need in India for motion pictures as a factor in education.

Mr. Karamchand refers to present conditions in the motion picture industry in India. He points out the unexpected result of showing wild west and bandit pictures. These have been the means of suggesting to Indian outlaws the value of the automobile as an aid in the commission of crime, in the providing of a quick and too often safe "getaway." These bad men of the hot country are not slow to take advantage of any suggestions in a crime-facilitating way that the pictures may contain. The superintendent, too, remarks that the mind of the child in India is most susceptible to the influence of the pictures. It has been noted that in recent years the children's games have been more violent and exciting.

Mr. Karamchand also inclosed with his letter a booklet of fourteen pages compiled by himself and Morley Dainow, member of the British Psychological Society, etc. The title is "The Kinematograph in Education, a Scheme for India," and was issued last June.

JOHN STEPPLING AGAIN A UNIVERSALITE.

John Steppling, director and actor, has rejoined the Universal City forces and will direct "Smiling" Billy Mason in slap-bang comedies. Steppling has been associated with the Universal, Essanay, Famous Players and American companies, and directed and acted in the "Billy Van Deusen" comedy series, which he put on for the American company, the series running for more than a year. He was also prominent in the Nestor company. Director Steppling and Comedian Mason worked together at the Essanay company in Chicago. In the company which has been collected to support Mason will be found Peggy Custer, who will play leads opposite Mason; Countess Du Cello, Mrs. Ashton and Fred Gamble. The first film is a comedy written by L. V. Waters, called "Betty's Bandit."

Good Selection on The General Film Program

Contributing Companies Strengthen Their Offerings With Well Known and Popular Players—Helps tor Hot Weather

THE first episode of "The Girl from 'Frisco," a Kalem production in fifteen episodes, will be released through General Film Service Wednesday, August 9, and stands out perhaps as the feature of the week's program August 7-12 inclusive. Marin Sais and True Boardman are featured in this Western drama, which reviewers have treated with exceptional enthusiasm after having seen the first two episodes screened at the Kalem offices. Aside from this, General Film Company's program for the week appears fairly bursting with good things.

Two of Selig's most noted stars, Harry Mestayer and Edith Johnson, are headliners in "The Gold Ship," a two-act drama which heads the week's program. This will be followed by a Vitagraph comedy featuring William Lytell, Jr., in "Pa's Overalls." Selig-Tribune News Service plays an important part in the program on that day, preceding a Biograph reissue, "The Telephone Girl and the Lady," featuring Mae Marsh and Claire McDowell.

"The Three Scratch Clue," an Essanay reissue presenting Francis X. Bushman, will be the first picture screened Tuesday, August 8. This will be followed by "Good Evening, Judge," a Kalem "Ham and Bud" comedy, which will precede Lubin's two-part drama, "Their Mother," in which Adelaide Bronti and George Routh have leading roles.

Essanay on Wednesday, August 9, will present a George Ade fable, "Books Made to Balance," in one reel. "The Fatal Wedding," a picture which when it was first presented by Biograph with Irene Howley and Walter Miller in the leading roles created a film sensation, will be seen on the program that day. Harry Myers and Rosemary Theby, Vim's special fun makers, will be shown then in "That Tired Business Man," a one-reel comedy. Then will come "The Fighting Heiress," the first episode of "The Girl from 'Frisco" referred to above.

The Selig-Tribune News Service will on Thursday, August 10, portray pictorially all the big events of the day, and "Dreamy Knights," a Vim "Plump and Runt" comedy, will supply the humor.

Friday's program will be ushered in with "The Better Woman," a Knickerbocker Star Feature drama in three parts, presenting Reaves Eason and Lucy Blake. Ivy Close, Kalem's international beauty and fun maker, will then get the spot light in "Daisy the Demonstrator," a one-reel comedy. This will be followed by Vitagraph's "Romance and Roughhouse," another comedy in which Hughie Mack will have the stellar role. "Rushing Business," a one act Vim comedy, featuring "Pokes and Jabbs," will close the program for that day.

For Saturday's offering, Essanay selects two of their most noted stars, Bryant Washburn and Marguerite Clayton, featuring them in a three-part drama, "Worth While." "Hurled Through the Drawbridge," an episode of the "Hazards of Helen" series by Kalem, with Helen Holmes as the heroine, will be screened then. The week's program will be brought to an end with "A Western Masquerade" in one act, by Tom Mix, Selig's big salaried, widely known cowboy star comedian.

Pathe Outing a Success

Boat Ride, Sports and Good Dinner Mark a Memorable Day.

THE Pathe Club, an up-and-doing organization with a membership of one hundred and twenty-five, had an outing on Sunday, July 23, that was memorable for the good time it gave everyone who attended. The steamer Bronx had been chartered for the day, and the party went up the Sound to Glenwood Landing where arrangements had been made for dinner and games. Glenwood Landing, by the way, was found to be a remarkably attractive place.

Pathe luck prevailed, for the weather was good for the first time in days. At the Landing various contests were run off, among them a three-legged race, sack race, potato race, tall-and-short man's race, fat man's race, ladies' race, tug of war for men, tug of war for women and a baseball game between the married and single men. Handsome prizes were awarded in most of the events, and a grand prize for the winner of the most points. Rotham won the grand prize with nine points, and was close pushed by Gini, who had eight. Other prize winners were Messrs. Kyle and Duffy.

J. A. Berst, president of the club, was judge of events and awarded the prizes.

An excellent dinner was enjoyed at Karatsonyi's Hotel, a large dining room having been reserved for the club.

A Pathe News cameraman was along and filmed all the events, which have been put into a special reel to be shown at the next meeting of the club.

L. J. Gasnier, president and general manager of the Astra Film Corporation, attended the outing with Mrs. Gasnier. In addition to many present from the Pathe executive office, the staffs of the New York and Newark Exchanges were present almost to a man. The many guests included the wives and lady friends of the members.

Mr. Berst, who had taken much interest in the outing, had much to do with its success. J. W. Kyle as committee on arrangements, did his work well. The vice president of the club, Paul Brunet; the treasurer, G. Bardet, and the secretary, P. Allen Parsons, all aided in helping to make everything go off smoothly.

Outing of the Pathe Club, July 23, 1916.

Lasky Releases for August

Next Month's Contribution to Paramount Program Includes Some of Company's Foremost Stars

WALLACE REID and Cleo Ridgely, Blanche Sweet, Sessue Hayakawa and Lou-Tellegen in August releases of the Jesse L. Lasky Feature Play Company for the Paramount Program, appear in photoplays that illustrate in a varied manner the elastic possibilities of the screen.

Wallace Reid and Cleo Ridgely, who have attained an

Scene from "The House of the Golden Window" (Lasky).

unusual degree of popularity under the management of the Lasky Company, will return to Paramount theatres on the 3rd of August in an original photoplay entitled "The House of the Golden Windows." The theme of this story is based on the fairy tale of the house on the hill which has the appearance of a house with golden windows. Two little children struggle up the hill and upon reaching the summit discover that the house is only a ramshackle building with the sun shining on the broken window panes. Glancing back into the valley their own little cottage presents the same appearance and they return home satisfied. The photoplay attempts to delineate the futility of vain desire. The co-stars are supported by a very able cast including the adorable "Little Billy" Jacobs, James Neill, Mabel Van Buren and Marjorie Daw. Written by L. V. Jefferson and directed by George Melford, it is said to be one of the most notably symbolic dramas ever presented on the screen.

On August 17 will be offered "Public Opinion," with the brilliant Lasky star, Blanche Sweet, as the chief factor in the exposition of this screen problem play. It was written especially for the star by Margaret Turnbull, celebrated novelist and screen dramatist. The main role in "Public Opinion" is totally unlike any interpretation yet presented on the screen by Miss Sweet. In each Lasky production in which Miss Sweet has appeared she has fortunately been permitted to give an entirely different characterization. She has been seen a ragamuffin, a member of a royal Russian house, a Swedish maid-of-all-work, an anarchist and now in "Public Opinion" she appears as a trained nurse on trial for murder. How a sensational newspaper report prejudices the mind of the public against this young woman, who is absolutely innocent of all wrong, and how her whole future happiness is jeopardized by what is supposed to have been one false step, forms the main theme of this gripping play. One of the unusual features in this photodrama is the effort of the spirit of the woman the nurse is supposed to have poisoned, to direct the hand of justice toward the guilty person. Throughout the story until the murderer is finally forced to confess, the spirit of the dead woman tries to bring the guilty to justice. The cast includes Earle Foxe, Edith Chapman, Elliott Dexter, Tom Forman and Raymond Hatton.

The production is one of the most lavish the Lasky company has ever made. The courtroom scene is an exact replica of a trial upon which the story was based.

On August 24 Sessue Hayakawa, the noted Japanese actor who created a sensation in "The Cheat," and followed with a stellar success in "Alien Souls," returns to Paramount theaters in a unique photodrama entitled, "The Honorable Friend." This was written especially for him by Elizabeth McGaffey and prepared for the screen by Lyc Lusell.

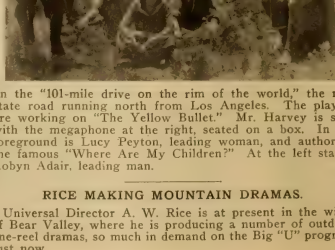
In "The Honorable Friend" Hayakawa will be seen as a young Japanese gardener working for a wealthy, unscrupulous Japanese curio dealer. The old man is desirous of a bride and sends Hayakawa's picture as his own—it being the custom among Japanese in America to procure their wives by forwarding their photographs to Japan—and Hayakawa is sent to the dock to marry the Japanese girl. When he brings her before the wealthy old curio dealer his ideals are shattered as he is informed that she is to be taken away from him. How affairs are finally adjusted and the two lovers are re-united is presented in an unusual and most dramatic manner.

The photodrama was picturized for the Lasky company by Edward Le Saint, and the production is unusual in its excellence, Hayakawa is surrounded by a cast of distinguished artists including Tsuri Aoki, Raymond Hatton, Billy Elmer and others.

On August 28 Lou-Tellegen, the renowned dramatic actor, appears in his first photoplay since his marriage to the celebrated Geraldine Farrar which occurred as the culmination of a romance which began in the Lasky studios. The screen medium by which he is restored to the photoplay is "The Victory of Conscience," written by Margaret Turnbull and directed by George Melford. In the course of the story Lou-Tellegen faces the path from count to priest, from sinner to saint, during which he overcomes his baser impulses and learns a lesson to which he had always been indifferent—that true womanhood is the most valuable possession on earth. The role of the woman in this production whose part in the story the dramatist has expressed through a characterization of a cafe dancer, is portrayed by Cleo Ridgely. Miss Ridgely on this occasion adds another notable impersonation to her already remarkable screen repertoire.

HARVEY'S BALBOA COMPANY ON LOCATION.

The accompanying illustration shows Harry Harvey and his Balboa company on location, at an elevation of 6,150 feet,



on the "101-mile drive on the rim of the world," the new state road running north from Los Angeles. The players are working on "The Yellow Bullet." Mr. Harvey is seen with the megaphone at the right, seated on a box. In the foreground is Lucy Peyton, leading woman, and author of the famous "Where Are My Children?" At the left stands Robyn Adair, leading man.

RICE MAKING MOUNTAIN DRAMAS.

Universal Director A. W. Rice is at present in the wilds of Bear Valley, where he is producing a number of outdoor one-reel dramas, so much in demand on the Big "U" program just now.

Chicago News Letter

By JAS. S. McQUADE

The Day of "Shop, Shop, Shop" Has Passed.

IN THE head placed over the description of the banquet that closed the sixth annual convention of exhibitors at Chicago, as given in the Moving Picture World of August 5, reference was made to the "merry time in hall of Hotel Sherman" on that occasion.

That is just about what everybody not present imagined it to be, and just what it should have been; but also just what it was not.

Sam L. Trigger, of New York, exactly struck the keynote of what the entertainment should not have been, when he charged in a short speech that all preceding speakers had talked nothing but "shop, shop, shop."

For a whole week, from 10 o'clock in the morning until far in the night, in committee sessions, exhibitors had devoted their time to the business of the convention. They were dead tired of that atmosphere when the convention closed.

Broiling for nearly six days in the grilling heat at the Coliseum, representatives of the producers and of the manufacturers of machines and accessories, and of supply houses, had been immersed in business. The stars and the producers present on the night of the banquet had also their strenuous experiences, and of all of these it may be said truthfully that they were in need of the diversion that merry entertainment brings.

The banquet, so far as the repast was concerned, was faultless; there are no kicks on that score. But there is broad ground for many kicks because of the speeches piled upon speeches, devoted to "shop," that succeeded the banquet. And many men were called upon for speeches, who are good business men but poor speakers. At any rate, none of them was equal to the task, outside of the toastmaster, to entertain that large composite, intelligent audience, even when discoursing on their own business.

But why not get away from "shop" altogether on such occasions, in future? Let the committee in charge of such events put their heads together and arrange a program that will include at least two prominent national speakers, famed for their entertaining powers; high-class vocal numbers, including soloists, quartets, etc., and comedy numbers of high quality.

This is intended only as a suggestion, on the spur of the moment; but future national banquets will be looked forward to eagerly, if the proper entertainment is provided.

Let Chicago set the ball rolling at next year's convention.

The day of the old ways is past. As befits our great industry, let us put away childish things and measure up to the man's full stature.

Chicago Film Brevities.

Schuyler Colfax, Frank S. Noble and George A. Blair, all holding important official positions with the Eastman Kodak Co., of Rochester, N. Y., were in the city during the early days of the late convention. It was the first time I had the pleasure of meeting Mr. Noble, who is assistant treasurer of the company.

* * *

Frank Cook, manager of the Princess theater, one of the Saxe Enterprises, Milwaukee, was among the enthusiastic delegation from Wisconsin that attended the convention. Vernon R. Day, Essanay's business manager, took advantage of Frank's presence in the city to appoint him as introducer of the Essanay stars to the six or seven hundred visitors who went to look over the Essanay plant. Frank's old-time show experience stood him in good stead, as his voice had all its old carrying power.

* * *

W. R. Hart, an exhibitor of Houston, Tex., accompanied by his wife, arrived in the city the third day after the late convention opened, having motored all the way from his home town. Except for the bronzed appearance of the tourists, one would never have suspected that they had just come through such a trying ordeal, as the weather was blistering hot.

* * *

In the midst of the exceedingly hot spell, a postal card arrived at this office from W. R. Rothacker, president of the Rothacker Film Manufacturing Co. A picture of the Chateau de Ramesay, Montreal, on the back of the card, shows that Mr. Rothacker is seeking refuge in a cool and picturesque spot.

* * *

E. R. Pearson, branch manager of the Kansas City office for V-L-S-E, Inc., was in the city at the exposition on Vitagraph Day. Mr. Pearson, who is treasurer of the Screen Club of Kansas City, informed me that his club was trying to arrange a "booster" visit from the Reel Fellows Club of Chicago in the near future.

* * *

The opening night of the late exposition was celebrated by the Reel Fellows Club of Chicago at a midnight stag meeting. Many of the star participants in Essanay's night at the exposition were present, including Henry Walthall, Richard C. Travers, Bryant Washburn, Edwin Cobb, Ernest Maupain, Charles Haydon, etc. These guests made merry with a host of delegates and film fans over Essanay's successful appearance at the exposition.

President R. R. Nehls welcomed the guests of the evening, and addresses were made by members of the Essanay Co. and Secretary M. G. Watkins. Entertainment was furnished by the Boston Opera House orchestra and cabaret performers.

A call for an "after convention" meeting has been sent out to members of the club by Secretary M. G. Watkins, the meeting to take place Thursday evening, August 3, at 6:30 p. m.

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Mr. and Mrs. Tom J. Hamlin, Wm. J. Egan and John Le Roy Johnston, of "Amusements," Minneapolis, spent several days in the city during exposition week.

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Steve Farrar, manager of the Casino theater, Eldorado, Ill.; James Clayton, manager of the Orpheum, Harrisburg, Ill., and J. C. Hewitt, manager of the Gem and Colonial, Mt. Carmel, Ill., three theaters owned by the Colonial Amusement Co., were in the city during convention and exposition week, and paid a pleasant call at the office of the World. All three managers reported good business.

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The Illinois theater is closed. "The Fall of a Nation" departed quietly on Sunday evening, July 16, after a run of two weeks.

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"Ramona" closed a run of six weeks at the Auditorium on Saturday evening, July 29.

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The Strand Theater Co. has closed the Strand theater, Wabash and Seventh street, this city, for the summer months. The policy went into effect Sunday, July 9. It is expected that the house will be re-opened Sunday, Sept. 3.

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The management of Orchestra Hall received the following telegram from Mary Pickford, on the day following Mary Pickford night at the exposition, when she visited that house and made an address to those present. "I want to tell you of my appreciation of the wonderful reception given me in your beautiful theater, which with its artistic environment, symphony music and uplifting atmosphere so thoroughly typifies my ideas of what surroundings should be given our highest art. Your great audience and its enthusiasm over your splendid entertainment evidences that you are giving

them what they desire, and it was good to be a part of it. My best wishes for your continued success." After the address at Orchestra Hall, Miss Pickford introduced her mother to the audience.

* * *

A. J. Gilligham and Mr. Kunsky, largely interested in moving picture enterprises in Detroit and elsewhere, accompanied by a party of ladies and friends, motored from Detroit to Chicago to take in the big exposition at the Coliseum. The entire party was much impressed by the large crowds in the big structure.

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It was a pleasure to greet Director Louis Myll and the members of the "Musty Suffer" comedy company at the exposition on Monday, July 17. Mr. Myll's direction of a scene in a forthcoming "Musty Suffer" comedy afforded great pleasure and instruction to many hundreds of moving picture fans, who learned for the first time, probably, that the director is a vital factor in the making of a photoplay.

* * *

The Motion Picture-Scope Co., of Chicago, has made arrangements with the Hawaii Film Supply Company, of Honolulu, to handle the Portoscope in the islands. Indications point to a very satisfactory business this fall, as churches, schools and clubs there are taking up moving pictures for educational and entertainment purposes. Traveling exhibitors in the islands report that the natives are strong moving picture fans, and that it requires little effort to get their money.

* * *

Mrs. R. B. Frazier, wife of R. B. Frazier, owner of the Grant theater, Cicero, Ill., paid us a visit July 11 and subscribed for the World. The Grant seats 300 people, and charges 5 and 10 cents admission. Four reels are shown at the former place, and six reels at the latter, the programs consisting of the General Film Service. Mrs. Frazier reported fair business.

* * *

Wallace Mayer, formerly connected with the Pathe exchanges and later with the Peerless Film Co., has been appointed assistant manager of the Central Film Corporation, which will handle the Clara Kimball Young productions. Mr. Mayer will prove a valuable asset to Harry Weiss, general manager of this firm. Among the out-of-town visitors who have recently called on Mr. Weiss in connection with booking of these productions are: Wm. Zeifried, Bijou theater, Decatur, Ill.; Albert Lowns, Orpheum theater, Aurora, Ill.; Wm. E. Pearl, Highland Park theater, Highland Park, Ill.; J. F. Dittman, Strand theater, Freeport, Ill., and W. H. Hodgson, Jr., Oak Park theater, Oak Park, Ill. All these houses have signed contracts for the showing of the Clara Kimball Young pictures from two to seven days, for each picture are: George H. Moore, Orpheum theater; J. Cooper, Twentieth Century; Salo Auerbach, Strand theater; Ascher Brothers for the entire circuit; J. C. Wolf, Vision theater; Lester Retchen, Paulina and Temple theaters; W. E. Beaty, Harper theater; A. Ostrovsky, White Palace theater; Aaron Jones, Studebaker and Colonial theaters; Wm. Teter, Julian and Buckingham theaters, and Messrs. Richard and Chamberlain, Orpheum theater, Lafayette, Ind.

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Messrs. Levy, Chatkin and Feldstein, of the United Film Service Co., this city, recently signed a contract with the Unity Sales Corporation which controls "The Yellow Menace" serial, for the rights to thirteen states, including Kansas, Nebraska, Colorado, Wyoming, New Mexico, Utah, California, Nevada, Arizona, Washington, Oregon, Idaho and Montana. The United Film Service Company will operate offices in the most important cities in this territory, all of which will be controlled from the main office in Chicago. A strong advertising campaign is already under way, which includes extensive newspaper publicity and billboard displays. D. J. Chatkin, well known in the trade, will shortly leave Chicago on a round of the offices to superintend personally the sales and publicity on the serial. Exhibitors are requested to communicate immediately with the United Film Service Company's offices in Kansas City, Denver, San Francisco and Seattle for reservations in their respective territories.

* * *

Miss Dolores Vassinelli, star of the Emerald Motion Picture Co., this city, since her return to moving pictures, has been receiving hundreds of letters from her former admirers who have missed her since she retired from Essanay to take up an operatic career. One group of little girls in Manchester, N. H., has organized a "Dolores" club, with the avowed purpose of bringing all photoplays in which Miss Cassinelli is featured to the theaters in their town. Each of the ten girls writes at least once a week to Miss Cassinelli, and she is kept busy answering her club correspondence and in giving information regarding the release date of her first Emerald feature, "A Song of Romany," under the direction of Frederick J. Ireland.

* * *

The Monarch Film Producing Company, of Chicago, gave an invitation presentation of that company's first comedy, "Raising an Army," in which Gene Greene is featured, at the studio on North California avenue, Friday evening, July 28, at 8 p. m.

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Number 60 of the Selig-Tribune, is particularly interesting just now because it is the very latest moving picture showing James Whitcomb Riley, the Hoosier poet, who died recently at Indianapolis, Ind. The poet is shown at his home in Indianapolis, surrounded by school children. The film was taken late in May and will be presented to the Indiana Society.

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The Selig Polyscope Company claims that it is interesting at least two million people in the Selig Athletic Feature Film series now released weekly through V-L-S-E. Nearly one hundred of the leading newspapers of the United States and Canada are publishing signed and copyrighted articles by athletic stars. These articles are syndicated by the Selig publicity department.

The athletic stars, who have turned authors, appear in the Selig films. Signed stories by Joe Stecher, champion wrestler; Joe Tinker, manager of the "Cubs," Chicago; Frank Thoma, bowling champion; Jess Willard, champion heavyweight boxer of the world, and Packey McFarland, famous lightweight, are used in the publicity campaign.

Tom North, manager of the V-L-S-E exchange, Seattle, Wash., recently wrote the Selig Company as follows: "The Selig Athletic Feature Film series have jumped into immediate popularity in this territory. Already they are being run in three big theaters, in the three largest cities on the Pacific coast. The managers of the theaters report that unusual interest is being taken in the series by the business men of their cities, and that they are building up a new patronage for their houses."

Wm. N. Selig left this city for Los Angeles, Saturday, July 15, accompanied by Director Colin Campbell and Mrs. Campbell. While on the coast he will complete plans for the forthcoming big Selig production of "The Garden of Allah," which will be filmed on a spectacular and expensive scale. Mr. Selig is expected to return in about a week from the time of writing.

Cy De Vry, for twenty-eight years keeper and superintendent of the Lincoln Park Zoo, the second in importance in the United States, may soon become superintendent of the Selig Zoo at Los Angeles. Mr. De Vry is now considering a liberal offer made him by Wm. N. Selig.

* * *

The following programs have been announced at the prominent downtown theaters in Chicago for the week beginning Sunday or Monday, July 30 and 31:

Studebaker—"Diana's Inspiration" (controlled by the Central Film Company); "A Woman's Way" (Wm. A. Brady), featuring Ethel Clayton and Carlyle Blackwell, and the thirteenth chapter of "Gloria's Romance" (George Kleine), entitled "The Midnight Riot."

Fine Arts—"Under Two Flags" (Fox), featuring Theda Bara.

V-L-S-E Theater—"The Prince Chap" (Selig), with Marshall Neilan, Mary Charleson, Bessie Eyton, George Fawcett and Charles Gerard in the cast.

Colonial—The Tribune's German War Pictures, taken on the front by Edwin F. Weigle, the Tribune's famous war cameraman, succeeded "How Britain Prepared," on Saturday, July 22. The latter picture had a run of four weeks. Considering the hot weather, the German war pictures are doing fine business, it is reported.

Chicago Grand Opera House—"Civilization" (Thomas H. Ince). Good business is reported.

Orchestra Hall—Marie Doro in "Common Ground" (Lasky); travelogue, "Rural England"; "Side-walk Studies" from "Scenes from Many Lands," and a Paramount-Bray cartoon. Miss Ida Mae Cameron, lyric soprano, is the soloist.

La Salle—"Where Are My Children?" (Universal), featuring Tyrone Power, succeeds "The Little Girl Next Door," which had a successful run of twelve weeks.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

SELIG TO MAKE "THE GARDEN OF ALLAH."

Arrives With His Directors and a Large Company of Players from Chicago.

COLONEL WM. N. SELIG, Director Colin Campbell, Director Marshall Neilan and two companies of Selig players arrived from Chicago at the Los Angeles studios, Tuesday, last week.

It is Mr. Selig's intention to produce "The Garden of Allah," in twelve reels, which will require almost a year to film.

Several thousand people will be employed in this picture from time to time, and work has already been started on a magnificent city at the studios in Eastland Park.

Producer Colin Campbell, who produced "The Spoilers," "The Ne'er Do Well," and other productions, will direct this big production and is now drafting a cast for same.

Director Marshall Neilan has started filming on a five reel production, "The Country That God Forgot" and has taken his company of players to the Mojave Desert this week.

Mr. Selig will depart from Los Angeles, Wednesday, July 26.

ANOTHER NEW STUDIO.

Superior Films Company Leases Studio to Make Commercial and Educational Pictures.

Robert A. Brackett, manager of the Superior Film Company, is personally supervising the production of a six-reel picture entitled "The Faucet," which will be released independently. Mr. Brackett is making the picture for the author, Robert D. Sorver. Wm. E. Wing wrote the scenario and is directing the piece. The picture deals with the ravages of drink and promises to be very sensational.

The Superior Films Company is a new organization with studio and laboratories occupying the entire tenth floor of the Knickerbocker Building on Olive street, Film Row. The studio is equipped with an indirect arc lighting system and a stage fifty by ninety feet. The laboratory is capable of handling ten thousand feet daily, and it is the intention of the company to have another laboratory in conjunction at an early date.

The Superior Films Company is the only close-in studio and laboratory in Los Angeles and it is situated in the heart of the business district, and is absolutely fireproof. The company will do commercial work and rent the studio by the day or week to independent producers. It will make a specialty of trick and novelty films, and will buy and sell negative, manufacturing educational and industrial films, etc. Mr. Brackett was formerly a chemist and started in the moving picture business as manager for Lyman Howe in 1901, and has since been in the role of exhibitor, producer, exchangeman, cameraman and manufacturer.

The company is composed of Pasadena millionaires and will file incorporation papers soon. With Mr. Brackett at the head the Superior Films Company looks as though it will be an important factor in the film business when it gets thoroughly underway.

Mission Play to Tour.

At a meeting of the board of directors of the Chamber of Commerce, John S. McGroarty, author of the Mission Play, told of the plans for presentation of this famous dramatization of California history throughout the United States, covering a two year's period.

Mr. McGroarty stated that owing to the generous patronage of more than two hundred thousand tourists, and of the California people themselves, who have witnessed the production of the Mission Play at San Gabriel, no appeal for outside funds has been necessary to finance the taking of the play to other places.

For one week, beginning September 4, the Mission Play will be presented at the Mason Opera House in Los Angeles. The first outside presentation will be in San Francisco, where a week's engagement will be filled. The play will then have week stands at Oakland, Salt Lake, Denver, Kansas City, St. Louis, Chicago, Toledo, Buffalo and then will visit the New England cities, closing the season at Boston.

The second year the play will open in New York City and then go to the principal cities of New York State, then to Baltimore, Washington and cities of the Southern States.

The close of the second year will find it back in California, when a gorgeous presentation will be given in the Mission ruins at San Juan Capistrano, the funds realized to be used for the restoration of the mission.

This play has been seen by countless thousands and is to be acted by a cast composed largely of moving picture players.

HELEN GIBSON HUNT—BUD AND HAM IN FUNNY COMEDY.

Miss Helen Gibson, the fearless Helen of the "Hazards of Helen" series met with a rather painful accident this week during the filming of "A Leap for Life," making a jump from a motorcycle off the end of the Long Beach drawbridge. Instead of landing in the ocean the young lady evidently miscalculated the distance and fell on a pile of rocks. While bruised and battered she escaped serious injury, and, in spite of her accident, is playing her regular role in the series.

Helen Gibson on Motorcycle.

Director James Davis finished last week another installment of these series. A number of the scenes were made around Kalem's own railroad depot, "Lone Point," where Helen is the operator. Fire breaks out in the station building, in the upper story of which is Helen's bedroom. She is awakened too late to escape by the stairway, and climbs from the window and hand over hand on a cable on a pole directly outside the window to the opposite side of the street. The story is woven around the kidnapping of the little son of the president of the road whom Helen after many thrilling escapes, restores to his parents. Percy Pembroke plays opposite Miss Gibson, with George Routh, G. A. Williams, in the supporting cast.

Lloyd V. Hamilton has completed during the past week another funny "Ham Comedy," directing and of course playing "Ham" in the story. The title role, however, was given to a silent member of the company who caused considerable disturbance during the making of the film. "The Donkey Did It" is the working title of this release and the donkey earned the title by kicking to pieces three carts before the desired scene could be photographed.

Ethel Teare played opposite Hamilton with Bud Duncan, Al Edmundson and Myrta Sterling in the supporting cast.

The Glendale aggregation of Kalem companies is busy this week on many thousand feet of negative.

"Tigers Unchained" is the title of the fourth episode of "The Girl from 'Frisco" series just completed by Director James W. Horne. Mr. Horne is now working on "The Gold Plunderers," which is number five of the series. This production required a special car to take all the electrical paraphernalia used in photographing in the Yellow Aster Mine at Randsburg, where the company worked a week taking scenes down in the mine's tunnels, shaft, stations, etc. The town of Randsburg again extended its arms of welcome to the company.

GOVERNOR JOHNSON IS GUEST OF HONOR AT UNIVERSAL CITY.

Governor Hiram W. Johnson, Governor of the State of California, paid a visit this week to Universal City.

"This is a manufacturing plant of which California should indeed be proud," remarked the Governor as he saw thirty-four companies at work in various parts of the big plant.

The Governor had been spending the morning at the little town of Ventura, where he had delivered a powerful address on the necessity of preparedness, and accompanied by Paul Herriott, member of the State Board of Control, had planned to make a fifteen minute stopover at the famous celluloid city on his way to Hollywood, where he was scheduled to speak again.

Governor Johnson was escorted from Ventura by R. E. Wells, location manager of the company, and after being welcomed by Secretary E. G. Patterson in the absence of Vice President and General Manager Davis, visited the various stages and watched the production of comedies, dramas

Left to Right: Phillips Smalley, Governor Johnson, Paul Herriott and Lois Weber.

and feature photoplays and met the leading directors, actors and actresses of the film capital.

The Governor's proposed fifteen minutes stay lengthened to nearly two hours. "When I come again," he said, "it will be with Mrs. Johnson, and we will make a day of it here. It is all mighty interesting indeed and it's a good place to escape the office seeker, don't you know?" he added laughingly.

As the chief executive of the state stepped into his automobile to resume his journey to Hollywood, he said, with a merry little twinkle in the gubernatorial eye, "I guess I have done a good day's work here along with the rest of the motion picture actors.

Los Angeles Film Brevities.

We find a busy city within the fences on the Lasky lot, which covers a complete large city block. Everybody is busy, including the jovial watchman, who is using every faculty to keep strangers from entering.

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Scenario writer, George Dubois Proctor has taken unto himself a bungalow and he and his bride have settled down to a belated honeymoon during the spare moments when George can divorce himself from the studio.

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Lou-Tellegen is working in "The Victory of Conscience." In addition to Cleo Ridgley who is featured, the cast includes Elliott Dexter, Thomas Delmar and Laura Cushing.

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"Big" George Melford will shortly finish "Each Pearl a Tear" in which Fannie Ward is to star, supported by Jack Dean, Charles Clary and others.

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In a new picture Blanche Sweet is supported by Tom Forman, as leading man, Theodore Roberts, Walter Long and Robert Gray. The title is "Unconquered."

* * *

That Douglas Fairbanks is a tremendously popular film star is attested by the fact that wherever a "Doug" picture is showing the crowd lines up. It matters not whether he plays broad farce or Shakespeare.

"The Good Bad Man," the picture showing at Clune's Broadway this week, starring Fairbanks, is a wild West picture—very wild indeed. However, there are the joyous Fairbanks grin, the Fairbanks touch of comedy whenever there's a chance to squeeze comedy in, and then there is that fast-rising little film star, Bessie Love.

* * *

One night this week Los Angeles photoplay circles were treated to their first photoplay smoker, which was staged at the Palace theater for newspaper men and their friends. The occasion was the pre-view of "The Captive God," Ince's latest spectacle of primitive passions, in which William S. Hart and an all-star cast take part, and which is to run at the Palace.

* * *

Jean Perkins acts out of as well as in pictures as he makes a weekly dive from the top of a one hundred and twenty-five foot ladder at Hollenbeck Park. Perkins is being employed by the Signal Film Company. He holds several world's diving records, in 1910 having dropped into a six foot square concrete tank from a height of one hundred feet.

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Produced with rare taste to realize the full romantic value of Henri Murger's story and acted with intelligence and feeling, "La Boheme" at Tally's Broadway theater this week is a photoplay production that classes far above the average run of productions of this sort. It might have well been extended several reels without running the risk of wearying an audience, for there is a winning charm and sentiment in the presentation of the tragic career of Mimi sure to arouse responsive emotions where a story more complicated in its construction would leave the spectator unmoved.

Mr. Tally has arranged this music so well that it deserves some very favorable comment. Tally's is a household word and his music is one of the regular features that draws the crowd.

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In Elsinore, Cal., the Star theater has closed and will not resume for some time.

Owing to the death of his wife Thomas Carmody has closed the theater until further notice. Large crowds have been in attendance the past few weeks owing to the increase of transients here, and the baby pictures and prizes which ran for a month.

The big screen and projecting machine are second to none on the coast, and such big pictures as "Ramona," recently run here, are as well shown as in any of the larger show houses. It had been the intention of Mr. Carmody to put on "The Clansman," and "The Eyes of the World" this fall.

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At San Dimas, Frank Stolle has purchased the San Dimas theater from W. A. Gaston. The show has been moved to summer quarters known as the Airdome, but will return indoors this winter.

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Joseph Carl Breil, the noted composer, who is writing the music for "Intolerance," the big Griffith spectacle which used to be known under the working title of "The Mother and the Law," went to San Francisco Saturday, last week, for a short vacation.

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In the production of the "Manager of the B. & A." Director J. P. McGowan of the Signal Film Corporation is planning the filming of the most spectacular scenes that has ever been staged in any railroad pictures.

The plot of the story calls for the blowing up of a locomotive. A small blaze results, which rapidly spreads to the surrounding country, and causes a forest fire, which covers an area of miles throughout the State. Because of the cost of wrecking an engine, which through the nature of the action must be totally destroyed, it was first planned to eliminate the explosion of the locomotive. Later, however, the dependent action was regarded as too vital to be cut out, and plans were laid to blow up the engine regardless of the cost.

Permits from the authorities and arrangements with the railroad company are being taken up at present, and it is probable that the scene will be staged next week. So far as can be learned this is the first time any film company has blown up a railroad locomotive in the production of a five-reel story.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"In the Hour of Disaster"

Three-Reel Lubin Photoplay Containing Realistic Railroad Wreck—Written and Directed by Romaine Fielding.

Reviewed by Edward Weitzel.

"IN THE HOUR OF DISASTER" is a domestic drama in every sense of the word. Most of the scenes take place in the home of a physician, the triangle being formed by the doctor, his wife and his adopted daughter. Jealousy is at the root of the dramatic clash. Dr. Gordon adopts the child of a worthless fellow named Rudge and has her carefully educated. When the girl reaches womanhood and returns home from boarding school, she finds that the house has a mistress. Nell is very fond of her foster-father and shows her affection on every occasion. Mrs. Gordon soon becomes jealous of her, in spite of the fact that Nell has met an artist

Scene from "In the Hour of Disaster" (Lubin).

with whom she has fallen in love. The doctor's wife tries to pay her husband back by flirting with the artist, and ends by ordering Nell from the house. The train taken by Nell is wrecked, through the instrumentality of her real father, and the girl badly hurt. Mrs. Gordon, who has learned of her error, is also injured in trying to rescue Nell, and the doctor saves the lives of both women. Explanations ensue, the doctor's wife is cured of her jealousy and Nell is married to the artist.

The plot of the Romaine Fielding drama is not remarkable for its strength, but has the merit of being told with directness and an absence of any extraneous matter. The railroad collision is realistic, two trains meeting head-on and being completely wrecked. Mr. Fielding plays the physician. Notwithstanding a tendency to overact, he succeeds in creating a character that has many engaging qualities. Mildred as the jealous wife, Flora Iacq as the adopted daughter and Bertrard Siegel as Nell's father are capable.

Two Offerings from "Mutt and Jeff"

"The Indestructible Hats" and "The Chinese Cook" Interesting Matter in the Line of the Animated Cartoon.

Reviewed by Margaret I. MacDonald.

IN THE first-named of the animated cartoons in question Jeff's kindly spirit toward his under-sized pal is accentuated by the manner in which he wantonly destroys each of Mutt's newest and wonderfully fashioned headpieces. "The Indestructible Hats" appear in two half-reel instalments on this interesting subject. In this particular one after the first attack on his perfectly respectable hat, Mutt gives his good money for one made on the order of an automobile tire, which is shortly afterward shattered by a pin prick from the cruel Jeff. Another creation is built on the strength of an individual thread; and still another purchase presents Mutt in the cast-off head gear of Francisco Villa. Lastly the impregnable Mutt appears with an ordinary straw hat which he flourishes before his destructive partner, who, after standing on it, jumping on it, and maltreating it generally, discovers that the hat he has so mistreated is his own. So much for Mutt's lamp of humor.

"The Chinese Cook" marks the initial appearance of our mischievous young friends "Hans und Fritz" on the program of the Mutt & Jeff Co. The chinaman cook in this instance has troubles of his own; for, after carefully cinching his job, and making elaborate preparations to please his employer, these naughty children steal his ammunition through the window, so exasperating him that he is obliged to defer the preparation of the dinner for a lengthy and undignified chase of the culprits.

These are both distinctly amusing offerings, clean and pleasing, and suited to any audience.

Twice-Told Biograph Tales

Three-Reel Farce and Two-Reel Western Numbered Among Current Reissues of This Company.

Reviewed by Robert C. McElravy.

"SEVEN DAYS," a three-reel adaptation of the successful play, is a production few would forget and not many would object to seeing a second time. It has the best of farce ingredients and more of them than most yarns of the kind. The cast is a lively one, including Louise Orth, Dave Morris, Charles Mailes, Walter Miller, Hayward Mack, Millicent Evans and Jack Dillon.

The story of "Seven Days" is too well known to need repetition here. The scene is laid in the home of a young man recently divorced from his wife after a quarrel. He gives a house party, to which his aunt and his former wife come unexpectedly. A burglar also drops in, followed by a policeman. The house is then quarantined as the result of a smallpox scare.

The production is full of amusing complications. One of the guests is a spiritualist, and she gives credit to the unknown powers for everything the burglar does. The ex-wife hides in the coal bin, and the dumbwaiter and the roof garden are also worked into various situations. The number is well handled throughout.

"A Temporary Truce" is a Western subject, with a villain named Mexican Jim. The Mexican abducts the hero's wife and is pursued by the husband and his jealous sweetheart. A band of Indians on the warpath adds to the complications which follow. This is a Griffith production, and, while the story is one of ordinary interest, it contains entertaining hints

Scene from "Seven Days" (Biograph).

of the vision which was to produce "The Birth of a Nation" and other notable successes. Even the Indian fighting gets away from the usual helter skelter and evinces a keen directing eye for massive effects. This makes a good exhibit number, located in a semi-arid country.

The clear, smooth Biograph photography is a strong factor in favor of these reissues.

"The Prince Chap"

Edward Peple's Drama Delightfully Filmed by Selig—The Strong Cast Includes Mary Charleson, Bessie Eyton, George Fawcett and Marshal Neilan, Who Plays the Titular Role and Directs the Photoplay.

Reviewed by James S. McQuade.

SINCE it is impossible for the finite to be perfect, it may be said at the start that "The Prince Chap" in pictures has its weak points; but these are of minor importance, and are lost sight of when one assembles in mind's eye the many fine points of the photoplay.

The adaptation by Gibson Willets affords a story in which the hero's innate kindness of heart on various occasions causes the outpouring of good will for him from the spectators, while scenes of pathos and deep heart interest are intermingled with touches of humor and broad comedy that keep the mind well balanced between the grave and the gay. The story is one of uplift, and the close brings a sense of happiness, because one is convinced that faith and the right have triumphed in the main.

The direction merits discriminating praise. Mr. Neilan has succeeded well in conveying the atmosphere of the London studio, in which William Peyton (Prince Chap) has struggled

Scene from "The Prince Chap" (Selig).

for recognition as a sculptor. His friend Jack Rodney, amateur painter, and the other aspiring artists, are introduced to us both at work and in play.

That concert in the den of Runion, the piece of driftwood which has seized on the position of valet to stay its wanderings, is so fine a scene that one carries it away with him. The arrival of Phoebe Pucker (the maid of all work) at the Rodney studios, to assist the over-worked housekeeper, is quite a comedy event; but the introduction to Peyton and his model while they are at work in the studio is a scream. Phoebe's make-up and dress may be somewhat exaggerated, even for a London slavey, but who cares for that when she makes us merry by her blunders?

The contrast between the quarters of Prince Chap as a struggling sculptor and those in which we find him when luck turns and his pile is coming in, as shown by Director Neilan, will attract the observation of all. The elegance of the interiors of his home, in his days of affluence, shows the refinement of art, just as the interiors of the old quarters showed art in the nude.

I was much impressed by the beautiful light effects introduced by Director Neilan in several fine interiors in this photoplay. In softness, warmth and clear definition the photography of these scenes is most pleasing. The human face, especially, is brought out more vividly, whether in repose or influenced by thought or passion.

The acting of every one in the cast deserves praise. Mary Charleson appeared as the mother of Claudia (the heroine of the story) and afterwards as that young lady when about eighteen years old. The first was a trying role, but—artiste that she is—Miss Charleson was always the tired, worn-out wife and mother. No need saying that her Claudia is a beautiful, lovable girl, manifesting at various times the lack of a mother's over-care in her up-bringing.

Bessie Eyton's Alice Rodney is another well-drawn character. Miss Eyton shows that Alice really loved the Prince Chap, as much as her shallow heart would permit; but her love was not strong enough to resist idle tattle or the wealth of another suitor.

George Fawcett's Runion is a big hit of the photoplay. Runion is never permitted to miss an opportunity to entertain in the role of valet, in Mr. Fawcett's artistic care. Whether it be in his gentle "rearing" of Phoebe Pucker when he finds her blowing on his beloved flute, or peeping through the keyhole of Prince Chap's studio and receiving a splutter of ink in his eye for the liberty, or ironing the underwear of Baby Claudia while that young scrap hid her dimpled anatomy within a large vase until the lingerie was ready, or in trying vainly to take a glass of wine unseen at the Christmas party in Prince Chap's home, or in the attempt to make the Prince Chap believe that he was administering severe castigation to Baby Claudia for breaking a costly vase, in these and many other incidents Mr. Fawcett is ever a delightful entertainer.

Charles Girard's Jack Rodney is an excellent characterization, and no need to say that Mr. Neilan's William Peyton wins the spectator by his manly, high-spirited, gentle soul. We owe many hearty laughs to Fanny Cohn's Phoebe Puckers and it will be some time before we shall forget her.

The release date was July 24, through V-L-S-E, Inc.

Two Interesting Mutuals

"Judith of the Cumberlands," a Stirring Kentucky Feud Story, and "One A. M.," a Chaplin Farce of Unique Type.

Reviewed by Louis Reeves Harrison.

"JUDITH of the Cumberlands" is admirably typed and handled with skill, but the material of the Kentucky Feud and illicit whiskey stills has been worn threadbare. Then the screen story carries with it the glaring faults of the novel from which it was adapted. A director of such ability and a company of fine actors should be given something better to visualize than what has been done to death in the days of the one-reel cowboy pictures, particularly when the story contains little that is new and is desperately illogical in almost every phase of its development. A newly-elected young Justice of Peace, tremendously popular, is arrested for murder where no evidence of death is offered. No one attempts to produce the victim, a moonshiner, inasmuch as those who assert that he has been killed know that he is alive. Not the slightest proof is offered that the moonshiner has been killed, yet a man of good standing, popular in his community, is imprisoned for murder. This sounds like one of those carelessly-written stories turned out by lady novelists. Capable writers do not ask us to concede that two and two make five, at least not after the story is under way. We know from the beginning that the heroine will ride to the rescue of the unjustly-accused hero, as she has been doing for some time in that class of melodrama, and she does it twice in this story, perhaps because he is not particularly bright. He knows that there is a gang hunting him—he has been shot down at his door—yet he goes to a lonely spot on the lure of a letter which does not even attempt to imitate the heroine's

Scene from "Judith of the Cumberlands" (Mutual).

handwriting. Incapable of taking care of himself, devoid of ordinary common sense, why is he blazoned in nearly every subtitle as the hero?

"One A. M." is the name of a farce so unusual that it is doubtful if one similar has ever been attempted. Charlie Chaplin discards the tramp costume entirely, arriving home at one in the morning in evening dress and, after some amusing struggles with the taxi door, enters his house and thereafter has the stage to himself. He is the sole actor for two mild reels, and there is not the slightest doubt that he will hold close attention for the full period of time, not only by his antics and ingenious mechanical contrivances, but by some amusing revelations of drunken man's state of mind. His representation is an artistic success as a character study alone. The lowered intellectuality of a man under the influence of drink, his persistent attention to the trivial, his solemn stupidity, his attempts at dignity, all these and more are depicted with fidelity, and it is doubtful if any actor but an acrobat like Chaplin could even attempt all that he does as a mere matter of course through two entire reels. One realizes better from "One A. M." that the comedian is a veritable artist, capable of filling roles beyond any he has thus far attempted on the screen.

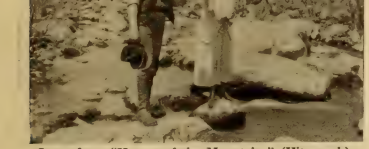
Entertaining V-L-S-E's

"Hesper of the Mountains" and "Dear Percy" from the Vitagraph Studios Feature Lillian Walker and Frank Daniels.

Reviewed by Margaret I. MacDonald.

"Hesper of the Mountains."

LILLIAN WALKER as the feminine lead in this five-part Blue Ribbon Feature has little opportunity afforded her in which to display her dramatic ability. The production is based on a novel by Hamlin Garland, which although it may



Scene from "Hesper of the Mountains" (Vitagraph).

be intensely interesting as reading matter, is not colorful enough when placed on the screen. Some good comedy situations occur in the first two reels of the production. The last part of the picture introduces a strike among the workmen at the Raymond-Kelly mines, to quell which the troops have to be called out. The main thread of the story deals with the effort of Rob Raymond to win the hand of Ann, christened by her father "Hesper of the Mountains." Considerable interest attaches to this portion of the production, and to those scenes dealing with the perfidy of Munroe a West Point pal of Raymond's.

An excellent cast has been chosen for the filming of the story, including Donald Hall, Evart Overton, Donald MacBride, Denton Vane, Robert Gaillard, Rose E. Tapley, Templar Saxe, and Josephine Earle.

"Dear Percy."

Frank Daniels does a delightful bit of comedy in this one-reel production. It belongs to the series of "Laugh Makers, and its story was written by Cyrus Townsend Brady. Percy is a mild type of man, too tender hearted to hurt a fly. He wearies his wife with too much affection, and causes her to long for a husband who is strong like Pat Casey next door. Pat Casey, by-way-of enlightenment, kisses his wife only to get rid of her, beats her when occasion demands, and breaks up the china when things fail to come his way. One day Percy is felled in the street by a trolley car, and later Casey is called upon by Percy's wife to submit to an operation for transfusion of blood to save Percy. The result of the operation is that the Casey devils enter Percy, and leave him only on the suasion of a blow from a ninety horsepower automobile. An excellent comedy number.

"Pillars of Society"

Henry Walthall as Karston Bernick in a Visualization Artistic of the Ibsen Drama, by Triangle.

Reviewed by Louis Reeves Harrison.

IBSEN stands for the spirit of his time and place because he crystallized ideals for his people and for the whole world as well. He was the embodiment of what most of our own dramatists lack, the modern spirit, "the form and pressure of the age in which we live." "Pillars of Society" is intensely local in a way. It reflects a Norwegian agitation to properly regulate insurance on unseaworthy craft, yet this subject matter has been so artfully introduced that it does double duty. It is in itself an evidence of the hypocrisy of those masking as benevolently inclined while they are the biggest thieves unhung, while it provides material for some intense drama. Karston Bernick, secretly a voluntuary, marries an heiress to save the Bernick shipbuilding industry and covers the many lies on which life is built by contributing checks to benevolent organizations and welfare committees, a highly respectable form of hush money.

Arch hypocrite that he is, a skilled thief in high finance, a murderer at heart, if not in deed, a crook to the core for the sake of keeping up appearances, Karston is human, he loves his only child, Olaf. Justice sleeps when the pillars of society thrive on misrepresentation and intrigue, but an unexpected retribution comes in the narrow escape from death of little Olaf on a ship Karlson intended to have burned at sea, Olaf having secretly gone aboard with an idea of seeing the world for himself. With the retribution comes a remarkable conversion, though not an inconsistent one. Karston, through complicated motives and providential intervention, reforms and is accordingly despised for becoming honest in the end.

The treatment of this story by Triangle Players is of high character, artistry being revealed at nearly every step, and the types are admirable. Walthall easily carries the honors, and he alone is careful to show the marks of time after the intervention of a long period. Others do it in a half-hearted way and still others not at all, but the acting is so good and the atmosphere so well preserved that the whole screen version constitutes a

Scene from "Pillars of Society" (Triangle).

valuable contribution, a highly artistic addition to a class of production intended to familiarize the lowly with great examples of leading dramatists.

"Florence Rose Fashions"

Artistic Film Presentation of Fashions by the Pathe Exchange, Inc.

Reviewed by Margaret I. MacDonald.

ORDINARILY the screen fashion show has been presented in rather an indifferent way, with little thought of accentuating the art that lies behind the display. It was therefore pleasantly surprising to the congregation of press representatives and others who assembled recently in the projection room of the Pathe offices, at 25 W. 45th street, to be received and piloted through a reel and a half of pretty things to wear, by a well-poised, tastefully attired woman, who proved to be no other than Miss Florence Rose to whose artistic sense was due not only the nature of the display, but the unusual manner in which it was presented.

To go into detail on this reel and a half of handsome and exquisite articles of apparel would be too great a tax on the ordinary individual. A few words of praise will surely be ample

Scene from "Florence Rose Fashions" (Pathe).

compensation, for the innumerable blunders which would doubtless be made in an attempt to cover the review in detail. The first reel is entitled "A Day with Patty Young," in which garments suited to various hours of the day and various occasions at the times and places at which they belong are shown. The scenes in which these are presented are artistically subtitled, commencing with "Slumber and" and "The Dress of Days." The second reel is the way to be complete in itself and is entitled "Where Fashions Rule" takes us along Fifth avenue, and introduces us at this early date to the suits, furs,

furs, etc., that well-dressed people will be wearing the coming fall and winter.

This manner of presenting fashions is a novelty, and is expected to be continued.

"The Fugitive"

First Thanhouser Contribution to the Program of the Gold Rooster Plays Features Florence La Badie.

Reviewed by Margaret I. MacDonald.

THE story of this five-part melodrama was written by Philip Lonergan; and it may be added, the story is a good one. The characterization is excellent and has been well interpreted, but the production as a whole is lacking in action and the small but important details that give to a picture an air of spontaneity that is convincing. Florence La Badie in the role of a young woman who, recognizing the guilt of her sister in the murder of one of their employers, diverts suspicion to herself and flees, leaving no clue to her whereabouts.

Scene from "The Fugitive" (Pathe).

does a fair piece of work, and dresses the part becomingly—often artistically.

As the first of the Thanhouser productions to be released on the Gold Rooster program "The Fugitive" is of special interest. And although we could wish that the staging of the production had been handled in a more forceful manner, it holds promise of future developments. The supporting cast in this picture are players of experience and play well the roles alotted them. The picture is well photographed and illumined effectively. There is considerable originality in the theme that pictures two sisters, one of them a widow with a child, suddenly at the mercy of circumstances, an inherited fortune having been unwisely invested by executor of their father's estate. The luring of the widow to the home of the employer whom she afterward stabs in self defense, and these scenes dealing with the career of her self-sacrificing sister who is later hunted out and lured back to New York through a telegram stating that her husband who has preceded her is seriously ill, are well handled.

Pathe News Causes Sensation.

The Pathe News No. 56 showing views of the transatlantic submarine "Deutschland" has caused a sensation in the far West. It was the first news film containing pictures of the "Deutschland" to reach Seattle and Manager Clemmer of the Clemmer theater advertised it heavily in the Seattle Times which is famous for its motion picture news.

The Times is on the street at 3.30 and almost as soon as the paper was out, crowds formed in the lobby and outside of the Clemmer theater and as late as 10.40 that night a line extended some distance down the block.

Mr. Clemmer has advised Manager F. C. Quimby of Pathe's Seattle Office that this advertising brought him more results than any he has ever used since his entrance into the show business.

"Miss Petticoats"

World Film Corporation Releases Five-Reel Peerless Production, Featuring Alice Brady.

Reviewed by Robert C. McElravy.

A THOROUGHLY human and enjoyable story is this five-reel production, adapted and directed by Harley Knoles from the book by Dwight Tilton. "Miss Petticoats" carries no particular message and does not thunder in a dramatic way, but it contains a great deal of humor and touches of genuine pathos. It wins the interest of the observer from the beginning and holds it to the end.

Alice Brady plays the leading role of Agnes Renier, a pretty girl of the woolen mills, who lives with her grandfather on an old schooner, known as the Harpoon. Miss Brady plays the part with a naturalness and freedom of movement that prove very effective. There is little artifice or posing about

Scene from "Miss Petticoats" (World).

her work, and from the moment Agnes, attired in short skirt and blouse, with be-ribboned pigtails, steps into the picture she claims the attention.

The story of her rise in the world and marriage to the man she loves, in spite of the scandal that threatened her happiness, is well worked out. The plot is trimmed closely—almost too closely in places—of details. The discovery of her noble parentage and the accompanying inheritance are skimmed very lightly, but nothing essential is lost, and the observer is undoubtedly glad to have obvious business supplanted by more entertaining things. The picture is almost a model for the manner in which it works in short humorous touches of pleasing freshness.

Arthur Ashley, Isabel Berwin, Robert Elliott, Johnny Hines, Lila Chester and Ed. M. Kimball have the other important parts.

"Bettina Loved a Soldier"

Louise Lovely Featured in Prettily Staged Adaptation of Ludivoc Halevy Novel for the Bluebird Program.

Reviewed by Margaret I. MacDonald.

"L'ABBE CONSTANTINE" is the title of the novel by Ludivoc Halevy from which the scenario for this five-part production was made. In character the play resembles a comedy-drama, but persists in shaping itself in one's memory more as a pretty romance than as anything else. This does not mean that the production is devoid of comedy, for, in truth,

Scene from "Bettina Loved a Soldier" (Bluebird).

it has an ample supply, containing various highly amusing situations, well handled. It contains also a simple charm of quaintness and beauty that belongs to a former period.

The scenario made by E. J. Clawson found a competent director in Rupert Julian. The labor of producing was lightened by the aid of an able cast, consisting of Louise Lovely and

Francelia Billington impersonating the two pretty sisters of the play, Zoe Duffac, Douglas Gerrard, George Berrill and Elsie Jane Wilson, and Rupert Julian himself. The role of Bettina, the unmarried sister of Mrs. Scott, the American purchaser of the estate of Longueval, as played by Louise Lovely is exquisitely dainty and sprightly; while both Miss Billington and Miss Lovely exhibit the refined dignity that is necessary to the play throughout. The undisguised annoyance with which Bettina meets the attentions of Paul de Lacardens, and the persistence with which she tries to force Jean Reynaud's love for her to confession, give entree to many delightfully amusing situations.

The production is one which boasts those attributes of excellence that make it suitable to any class of audience.

On the Kalem Calendar

"The Heart Menders," a Ham and Bud One-Reel Comedy, and "A Mystery of the Rails," No. 91 of the "Hazards of Helen" Series.

Reviewed by Edward Weitzel.

"The Heart Menders."

AN IMPORTANT piece of information regarding "The Heart Menders" is the statement that Ethel Teare is a member of the cast. Her return to the position of leading lady in the Ham comedies completes the trio that were so long identified with these Kalem one-reelers, Miss Teare's method and personality being right in line for the work.

"The Heart Menders" disclose Ham and Bud posing as lawyers, whose specialty is divorce cases. The two illegal practitioners are induced to take up the profession after witnessing the ardent embraces bestowed on I. Sepa Ratum by the lady clients of that famous divorce lawyer. Ham and Bud both succeed in doing an excellent business in divorce and kisses, but Ham also manages to arouse the jealousy of one of the lady's husbands and at the finish of the reel is ready to give up his practice. The situations are humorous, and Lloyd V. Hamilton, Bud Duncan and Ethel Teare give them expert comedy treatment.

Scene from "The Heart Menders" (Kalem).

"A Mystery of the Rails."

There is plot enough in this number of the "Hazards of Helen" to supply a three-reel drama. A murder is committed and the blame thrown on an innocent man, but Helen discovers the real culprit and, when he tries to escape on a power car, drops from the spout of a water tank to the top of a passing coach, overhauls the murderer, throws a rope around him and jerks him aboard the train. Swift action and an extra dangerous hazard mark this one-reel photodrama.

"Liberty"

First Instalment of New Universal Serial, to Run for a Period of Twenty Weeks.

Reviewed by Robert C. McElravy.

THE first instalment of "Liberty," in three reels, has the ear marks of a first class story of love and adventure in the great outdoors. The scenes are laid among the Mexican border and certain incidents are quite as lively as the news reports emanating from that section a short while back. There are plenty of thrills and deeds of the red-blooded sort, with a touch of patriotism thrown in here and there.

The plot concerns a girl who inherits property in this country and Mexico, subject to certain conditions. A tricky executor of the father's estate and several anxious lovers serve to complicate matters. On her first visit to Mexico she is abducted by bandits, who demand $10,000 ransom money. This is refused after two of the girl's lovers have quarreled over the matter, and a rescue party invades the mountain fastnesses. The last reel closes with the heroine dangling from the edge of a rocky cliff on a small rope.

Marie Walcamp, who plays the girl, is well remembered for her intrepid undertakings in the films. She has done innumerable daring turns in previous pictures and her work in this will undoubtedly be of equal interest. Eddie Polo, also known for his daring, has a prominent part in this serial. Others in the cast are Jack Holt, Bertram Grassby, Albert Allen, L. M. Wells, G. Raymond Nye, Neal Hart and Maude Emery.

Jacques Jaccard, author and producer, has chosen some wonderfully picturesque localities for the opening three reels. The various instalments will follow at the rate of two reels each for nineteen weeks. It is impossible to foretell how the general plot interest of a serial will hold up. In a serial of this type, action and thrills are the keynote, but it is to be hoped they will remain bound together by some sort of a thread of interest.

Scene from "Liberty" (Universal).

"The Beckoning Trail"

Five-Reel Red Feather Production Features J. Warren Kerrigan in Story of East and West.

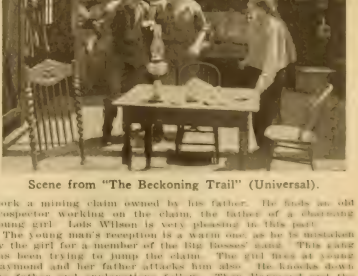
Reviewed by Robert C. McElravy.

THIS five-reel production, written by F. McGrew Willis and directed by Jack Conway, has a familiar plot motive, but the interest of the observer is carried to a high point in the last three reels. The struggle over the mining claim develops elemental passions which burst forth in hand-to-hand struggles and exciting gun play.

J. Warren Kerrigan is well suited to the leading role. He first appears as Carter Raymond, a Broadway youth who has gone the pace and suddenly finds it necessary to earn a living. He says goodbye to his friend, Georgette, and goes west to work a mining claim owned by his father. He finds an old prospector working on the claim, the father of a charming young girl. Lois Wilson is very pleasing in this part.

The young man's reception is a warm one, as he is mistaken by the girl for a member of the Big Bosses' gang. This gang has been trying to jump the claim. The girl lines at young Raymond and her father attacks him also. He knocks down the father and explanations follow. Then Raymond and the prospector become partners.

This leads up to the various clashes with the Big Boss and his gang, which are exceptionally well handled. Harry Carter



Scene from "The Beckoning Trail" (Universal).

plays the Big Boss acceptably, and Ray Hanford does his usual good work in the part of the girl's father. Maude George appears as Georgette, who further complicates the story. The action is good throughout and the clear photography a decided help.

"Hulda from Holland"

Miss Pickford in a Typical "Little Mary" Story Comes Back to Us After a Brief Absence.

Reviewed by George Blaisdell.

AFTER an absence from the screen of several months, Mary Pickford returns to her admirers. It is a typical "Little Mary" story, is "Hulda from Holland," released July 31 on the Paramount program. Edith Barnard Delano is the author, John B. O'Brien the director. In the supporting cast are a kitten, a goat, three little boys, three old men, a hard-hearted father and—a lover.

"Hulda from Holland" as a picture will delight the friends of

Scene from "Hulda from Holland" (Famous Players).

Miss Pickford everywhere. Hulda as a characterization is filled with charm, with the distinctive bits that seem to be Miss Pickford's sole property in spite of manifold efforts by numerous others to appropriate them. She is always at her best with children—and with old men, not to mention young ones—and in this picture she has as side partners three clever youngsters, one of them especially so. Horal Hollacher is Little Yacob, and Horal makes a fine little Dutchman.

Frank Losee is John Walton, the "big business" man, who loses his temper over his son's fondness for sketching to the detriment of his law studies. John Bowers is Allan, the son, who becomes an artist with ill success until he sketches Hulda and lands a magazine cover—which incident figures much in the story. Russell Bassett is the Pennsylvania Dutch uncle of Hulda, who refuses to sell his property just to please Walton. And there is Antonio, the organ grinder. These all give excellent support.

"Hulda from Holland" contains a few serious moments, enough to leaven the lighter vein that marks the story as a whole. There is an abundance of human interest, increased perhaps in its scope by reason of the wide range in the ages of its principals, the children, the two lovers, the middle-aged father and the old uncle.

The story opens in Holland, with its little village and windmill, and shifts to New York City and the farm in Pennsylvania. Hulda will be liked.

Dixon Pictures at Providence.

W. M. Powers, who has been recently acting as New England representative of the Dixon-Herbert spectacle, secured James E. Moore of the Modern theater, Providence, as one of his first clients. Manager Moore has arranged for a "Fall of a Nation" week at his playhouse, beginning Monday, July 31st. This will be the first showing of the drama in New England. Judging from the hundreds of requests for the play from Mr. Moore's patrons, the week will be a crowded one.

Address Wanted.

The Moving Picture World would like to obtain the address of R. V. Stambaugh, who paid his subscription but neglected to state where the publication was to be sent.

Worthington Directing "Bitter Sweet."

Director William Worthington is making progress with a two-reel comedy drama entitled "Bitter Sweet," in which Ella Hall and Franklyn Farnum are featured. Adele Farrington plays a prominent part in the supporting cast.

Gaumont's Tabloids.

A striking innovation in motion pictures has just been inaugurated by the Gaumont company, to give greater variety to its entertaining single-reel release, "Reel Life," the Mutual Magazine in Film. This is the incorporation of an episode filmed at the Gaumont studios which points a moral without "preachiness," illustrates a fable, or satirizes some human foible. It is a complete motion picture compressed into 250 feet at most.

Scene from "A Tabloid Drama" (Gaumont).

The work has been carried on quietly at the Gaumont studios under the direction of Edwin Middleton. Owing to the short length of film which can be devoted to these subjects, no footage is used for introductions, but a number of the more important Gaumont players have appeared in these diverting tabloids. A recent whimsical series enlisted the services of Miss Iva Shepard, who appeared to advantage as a comedienne, and "Budd" Ross, who has had the star role in so many of Gaumont's Casino Star Comedies.

"Beyond the Trail" (Universal).

No; friends and fellow-citizens, this very acceptable snow picture does not show a group of East Coast Universal actors making their way across the great divide toward Universal City. It is merely a scene from "Beyond the Trail," a two-reel drama, written by Catherine Carr and produced by Ben Wilson, which will be released by the Universal under the Bison brand on August 19.

"Beyond the Trail" is an unusual story which pleases be-

Scene from "Beyond the Trail" (Universal).

cause it does not follow stereotyped lines. Ben Wilson plays the lead, and is supported by Dorothy Phillips. Little Lois Alexander impersonates Dorothy Phillips as a child; Charles Ogle has the role of an elderly trapper; William Welsh is cast as a millionaire bank president's son and Hal August plays the role of the millionaire's son.

Many of the scenes, including the one reproduced herewith, were taken last winter in the Adirondacks.

Kindly See Announcement on Page 1106

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company

OTTO, THE SALESMAN (Lubin), July 24.—A broad burlesque of an old-time melodrama, this one-reel picture is neatly played by D. L. Don, Patsey De Forest, Bernard Siegel, and George Egan. "Bertha, the Sewing Machine Girl" would serve as the original, and the villain is defeated and the heroine saved in the proper order.

HAM'S WHIRLWIND FINISH (Kalem), July 25.—Ham gets mixed up with several sticks of dynamite and a large number of angry sons of Italy, which accounts for his whirlwind finish. He also turns himself into an animated mailbox. There is considerable new business in the farce. Another pleasant feature is Ethel Teare, who is a member of the cast.

A MIX-UP IN ART (Kalem), July 26.—This is an Ethel Teare comedy and depends for its fun upon its situations, the four leading characters working at cross-purposes. A married couple, who pretend to be students of art in order to get money from the aunt and uncle of the pair, are played by Miss Teare and Victor Rottman. Myrta Sterling and Gus Leonard have the other two parts. An ordinarily good picture.

WILL A WOMAN TELL? (Vim), July 26.—The husband of the lady in this one-reel comedy is fully convinced that his wife can't keep a secret, and puts up a job on her to prove that he is right. The plot is neatly worked out and played with equal deftness by Harry C. Myers and Rosemary Theby.

THE SELIG-TRIBUNE, NO. 60, 1916 (Selig), July 27.—Business men of San Francisco leave for training camp at Monterey; yacht Warrior in New London drydock; Miss Wood and Tell Williams in classic dancing, Seattle; "The Dragon Fly," a new aeroplane model, Pittsburgh; 9th Massachusetts infantry attend camp, El Paso; society girl and pet peacock; recruits for German Army, Strassburg; swimming races, Chicago; horse racing, Seroet, Java; James Whitcomb Riley.

THE GIRL AND THE TENOR (Kalem), July 28.—This is the first one-reel comedy in which Ivy Close, the English actress, is featured. A review of the picture was printed in the issue of July 29, page 805.

A PLUNGE FROM THE SKY (No. 90, of the "Hazards of Helen" Railroad Series—Kalem), July 29.—International complications are threatened in this one-reel railroad drama, and Helen takes a drop from an aeroplane, in order to capture the plans for a new motor that is of great value to the United States. The thrill is all there. It is very evident that Miss Gibson is ready to take any kind of a chance that the director is able to invent.

IT HAPPENED IN PIKERSVILLE (Lubin), July 29.—A trio of tramps, acted by Raymond McKee, C. W. Ritchie and Billy Bowers, head the cast of this one-reel farce. The reel is full of rough house comedy, a fire hose playing an important part at the finish.

GOLD AND GLITTER (Biograph), July 31.—A vivid dramatic sketch with most of the scenes laid on the banks of a river flowing through picturesque woods. Lillian Gish, Lionel Barrymore and Elmer Booth are in the cast. The picture was directed by Griffith a number of years ago and is now being reissued.

THE SELIG-TRIBUNE, NO. 59, 1916 (Selig), July 24.—31st Michigan at El Paso; Splash Week, New York; recover body of shark victims at Hawaii, N. J.; Thos. Mott Osborne returns as warden of Sing Sing Prison, Ossining, N. Y.; "Police Mothers" patrol beach at Coney Island; strike agitators arrested, San Francisco; Open Metropolitan Golf Championship, New York; compulsory vaccination of troopers on border, El Paso.

A CHEAP VACATION (Vitagraph), July 24.—The drawbacks to camping out are humorously depicted in this one-reel comedy. The scenario was written by P. D. Hugon and has a number of amusing but conventional situations. The cast are all new faces and consist of Lena Brown, Frank Wunderlee, Sam Jaffro and Bessie Burt. They are fairly effective.

ANIMATED NOOZ PICTORIAL, NO. 13 (Essanay), July 26.—This issue of the Animated Nooz is not an unlucky number for the spectator. Wallace A. Carlson's cartoon pictorial hits off the dancing craze most humorously, the Dreamy Dud comic is handled in novel fashion and an interesting scenic is on the same reel.

WHAT'LL YOU HAVE? (Vim), July 28.—Jabs goes into the saloon business in this one-reel comedy and Pokes at once becomes his best customer. The trick business in the picture is handled cleverly and will prove very amusing.

General Film Company Specials

A NATURAL BORN GAMBLER (Biograph), July 24.—That celebrated poker game which Bert Williams has so often played in pantomime on the spoken stage, is the inspiration of this two-reel comedy. The characters are all colored persons of the male sex and they are all addicted to gambling. Williams attempts to annex the roll of a swell sport from the city, but the game is raided and, when last seen, the natural born gambler is sadly dealing out imaginary hands behind the bars of a prison. The business of some of the scenes could be improved, but Bert Williams' skill at pantomime shows up well on the screen.

THE CONFLICT (Selig), July 24.—A young minister who gives up a call to a wealthy parish and goes to a bethel in the slums, is the chief fighter in this conflict with evil. The story of the three-reel photoplay has many human touches, although some of the situations are difficult to accept. Earnestness of purpose by all concerned, helps to make the picture impressive. Charles West, Jack Pickford and Fritzi Brunette lead the cast.

A BROTHER'S LOYALTY (Essanay), July 25.—Francis X. Bushman appears in a dual role in this two-reel reissue, taking the part of a minister who goes to prison for a crime committed by his brother. The picture is entertaining. Beverly Bayne and E. H. Calvert assist Mr. Bushman.

BY RIGHT OF LOVE (Lubin), July 25.—The plot and characters in this two-reel photoplay by C. J. Harris, are conventional, and the director has not succeeded in improving the scenario to any marked degree. The daughter of a wealthy manufacturer is courted by the manager of her father's works. She agrees to marry him, but becomes interested in one of the workmen, who has a crippled sister. The manager is a blackguard and the workman gets the heiress. Velma Whitman, Jay Morley, Robert Gray, Melvin Mayo and Marcia Moore form the cast.

IN THE HOUR OF DISASTER (Lubin), July 27.—A review of this three-reel photoplay is printed on another page of this issue.

THE GROUCH (Essanay), July 22.—Harry Beaumont is the moving spirit of this three-reel comedy which shows how a wideawake young chap, just from college, mixes in with the affairs of the grouchy gentleman whose daughter he wants to marry. The situations are bright and breezy, and young Mr. Beaumont gives his scenes a regular Douglas Fairbanks touch. Harry Dunkinson is capital in the title role, and Virginia Bowker, Camille D'Arcy and John Cossar keep up the good work.

Bluebird Photoplays, Inc.

BETTINA LOVED A SOLDIER, Aug. 14.—A delightful five-part comedy-drama, featuring Louise Lovely. The story takes the form of a romance with many amusing situations, and is an adaptation of Ludivoc Halevy's novel "L'Abbe Constantin." A full review of the production will be found elsewhere.

International Film Service Inc.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 59, 1916 (July 25).—American Derby at Chicago; largest indoor swimming tank opened at Galveston, Tex.; review of volunteer army, London, Eng.; surf riding, Ocean Park, Cal.; Fashion section; National Guard and regular army officers at Brownsville, Tex.; giant log-raft, San Diego, Cal.; boy scouts in prize drill, Coney Island, N. Y.; steamer Keyport sunk at her pier, New York; Christy Mathewson becomes manager at the Cincinnati Reds; pictures of the U. S. Navy.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 60, 1916 (July 28).—Review of Japanese fleet; infantile paralysis plague continues at New York; water sports at Larchmont Yacht club; Polo and tennis at Narragansett Pier, R. I.; women of the Red Cross (Life Saving Society) hold meet, New York; 9th Mass. infantry clash with Mexican snipers, El Paso; Christy Mathewson comes to Polo grounds, New York, as manager of Cincinnati Reds; army training camp at Plattsburg, Germany, Fashion Section; a T. E. Powers cartoon.

Mutual Film Corporation

MUTUAL WEEKLY, NO. 82 (July 26).—Some interesting items of this issue include burial of the Empress Eugenie by the side of her son, Napoleon; Japanese tennis champions at Narragansett Pier, R. I.; the fire at the State Armory, New York; the dynamiting of the Matawan river for the capture of sharks, and Thomas Mott Osborne welcomed back to Sing Sing.

THE MASQUE BALL (Oct. July 28).—Gaston Over accosts maid as Jerry. He swipes an invitation to a ball where he notices the girl's father and his rival. Dan Kadabie. The plot is not much, but the handling is lightly amusing throughout.

REBUS (1916), NO. 13 (Gaumont), July 29.—Two good subjects are pictured in this gold mining in Georgia and fishing on the New Jersey coast. The former shows placer and hydraulic mining and the passage

of the metal from ore to mint. Several big fish are landed in the latter feature, showing some surprising possibilities of surf fishing.

BUNGLING BILL'S DRESS SUIT (Vogue), July 30.—This number, featuring Paddy McGuire, Rose Gregson and Arthur Moon, contains more plot than most of this company's offerings. It centers about a letter left in a dress suit telling of an inheritance. The closing scenes are a mix-up in which the plot is temporarily almost to view. A fair subject.

PAINLESS EXTRACTING (Vogue), Aug. 1.—Rube Miller and Lillian Hamilton appear in this knockabout number. The scenes in the dentist's rooms are quite amusing, though the action never becomes very laughable.

SEE AMERICA FIRST, NO. 47 (Gaumont), Aug. 2.—Philadelphia and its environs are prolific of views, both of historical and modern interest. The parks, statues and playgrounds are well shown. One of the best of the series picturing American cities. The reel closes with animated drawings by Harry Palmer, showing how music acts as a hair restorer.

ONE A. M. (Lone Star), Aug. 7.—No one can deny that Chas. Chaplin is exceedingly funny in this two-part comedy in which not a soul appears beside himself and that solid taxicab driver. At the end of the two reels of film absorbed with the actions of a drunken man leaving a taxi, getting in his house and finally upstairs to bed is a great deal to devote to low comedy. The picture is set richly and artistically.

Mutual Film Corporation Specials

SECRET OF THE SUBMARINE, Chapter XI (American), July 17.—This instalment witnesses the rescue of Hope and Clay from the mountain fastness by Hook. There is a slight lull in the drama throughout this while all hands gather force for the next attempt to gain the secret. Satsuma, thinking all is lost, attempts hari-kiri, but is prevented from this by Mahlin. Both are then hailed before the Black Sheikh and given two more weeks in which to make good. Hope gets a letter from Inez demanding that he save her honor, after the night in the cabin, by marrying her. None of the incidents are sensational, but continue the story interest very well.

THE HAUNTING SYMPHONY (Centaur), July 29.—A two-part melodrama featuring Crane Wilbur. The story is rather a good one but intensely gruesome. While adults may enjoy it, it is not a picture to exhibit before children on account of the gruesome quality above mentioned.

THE DREAMER (American), July 31.—A two-reel number, by Anthony W. Coldeway, featuring Lizette Thorne, Edward Coxen and others. This is the simple story of a farm house drudge who reads fairy tales and dreams of the coming of her prince. At last he comes. She turns out to be an heiress and he a wealthy clubman losing an a bet. This contains some pretty pastoral scenes and makes an entertaining offering of a somewhat obvious, but enjoyable type.

JUDITH OF THE CUMBERLANDS (Mutual Star Production—Signal), July 31.—This five-part production is based on a novel by Alice McGowan. The story is well adapted to the screen, but is not unlike other mountain stories that have been filmed. The production has been well staged, and will be found enjoyable. Helen Holmes, Paul C. Hurst, L. D. Maloney and other competent players are in the cast.

FATHER AND SON (Mutual Masterpicture de Luxe), Aug. 7.—Henry E. Dixey is starred in this five-part production, and it is an unfortunate thing that a better vehicle had not been found for this celebrated actor. The production is difficult of classification because it hovers midway between straight comedy and farce comedy. The crudeness of its subtitles are also a detriment. The individual work of Henry E. Dixey is entertainment in itself. Others of the cast, including Gladden James, Millicent Evans and Mabel Montgomery have also acquitted themselves individually well.

THE HOUSE OF MIRRORS (Mutual Masterpicture de Luxe), Aug. 10.—A five-part production from the Rialto Film Corporation, made from a story by Frederick Chapin. The picture is not above the average in any way, the theme treating of how a woman, in order to provide for her young daughter after being separated from her husband on a trivial offense, takes charge of a famous gambling den, is a shade unwholesome.

Paramount Pictures Corporation.

HULDA FROM HOLLAND (Famous Players), July 31.—Mary Pickford returns to us after an absence of several months. It will be a welcome return, too, for in this story we see the Little Mary of old, with all the surrounding factors that accentuate the charm of her work—children, pets, old men and young men. It is a picture that will delight, and for a matinee attraction is a top-notcher. It is reviewed at length in another column.

Pathe Exchange, Inc.

PATHE NEWS, NO. 58, 1916 (Pathe), July 19.—Among interesting items of this number are a contest between firemen and policemen at Sacramento, Cal., in running a reel of water from a high pressure hose; "Tar" Henderson, champion log roller, giving an exhibition of his skill; Thomas Mott Osborne being welcomed back to Ossining by the prisoners of Sing Sing, and dynamiting the Matawan river for sharks.

THE CHINESE COOK (Pathe), July.—Cartoon comedy number by R. Dirks which marks the initial appearance on the Mutt & Jeff Co.'s program of "Hans und Fritz," who proceed to make the life of a Chinese cook miserable with their mischievous tricks.

THE INDESTRUCTABLE HATS (Pathe), July.—A highly amusing number from the pen of Bud Fisher, featuring the famous cartoon favorites, Mutt and Jeff. A review of this number will be found on another page of the magazine.

UNCLE SAM'S IMMIGRANTS (Pathe), July 31.—Instructive and interesting, showing in detail what happens to immigrants entering the United States, from the time they leave the ships at Ellis Island to their release or deportation.

FLORENCE ROSE FASHIONS (Pathe), Aug. 7.—The exhibitor will find in this new fashion series "something new under the sun." Miss Florence Rose, one of the foremost fashion experts of this country, has supervised the producing of the pictures, which are presented in an unusually artistic way. A review of the first reel and a half will be found elsewhere in the magazine.

A MATRIMONIAL MIX-UP (Mittenthal), July 31.—A Heinie and Louie comedy that will be found moderately amusing. The pair are hired by a young lover to kidnap his sweetheart to prevent her marrying a man chosen for her by his father.

Pathe Exchange Inc., Specials.

WHO'S GUILTY? NO. 12 (Arrow), July 24.—"Weighed in the Balance" is the title of this number of the series. The story for this number is a good one and was written by F. A. Parsons. It deals with the fate of a rich orphan who has been brought up in idleness. At the moment of his father's financial failure and death he is obliged to take the position of a worker in the mills. A love story in which the foreman's daughter figures brings about disastrous results. An excellent number.

Triangle Film Corporation.

SHELL FORTY-THREE (Ince), Aug. 13.—A very strong and absorbing story of adventure, in which the perilous activities of an English spy are handled with unusual skill.

THE DEVIL'S NEEDLE (Fine Arts), Aug. 13.—A picture of an artist's struggle with the drug habit, Tully Marshall in the lead, Norma Talmage sharing honors.

Universal Film Manufacturing Company

THE FINISHING TOUCH (Imp), Aug. 6.—This story, by Harvey Gates, shows how a young wife reforms her drunken husband by tying him in a chair to a horse whipping him. Marjorie Ellison and Rex De Roselli play the married couple. Although the husband experience a moral awakening at the close, the plot is not very pleasant in character. It is, however, presented well.

THE YOUNGEST OF THE FAMILY (L-KO), Aug. 6.—A very successful comedy offering, featuring Gene Rogers, Lucille Hutton and others. The opening scenes are attractive and contain a good burlesque touch. The auto dash in the latter part is a wildly hilarious one and very laughable. There is a big explosion at the close. This is unusually good.

HE MAID ME (Nestor), Aug. 7.—A characteristic comedy number, featuring Eddie Lyons, Lee Moran and Priscilla Dean. Lee pays an election bet by acting as hired girl to Eddie and his wife. The plot is slight, but some fairly amusing situations follow.

THE HENANPUP, OR FIDO'S FINISH (Powers), Aug. 8.—An amusing number of juvenile interest, in which some children hold a funeral for a dead cat and pup, which they together later they exhume the bones and make an old professor believe they are of historic interest. This is an amusing and original conceit.

A KNIGHT OF THE NIGHT (Laemmle), Aug. 9.—Hobart Henley is featured in this number as a housebreaker. He saves the wife of a business man from the assault of a false friend and as a result gets a new impulse to travel the "straight" road. This plot is a familiar one, but is handled agreeably here by a pleasing cast.

THE SILENT MAN (Big U), Aug. 10.—King Baggot and Irene Hunt appear in this number, written by Peter Smith. The idea is imaginative and impossible, picturing a man to whom the Devil appears in person. The main characterization is a good one, however, and, while the plot is incredible, the interest is held firmly.

ASCHENBROEDEL (Victor), Aug. 10.—A film version of one of Bruno Lessing's stories, adapted by Helene Bergman. Ben Wilson, Dorothy Phillips and others are in the cast. The characterizations are good and the story exceptionally pleasing. It treats the Jewish manner of arranging weddings in a sympathetic, but humorous way. The result is a fresh and enjoyable screen subject. Dorothy Phillips is particularly pleasing in this.

SOME MEDICINE MAN (Nestor), Aug. 11.—A western comedy by Eugene B. Lewis, featuring Pat Rooney and Peggy Coudrey. Pat, acting as a male nurse, employs an Indian medicine man to treat his patient. He also knocks out the Indians with a live electric wire. The humor is only fairly strong in this.

BY CONSCIENCE EYE (Rex), Aug. 11.—A little domestic drama, in which the eye of a child's doll saves the mother from eloping and wrecking her happiness. The father and child had named the doll "Conscience" in play. A nice little story, well presented.

THE INTRUDER (Laemmle), Aug. 12.—A little story of home life, by Catherine Carr, featuring Edith Roberts and Harry Benham. The widower marries and his daughter considers her stepmother an intruder. Later her son appears and anothe love affair follows. This is not very strong, but is well presented and has a certain appeal.

Universal Film Mfg.Company Specials

THE MARK OF CAIN (Red Feather), Aug. 7.—A five-reel feature by Stuart Paton, with Dorothy Phillips and Lon Chaney in the leads. The story follows the fortunes of a released convict, who went to prison to shield his father's name, and a girl forced by her stepfather to steal. The story would have been much more effective if it had not been given such a sordid atmosphere throughout. The friendship of the two un-

fortunates appeals to the sympathies, but the picture, as a whole, has an unpleasant effect. Some of the construction is also weak and unconvincing. The subject is hardly up to the Red Feather standard.

ONDA OF THE ORIENT (Gold Seal), Aug. 8.—A three-reel subject, by Walter Woods and Ben Cohn, with Marie Walcamp, Duke Worne, E. N. Wallack, Eddie Polo and L. C. Shumway in the cast. The opening scenes are taken on a beautiful California estate and are very attractive. The story is intensely melodramatic, certain scenes being almost absurdly so. The plot concerns a will written on a dagger by the girl's father. Some of the scenes revert back to a revolution in Manila at the time the heroine was stolen away. This has elements of strength, but would have been much stronger if the villainy had been more adroitly handled.

THE HIGHWAY OF FATE (Laemmle), Aug. 11.—A two-reel story by Harry Dittmar, featuring Sydell Dowling and Sidney Bracey. The plot concerns a man who has gone to the woods in search of health. He meets a gypsy band, which he joins. The treatment of the plot is very vague in places, leaving the observer in doubt as to the relationship of characters. The strongest features of the production are the views of the picturesque gypsy camp by day and night. The story itself is weakly presented.

ALONG THE MALIBU (Bison), Aug. 12.—a two-reel Western subject, featuring Cleo Madison, Wm. V. Mong and Chas. Gunn. A stage robbery is featured. Somewhat conventional in plot, but holds the interest well. The wild scenery is appealing and the characterizations are good. This is stronger than the average production of the type.

THE GREAT CORONA RACE (Imp), Aug. 13.—A two-reel number, featuring Richard Stanton, Marcia Moore and others. The hero wins an automobile race and also the girl. A genuine contest of the speed kings is featured and a picture of the lamented Bob Burman is shown. Later flashes are also shown of Barney Oldfield, Earl Cooper, Hughie Hughs and others. The story is plainly constructed to carry the race feature, but it makes a good offering of the sort.

V-L-S-E, Inc.

THE LIGHT AT DUSK (Lubin), July 31.—Director Edgar Lewis has produced a worthy film in "The Light at Dusk." It is one of those features which stand upon their own merits. Aside from the direction and photography, which is at all times good, the story holds the interest throughout the seven reels, so much so that the spectator does not realize this, as the story is well constructed and void of dull moments. A more extended review of this film can be found in last week's issue.

HESPER OF THE MOUNTAINS (Vitagraph), July 31.—Lillian Walker is featured in this five-part melodrama, but with limited opportunities. The story adapted from a novel by Hamlin Garland, is not especially well suited to the screen. It introduces a rather interesting love story, and also a miners' strike. A full review of the production will be found elsewhere in the magazine.

World-Equitable.

MISS PETTICOATS (Peerless "Brady Made"), July 31.—A five-reel Peerless production, the book by Dwight Tilton and scenario by Harley Knoles, who also directed the picture. This tells a fresh, well-rounded story, abounding in humor and not lacking in pathos and the deeper emotions. Alice Brady plays to part of a mill worker, raised by her grandfather, a retired sea captain. She rises in station and wins happiness despite the tongue of scandal. All of the subordinate parts are in good hands, Johnny Hines and Arthur Ashley doing particularly good work. The production is entirely commendable and should have wide appeal.

Miscellaneous.

THE LURE OF ALASKA (Leonard S. Sugden), August.—Dr. Sugden shows some very interesting and picturesque scenes from this northern country of Alaska, showing the majestic lakes, the mountains, the glaciers and other interesting objects. This film was reviewed on page 944 of last week's issue.

MILLER GOES TO ROCKIES.

Victor Miller of the Cinema Camera Club has left New York for a two months' trip through the Rockies to film a series of scenics. Mr. Miller, whose camera work is widely known, will be remembered as the photographer of the remarkable naval scenes in the feature production, "America Preparing," presented until recently at the Lyric theater. Some notable camera work was produced by Mr. Miller in this film masterpiece. The panoramic views of Pensacola were taken while flying over the city in an aeroplane guided by Lieutenant Saufley, whose brief career was tragically cut short about a month later. The splendid film impressions of West Point and Annapolis also aroused favorable comment. Mr. Miller's new productions will be awaited with considerable interest.

WARREN KERRIGAN'S NEW LEADING LADY.

Lois Wilson, the Alabama prize winning beauty, who has been leading lady for J. Warren Kerrigan in recent Bluebirds, will be replaced when "The Social Buccaneer" is produced in that series by Louise Lovely, who has been a star on her own account among Bluebirds ever since she entered pictures in this country the first of the year.

At Leading New York Theaters

Programs for the Week of July 30 at New York's Best Motion Picture Houses.

Mary Pickford at the Strand.

"HULDA from Holland!" is the title of Mary Pickford's new picture, which was exhibited at the Strand theater the week of July 30. The photoplay was produced by the Famous Players Film Company and released on the Paramount Program.

Edith Barnard Delano, who wrote the scenario, has provided a lovable story. The locale is Holland, and Miss Pickford's interpretation of a little Dutch girl blends perfectly with the picturesque background of dikes and windmills.

A subsidiary feature for the week showed a Zeppelin raid at night over London. The pictures were taken of a raid made by the Germans in their dirigible on the night of September 29. The Strand Travelogue contained scenes of Algeria. A one-reel comedy and the Strand Topical Review were on the program. The soloists for the week were Perle Frank, Mlle. Valentine and Bruce Weyman.

"Home" at the Rialto.

Bessie Barriscale, Louise Glaun and Charles Ray were the leading actors in "Home," a Triangle production, which was shown at the Rialto theater. The usual special features were included in the program.

Marie Doro at the Broadway.

"Common Ground," by Marian Fairfax, with Marie Doro as the star, headed the program at the Broadway theater. Miss Doro appeared as a ragged young girl of the slums.

Eighty-first Street Theater Bill.

At the Eighty-first Street theater, four Triangle pictures were shown. On Monday, Tuesday and Wednesday, Bessie Barriscale was seen in "The Payment," and on Thursday, Friday, Saturday and Sunday, Douglas Fairbanks in "The Half Breed." A Keystone comedy was shown with both feature pictures.

"UNCLE SAM AWAKE" IN TOWN.

Hugh A. Fargo, sales manager of the Imperial Film Manufacturing Company, Chicago, and Laurence Rubel, president of the Lawrence Rubel Service Company, are at the McAlpin Hotel, New York. Mr. Rubel and Mr. Fargo were in Washington last week, where they gave the first showing of their latest five-reel production, "Uncle Sam Awake," before the Secretary of War, Newton D. Baker, and forty of his staff officers. Letters of commendation which were written by the secretary and staff officers pronounce the film one of the finest photographically and flawless in detail. "Uncle Sam Awake" distinguishes itself from many of the war films in that a terse connected story is told by pictures, all of which were made under the personal supervision of commanding officers of the Army in both the United States and Mexico. This was made possible through a special authorization from the Adjutant General of the Army at Washington. A showing for State Rights buyers and exchangemen will be announced by letter this week.

V. H. Hodupp. C. W. Bunn. Henry E. Friedman.

Here are three business getters. In six short weeks they have built a model Pathe organization at Chicago in accordance with the new sales plan which Mr. Berst has been perfecting since the first of the year. Mr. Bunn is manager of the Chicago office and Mr. Friedman has been appointed from assistant manager of the Chicago office to manager of the Minneapolis office. Mr. Hodupp is assistant to Mr. Seelye and as a result of his good work in Chicago has had the Minneapolis office added to the territory over which he has supervision.

Important Announcement

Commencing with issue of the Moving Picture World dated September 2d, 1916, the price will be advanced to fifteen cents (15c) per copy. This change is made absolutely necessary on account of the greatly increased cost of paper, engraving and printing.

For the present the yearly subscription price of three dollars will remain as at present. As the saving in cost between the yearly subscription rate of three dollars and the above single copy price—which will amount to $7.80, figuring fifty-two copies at 15 cents per copy—is considerable, we suggest to our many readers throughout the country the advisability of sending us their subscriptions at once. A considerable saving will thus be made in addition to receiving the paper earlier each week.

Chalmers Publishing Company

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

TOM NORTH, of the Seattle V-L-S-E, does not believe in permitting even a single bet to get by him, so a column of his Pals is regularly given to comment on the newspapers published in his territory, and when he sees one without a photoplay page he lets out a scream that is heard clear up in Alaska. Recently he jacked up the Hub, Centralia, and the publisher came back at him with the explanation that on certain days the paper was cut to four pages, and photoplay mention went along with a lot of other things. He says in closing:

> We understand that your interest is purely selfish, the same as ours and the same as the theater manager's, but if we can make a dollar for ourselves we don't give a damn how many dollars you and your picture theater man makes.

That's about the way the average publisher looks at it. He knows his readers are interested in photoplay. He knows they want to read about the plays, but he wants to see some advertising coming from all that space. If he gets his dollar, you can have as much more as you can make. If you do not advertise you cannot argue with the publisher. But if you do pay advertising bills, get after him for a photoplay page. If the New York daily papers, with the tremendous pressure on their columns, can run as much for the photoplays as for the dramatic theaters, your man can, so make him. Do it nicely, but do it now. Make him buckle down and run general stuff as well as your house notice. Then the department will please the readers more and your house stuff will show to better advantage. If there is another house in town, get the other fellow to come in with you in your assault on the editorial space. Forget personal differences and work as a team, no matter what you think of him, but think nicely of him, if you can. You'll get along better and you'll both make more money.

Classy.

The Criterion theater, Atlanta, sends out its opening announcement-invitation on a grey four page sheet of peculiar tint and texture, printed in purple and addressed in purple ink. The greeting page is unusually well printed script, but on the third page, giving the program for the first week, the printer uses machine composition instead of small display faces and loses the effect. It is a shame to spoil a good job like that for the want of a couple of dollars worth of type. One of the greatest drawbacks that even large city exhibitors have to face in their printing is the lack of good eight and ten point display faces. Printers, it would seem, simply will not stock them. That third page in a large size six and a small twelve point engraver's shaded would have backed up the front page and would have saved three dollars and a half. It would often pay the exhibitor to buy the type if his printer is a corpse yet unburied. The house did its share well, but it loses effect through the printer.

Vion's House.

Lately we went up into the Bronx to look over the Crescent theater for Joe Vion. It answers so admirably to what we think a theater should be, we are going to tell about it. In the first place, as you come up the street it looks like a regular theater. There is an electric sign and a glass marquise and plenty of light. There is one well-painted banner across the sidewalk under the marquise. At either side of the door is a hand-painted three-sheet in a brass frame, but hand-painted in this case means something that really is better than the average printed bill, for Vion pays a salary to a sign painter and gives him plenty of space to work in. He does a block shaded letter that looks like relief work, and his air-brush stuff is a lesson. Just because he owns an air-brush, he does not overwork everything up with color. The entire lobby front is swinging doors and you can swing any one of them without upsetting a frame, because there are no easel frames. All of the frames are on the sides below the wainscoting, and are provided with hooks that fit a pipe rail. The signs can be changed about without trouble and by always having the current program on the box office side the patron knows just where to look for the day's attraction. The lobby is well lighted and yet you can enter the house from the lobby without being temporarily blinded by the all times lights. It is well lighted that you can see the face of a person on the opposite side of the foyer, yet the auditorium is 118 feet wide. This is in direct violation of the rule that photoplay houses should be deep and narrow, yet the projection is so handled that the picture is the same whether seen from the rear of the house, the boxes or even directly against the screen. The throw is about 80 feet from a room above the balcony (the house has no gallery), but there is not a trace of the keystone effect, and where louders are boxed in with rule work the corners form proper right angles. It's a little trouble to get that effect with a drop of 40 or 50 feet, but it can be done because it is being done.

The stage is equipped to handle any road show, but since it is given over to pictures, the property room has been made into a printing office, the printer also serving as stage manager and curtain puller. He is an old man who would rather take it easy, so he is glad to get a comfy position under the roof, as he knows, and lets us get out a job in a hurry. The programs have already been commented upon.

The house staff is small. There are girl ushers on each floor, but most of the patrons prefer to select their own seats and the ushers are more for the benefit of women patrons than to actually usher, and as the house is so light, ushers are not needed, though they are instructed to go to the assistance of anyone who shows the least indecision. Many managers will probably question the value of this scheme, but it has a basis in good sense. If the house is light and seats are unreserved, there is no need of officious ushering.

There is an entire absence of garish decoration. The stage set is pretty, but it does not obtrude. You have to look for it to see it. The screen is the principal point of interest and the setting is not allowed to kill that. It is the same in the body of the theater. It is a handsome house, but the tones are so quiet that they do not impress themselves. Probably few of the patrons can tell what the color scheme is, but they all know it is a pretty house.

They circularize with their house programs a list of nearly five thousand names, using an addressing machine, and requests for programs come from some of the suburban towns, though many of the patrons pass numerous other theaters on the way to this house. They like the program and they like the atmosphere of the house, and so they travel several miles by trolley to get the welcome and the comfort that the Crescent affords. That tells its own story—that and the well-filled seats. If you run the right sort of house and pick your program intelligently you do not have to worry about the house in opposition, even though it is located close to your own.

Rotten.

In a program to hand we note that the loaned cuts have a big number stamped into the face of the metal. As these numbers are stamped with the regular dies, they print in reverse. It is a short-sighted policy that leads an exchange to put out cuts with a quarter-inch number. The same stamps will work just as well if sunk into the end wood of the cut and will not show on the cut surface.

An Extra.

The Kansas City V-L-S-E exchange got out a four-page extra for the Iowa convention. It has a page and a half of bright bits and will probably be a valued souvenir of the outing.

At It Again.

Once more the Third Street, Easton, Pa., has dug out its own motion camera and is producing a local picture from a script by Frank G. Andrews. The local picture is getting quite common, and is generally a good business getter, but the Third Street is one of the few houses that can make its own productions, for it has owned a camera for some years now. It was the first house we know of to do this local stunt.

Backed Up.

The Stanley, Philadelphia, sends in a four-page program called The Stanley News, that has the front page on the back and another heading on the front. The program shows undated days and you have to go to some little trouble to find the date, but it is the home house of Stanley Mastbaum, and the show is there, and there first. It differs from the usual layout in that, being published on Mondays, it gives a full page to the last three days of the week, the other half of the latter page being taken for coming announcement. The issue to hand makes a special appeal to the delegates to the Advertising Men's Convention, and it shows its own knowledge of ad-writing by presenting this bank:

> It is not merely a Favorite theater
> It is a standard Philadelphia institution
> A leader by right: A guide for others.

That comes pretty close to being good work in itself and it means something, for the house is a leader. Dated days would help a little, but it has all of the other details, including time table and price schedule.

Finds Cleanliness Pays.

M. D. Gibbs, of the Princess, Adairville, Ky., writes:

> Just a line from a small town exhibitor to let you know that I appreciate your paper and feel that I could not do without it. I have always desired to run clean service and my patrons demand it, so your comments on the different reasons have helped me to keep my program clean. I enclose a scheme I had gotten out by the Adairville Enterprise. The idea may not be a new one, but I thought it a rather good way to interest my patrons and expect to mail them both in and out of town.

Mr. Gibbs voices what so many other exhibitors have. The paper does not expect that all exhibitors will be in perfect agreement with its critics at all times. That is an impossibility, but it employs men trained to the work whose reviews are honest and unbiased. The manager who follows this paper is playing safe. He knows he will not be betrayed

The advertisement is a four pager, partly advertisement; partly form letter, which is a new combination. The first page is made up like a house program and the back page lists the Paramount stars. The inner pages are a form letter. We are inclined to think that a better form would have been to set the form letter as the chief page and the rest on the back as an advertisement, as many houses do, using one side for the communication and the other for publicity. In this form, folded as a letter, it would have better suggested its purpose. No effort is made to suggest a personally written letter other than the use of straight typewriter face, but even at that a Roman "(over)" at the bottom of the page is bad composition. It should have been typewriter type like the remainder. It merely announces a change to Paramount service, but it is well worded and the story is simply told; which is always the best way.

A Formula.

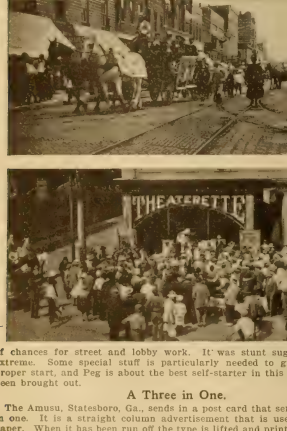
Lee D. Balsly, of the Kansas City Feature Film Co., is also editor of their house organ, Paramount Pep. Recently he addressed the Omaha Photoplay Managers Association, and the meat of his remarks is compactly summed up in his concluding paragraph, in which he says:

> If you would have a busy box office, tell them your story in a sincere, simple, entertaining and forceful manner. Sometimes it requires a soft pedal, but more often a bang. Absorb film enthusiasm; radiate your faith, have a message and drive it home—hard and often; stand by every statement; play the game fair and square, you can then be reasonably sure of a liberal trade, from the good will created by your honesty and a truthful statement of facts.

It is all there, and it is not so very hard to follow if you really were cut out to be an exhibitor.

Another Peg Parade.

D. Filozola, of the Theatrette, Fort Scott, Kansas, was another to have a parade to launch Peg O' the Ring, and he built up on the band wagon idea by offering ten dollars in prizes for costumes. Evidently he also had a clown act for a ballyhoo in front of the house, since the house front shows a chair and table act. The circus subject offered all sorts



of chances for street and lobby work. It was stunt suggestive in the extreme. Some special stuff is particularly needed to give a serial a proper start, and Peg is about the best self-starter in this sense that has been brought out.

A Three in One.

The Amusu, Statesboro, Ga., sends in a post card that serves as a three in one. It is a straight column advertisement that is used in the local paper. When it has been run off the type is lifted and printed as a dodger for the local distribution and then is run on postal cards for mailing to the country territory to persons known to have automobiles. Here the advertisement carries the name of the house in large type, the week in a smaller black face and the program, by days in straight Roman. Even here the days might be dated individually with profit, but in general the idea of making triple use of the same type is distinctly good. But little more than the titles can be carried, and we think that it would be better, if the type can be had, to set the titles in a six point and take a line to the title, instead of running in the day's offering.

Monday, Bootles Baby (3 reels).
July 3, The Man in the Case (3 reels).

is more distinctive than

> Monday—Bootles Baby and the Man in the Case. A double feature in six reels.

The individual titles can be caught more quickly, and each title will make more of an impression.

Canning the Patrons.

W. F. Warneford, of the Gem, Lawrenceburg, Ind., sends in a throwaway for one night in which he advertises a serial and a series picture as well as a comedy. At the bottom he offers a free admission to any boy or girl brining ten tin cans tied together and specifies that these must not be taken from the city dump but from yards and alleys. The layout of the type is well planned, a cross line over the top and then the 4½-inch space is split into two by a bar in which the letters are set one below the other, merely the words "Heinie and Louie Comedy" running down the page. This gives two sections for the series and serials and not only keeps them apart, but it gives them equal importance and gets the type into a line that is not too wide for small descriptive matter. The two panels do not match well, but they can be made to harmonize with a little trouble, if desired. At the bottom of the bill the type again runs across the page. The sample sent in will not reproduce as green, yellow and red, the colors used, are all non-actinic, but the first time Mr. Warneford repeats we wish he would send in a coupie on white paper. This is not as good for the direct distribution but will be better appreciated by the engraver. Mr. Warneford writes that the throwaway packed his house for a Thursday program, and this is the real test.

For a Throwaway.

The Arc theater, Delphi, Ind., sends in some 10 by 12 throwaways that are very nicely set, though the days should be dated. One trouble with a weekly throwaway is that it seems such a lot to read, but this works

nicely without crowding. It is something along the lines of the program for the Auditorium, Coatesville, and perhaps the idea was gained there. Merely because the Auditorium cut showed a small program does not mean that it cannot be adapted to other service. In his newspaper stuff he uses a straight reader with lines and names pulled up in full face. It is not as easy to read as straight stuff for the black type makes a break. The house and the printer split fifty-fifty on names, for the house speaks of "Lew" Tellegen and the printer of "charming" instead of Channing Pollock.

A Summer Scheme.

The Lehigh Orpheum, South Bethlehem, is using a store card for the summer. We hope to reproduce it presently because it works out so well. It is not greatly unlike a lot of other cards save that the modesty of display saves it from being an unreadable mass of type. We have been watching a card near our home. At first they ran but a single title in a 48 point. Now they add the other attractions and get a series of 18 point lines that are useless for window work unless the cards can be forced to the front of the window. The Orpheum does not use its card for window work but has them punched and tacks them up in stores and shops with thumb tacks. It is small enough not to be in the way and yet large enough to be conspicuous. The sheet is 7 by 11 inches.

A Missouri Baby.

Clarence J. Koetting, of the Lyric, St. Genevieve, Mo., sends in his very first and this letter:

> You will find enclosed a copy of the first issue of what we call a house program, although we may be willing to call it such after you have passed judgment. As it stands, it is the product of one who has never even seen a house program, must less ever edited one. We are in a town of 2,000 with about 25 per cent. theatergoers—and opposition. We are two weekly newspapers and of course we are held down to the few kinds of type shown in our program. Fancy type and job faces are out of the question and even italics can be had only in 8-point size, so you can see where we are. What do you think the best way of distributing programs, mail, delivery by messenger or passing them out at the theater. We will appreciate any samples the brothers may send in.

Please note the request for samples, and kick in with yours. The current issue is four pages, white paper and about the sort of blue ink that you would expect to find in an office so poorly provided with type. It is the sort of blue that they print window cards with and it does well enough when there is a heavy letter, but with a light outline or a cut the ink fades to the color of watered milk. It would be better to try a black.

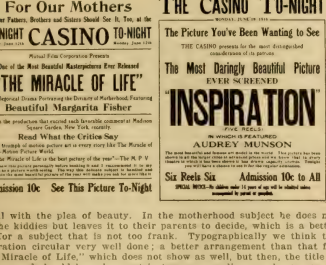
The issue does very well for a first attempt. It has a cut heading, a simple open design, and then shows a cut with the date, house name and town and state below. The town, state and date must run just below the cut head, and it would be better to use type in place of the cut since it is not likely that every good result can be had from the

cuts with the printing equipment available. The program runs on page three with dated days and a new wrinkle in running a bracketed "(today)" after the first date. The second page is sincerely written house talk and the back carries the underline attraction and more house talk. The back page looks a little too white, partly because a long extract from a poem is used for part of the underline announcement. If the office stocks a six point face, and probably it does, it would be well to use that for poems and for quotations from criticisms and similar extraneous matter. This should be indented, when set solid, which means that there is a little white space on either side, as in the case with the letter in this section. It does away with quotation marks, shows that it is a quote and not any sane person but, sparingly used, serves to give the matter some slight distinction.

As to distribution, in so small a town we think that the house to house distribution is best in that it reaches practically everybody; not alone the 25 per cent. who attend, and who are reasonably certain, but the 75 per cent. who might be coaxed and who are more important to the manager. A purely house distribution, either by handing out programs as the patron is leaving or entering or placing them on a table from which they may be taken, will reach only those who are already patrons. House and theater distribution combined is apt to result in duplication. Some arrangement should be made to cover possible patrons in the country by a mailing list. Possible patrons are those who come into town more or less regularly or who have automobiles and might be coaxed to come. Small girls make better carriers than boys, but boys will do if they are carefully selected. Generally free admission through the week is regarded as sufficient pay and more valuable than its equal in money.

From Steve.

Steve Farrar, of the Casino, Eldorado, Ill., sends in some throwaways for his adventure in sex-stuff and wants to know if we think the Inspiration dodger too loud. We think he has done better than usual with this subject, for he does not play up the nudity and does endeavor to


For Our Mothers
But Our Fathers, Brothers and Sisters Should See It, Too, at the
TO-NIGHT CASINO TO-NIGHT
Pictorial Film Corporation Presents
One of the Most Beautiful Masterpictures Ever Released
"THE MIRACLE OF LIFE"
An Allegorical Drama Portraying the Descent of Motherhood, Featuring
Beautiful Margarita Fisher
This is the production that created such favorable comment at Madison Square Garden, New York, recently.
Read What the Critics Say
"A triumph of motion picture art at every story like The Miracle of Life."—Motion Picture World.
"The Miracle of Life is the best picture of the year"—The N. Y. Telegraph.
Admission 10c See This Picture To-Night
THE CASINO TO-NIGHT
The Picture You've Been Waiting to See
THE CASINO presents for the most distinguished consideration of its patrons
The Most Daringly Beautiful Picture EVER SCREENED
"INSPIRATION"
FIVE REELS
IN WHICH IS FEATURED
AUDREY MUNSON
See Reels Six Admission 10c to All
SPECIAL MATINEE—No children under 12 years of age will be admitted unless accompanied by parent or guardian

appeal with the plea of beauty. In the motherhood subject he does not bar the kiddies but leaves it to their parents to decide, which is a good way for a subject that is not too frank. Typographically we think the Inspiration circular very well done; a better arrangement than that for "The Miracle of Life," which does not show as well, but then, the title is too long and should have been set two or more lines, perhaps a small "the" and then two large lines "Miracle" and "of Life."

What Is the Menu?

A "Kentucky breakfast" is a large drink of whiskey, but what is a Kentucky dinner? Lately we mentioned that in speaking of a new house Charles O. Brown, of Middleboro, Ky., identified the site as being "the present location of Jo-Jo's handsome stand." Now he comes out with an editorial in which he mentions the pomaine spreading chop suey and goulash joints. They must have a variety of food down there. But aside from the varied menu Mr. Brown has written an editorial that goes straight to the point. It is worth copying. It you can say "amen" to it without making your patrons laugh. Here it is:

> Business is business, whether it is selling soap or entertainment.
>
> And business, in the accepted sense of getting from a given investment more than the interest the banks allow, otherwise it is not business. There are many modes of conducting business just as there are many ways of making money. Thus, methods of running picture houses may be as vitally at fault as the methods of running a restaurant. It is just as easy to give the people motion picture indigestion with a service of a certain type as it is to give it ptomaine poisoning with Hungarian Goulash or Chop Suey. There represent two ways of making money; money can be made selling gold bricks and money can be made in legitimate banking. It is really a matter of inclination of taste.
>
> For the same reason that Chop Suey and Hungarian Goulash Emporiums are able to maintain first class business and cater with profit, certain picture houses give the public the lurid and sensational motion picture and make money. The public is divided in taste.
>
> We have long since taken the stand that good, clean and wholesome entertainment would win in the end. When we first located in this city the odds were against us, not because the public did not want the better class of picture, but because they had been accustomed to the "shoot 'em up" variety and thought it was the only kind which could entertain them.
>
> It has taken five years of hard work to cause the public to shake off this idea, not only in Middleboro, but the country over generally. Gradually, but surely, the motion picture is rising to the plane which it justly deserves. We believe the days of "the wild and wooly" and the ultra-sensational have passed and that the public of to-day is demanding the better class of mind recreation. We have not waited for them to make this demand, however. We have always been just a step or two ahead of the demand which we predicted would come; we have kept to the front and are now beginning to realize that we were right. This policy shall continue in full force at all times and we shall not wait for the public to *demand* better motion pictures.
>
> However, there will always remain those who prefer the cheap clap-trap—those who will digest anything from thumb-tacks and Chop Suey to morbid sensationalism. Whether they will ever be converted is a matter of conjecture. In the meantime we prefer to cater to those who discriminate—without a doubt the majority by big odds.

This is followed by almost a page of chat about the coming pictures. It is good, sound, sensible sort of talk, but we note that Mr. Brown has his programs with a consecutive number that suggests some lottery scheme. That would offer another house a come-back. He is putting too much into his book program to need to resort to prize schemes. And they hurt the pictures, too. The old days "gift trick" was synonymous with fake. It is different now, but the schemes do the house no good.

Right on the Job.

Arthur G. Stolte, of the Palace, Vinton, Iowa, is not standing still long enough to let the moss grow on his shoes. The day that the presidential proclamation calling out the militia was issued, the Palace had in the regular shipment a single reel, "The Stars and Stripes in Mexico." Mr. Stolte gave one look at the film, hustled for the print shop and without waiting to write copy began to sling type, taking the news paragraph from the Chicago papers, putting his film stuff on the other side and making up a 15 by 15 one sheet extra that reached the street before two-thirty (the news came at nine), with the result that the business was unusually big. To show that Mr. Stolte is one of us, we reproduce the page.

EXTRA! PALACE NEWS TODAY
PRESIDENT WILSON ISSUES ORDER CALLING OUT THE NATIONAL GUARD
145,000 TROOPS ARE TO BE MOBILIZED
Secretary of War Baker, Notifies all Governors of States that Militia Must be Ready
STARS AND STRIPES GOING TO MEXICO
Uncle Sam Goes After Villa and Bandits on Most Determined Way at Palace Theatre
"A FOOLS GOLD"
AND THE VILLIAN STILL PURSUES HER
THE GIRL AND THE GAME
GREATEST SHOW IN TOWN FOR 10 CENTS
PALACE THEATRE TODAY ONLY

There will be many times, perhaps, when a timely stunt like this can be worked. He works for catchlines on his throwaway paper. One circular was put out folded so that only "Extra!" Five cars of dynamite explode," was to be seen and another urges the reader to "Hear the Melody of Love," there being three lines of text between the first word and the title, with a small "over" above the "hear," the text reading "Ever hear of the three part photodrama that is showing to-day at the Palace, photographed in a shining district. "The Melody of Love?" We have that Mr. Stolte works all of these ideas out directly on type. But it will be some time before he can again beat the lead daily on an extra, for the local sheet did not give the news until the following day.

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The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

The Form Fetish.

SEEING matters from a new point of view, S. A. Van Petten takes up interestingly his personal fetish, form. He writes:

I think you mentioned once that as a part of his training, an author ought to have a few weeks experience reading scripts. Well, I've had mine. Some time ago I read scripts for several weeks to help out a friend of mine, who was swamped. And say—I've found out what "boobs" are, and their variety is infinite. But of course I expected that. However several things did surprise me. First, the surprising number of fairly good scripts—not good enough to use, but not hopeless. It recalled to me your striking illustration of the box of tacks of various sizes, and a few railroad spikes. Well, the railroad spikes were mighty few. Our of hundreds of scripts, there were only three or four that could be considered fair, and they required re-writing. Another thing that surprised me was the knowledge of—I won't call it "technique." I'll call it "form" as distinguished from "substance"—knowledge of form possessed by the average amateur writer. Script after script came in to us in nearly perfect "form" as to arrangement of scenes, leaders, etc. (though of course the continuity was usually poor). But as to the substance,the idea, the real thing—well, it wasn't there. It was like a clock with the works removed—just a shell. I almost forget to mention that we did receive one *good* idea in crude, synopsis form. I laid it aside for further consideration. About a week later, the author wrote requesting an immediate decision on the script, as she had another offer. The script was returned at once, without comment. And so it goes. Another thing that surprised me was the number of so-called experts today that are writing Synopsis Only. It seems to be very prevalent.

It was certainly a valuable lesson to me. You can rest assured that my scripts will be Railroad Spikes, or they will go into my waste basket. Also, I have the utmost sympathy for a reader or editor. If there is any branch of literature that is more tiresome, and monotonous and tedious than reading scripts—well, I've never found it. "Never again" for me; I know when I've had enough. The Moral is self-evident.

The spike illustration to which Mr. Van Petten refers was given so long ago that perhaps many readers have forgotten. Briefly it was to the effect that in a box of brads and carpet tacks a railroad spike would loom amazingly large and that the story that was bought must, like the spike, overshadow its fellows to command attention.

Thousands of writers have studied form with care, with as much care that it completely overshadows idea. They have become absorbed in form largely because they cannot envolve plots and they study what their limited comprehension permits them to grasp. They come in time to suppose that any story in good form must be a good story.

If you have a good story, form is not vital, but if you have a good story and also possess a mastery of technique, you can give the story the best possible development in a shape that any director can understand if he wants to. Technique is useful only if you have an idea to exploit. Then it enables you to give that idea in a form that cannot be misunderstood, but merely because a script *looks* like some "model scenario" it does not follow that the script contains an idea and the greater portion of those who bitterly complain that their good scripts never sell as those who write forms an idea.

Master form, as you master typewriting, merely as a means to an end and not the end itself. Then master plotting and make form and typewriting merely serve to show your plots to the best advantage. That is what the writing of photoplays really means.

The Secret.

"I could not get good scripts of action even if I wanted them," was the remark an editor made the other day. "I would rather pay a hundred dollars a reel for a real continuity than ten dollars for the idea alone." And he never realized that if he announced that he would really and truly pay a hundred dollars a reel for stories worth while it would not be long before he had an ample supply. The trouble is that practically no company regularly pays the hundred dollars that the press agent loves to talk about. They announce that they will, but always they find that the script must be reconstructed, but that if the author will take $25 "for the idea only" they'll send him a check. Then the man who might make a real author quits and does something else and the editor remains at the mercy of the boobs.

Any company that will promise to pay $100 a reel and make good at that price for every reel that it buys will presently have the pick of the market, but no editor is ever permitted to make good on that promise for every script worth the price. Seven years ago Bannister Merwin started to write film stories, attracted by the $10 to $100 offer. He stopped when he found that only the $10 end of it was genuine and it was not until two or three years later that he found a company that would pay him that hundred, though even here the prices started at $25. The way to get good themes done into good action is to attract the type of writers who really can do the work and yet who are not yet arrived at the point where their fiction stories will pay better. For that matter we know more than one author who may sell serial rights for from three to five thousand dollars under his own name and job less finished work under another name for $500 for from 30,000 to 40,000 words; the so called book length magazine stories. They cannot glut the market with their stories, and they can write many more than they do, so they sell their seconds on first draft. These men are not now interested in motion picture work because they have tried it and have been stung. They could be interested afresh if there was offered a check proportioned to the idea, but the moment a company makes such an offer, even in good faith, they start to bedge. Too many editors are holding their jobs on the strength of the money they are supposed to save their employers. In reality these are most costly.

Carbon Copies.

A New Jersey author is moved to self pity because Editors will not read carbon copies of plays. He makes the astonishing statement that hundreds of professional writers submit their carbon copies. He contends that a clean carbon copy should be more acceptable than a dirtied original and lastly he does not see why he cannot submit to two or more companies at the same time.

It never occurs to him that he can recopy that dirty original, or perhaps he is too lazy, but we think it is just plain boob, for we have been playing the game for twenty-five years now, have been in close touch with the editorial departments of many magazines and we never heard of a single professional writer who ever made a practise of sending out a carbon copy.

It is not for the writer to dictate terms. The other man does the buying. If he wants to sell, he must conform to the rules, and one of these rules (we thought it may be) is that the editor must be given his own time in passing on the script. It is seldom that the editor is to blame and most of them would be glad were they able to pass on stuff more promptly. It does them no good to hold up a script for six or eight weeks, but they must wait the pleasure of the director or their employer and what these know about courtesy to authors is painfully little. It is annoying, but it is the rule, and the rule must be obeyed. The author is not required to offer stories, but if he does want to offer stories and is required to offer originals, then original must be sent. Evidently this correspondent never got his fingers all smeared up with carbon sheets and stuff written with copying ribbons.

Looks Fishy.

A questioner writes that a company has advised him that they are in the market for adaptations from stories not copyrighted or on which the copyright has expired. He wants to know about it. It looks very much as though some wildcat company was looking for free scripts. Most companies maintain a staff of writers who could make better adaptations than the novice free lance, and a request for stuff from the outside suggests that no checks would be forthcoming. Moreover, copyrights may be renewed and the line "Copyright 1886" does not mean that the work may not have been reentered for an additional period.

For Lady Leads.

It might be well to note that Lasky buys only stories with strong female leads. They are not even mildly interested in a strong part for a male lead.

Spelling.

If you habitually misspell a word or if you know how to spell it but unconsciously hit the wrong combination of keys, sit down some time and write the word carefully a couple of thousand times, using the same fingers when hitting any certain key. After that you'll work it unconsciously and have no more trouble.

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THE MOVING PICTURE WORLD

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Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 149.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high-class men will do well to watch the Roll of Honor.

What do you think ought to be the policy of the operator with regard to the matter of apprentices?

Roll of Honor on Question No. 142.

Nearly all of the Roll of Honor replies to Question 142 were practically equally complete. The following constitutes the Roll:

Joseph H. M. Smith, Fort Worth, Texas; F. F. Bell, Palestine, Texas; Wilson Hayes, Barton, Md.; Nelson W. Williams, Jackson, Ga.; W. B. Allen, Edmonton, Canada; M. Nosti, Tampa, Fla.; W. C. Crawford, Brooklyn, N. Y.; C. E. Linstruth, Carthage, N. Y.; J. L. Arnold, Bellingham, Wash.; L. Pagenhardt, Westernport, Md.; Edward Marshall, Vancouver, B. C.; Jamie McAdoo, Hamilton, Mo.; F. T. Layman, Washington, Ind., and one unsigned.

I think the reply of Nelson W. Williams, Jackson, Ga., best serves the purpose for publication.

Reply to Question No. 142.

By Nelson W. Williams, Jackson, Ga.

The Question:

Which is the more efficient, a carbon or metallic filament lamp? What is the relative light-giving power per watt?

The Answer:

Of the two lamps, viz.; the carbon, or metallic filament, the latter is by far the more efficient, giving approximately twice the C. P. per watt which the carbon filament lamp supplies. The carbon filament lamp has an efficiency represented by 3.5 watts per C. P., or, in other words, one C. P. for each 3.5 watts of current consumed, which means that a true 16 C. P. lamp would require 56 watts. The different metallic filament lamps, however, have a much higher efficiency, though they vary according to the different makes, as follows, the figures being quoted from tables presumed to give the correct data: Gem Metallic Filament, 2 watts per C. P.; Mazda Metallic Filament 1.5 watts per C. P.; Nitrogen Filled Lamp, .60 watts per C. P. The nitrogen filled lamp has, however, hardly passed the experimental stage, and the figures given are for the 100 watt size. The smaller nitrogen filled lamps are not so efficient, running as low as one watt per C. P. The relative C. P. per watt is as follows: Carbon Filament, 2.7 C. P. per watt; Gem Metallic, 1/2 C. P. per watt; Mazda Metallic, 3/4 C. P. per watt; Nitrogen Filled, 1 2/3 C. P. per watt, the latter being for the 100 C. P. size.

An Outrage.

J. Arnold, Bellingham, Wash., says:

I note in recent issue of the department you still remember this little burg as being located somewhere on the line between Seattle and Vancouver, and I certainly hope that satisfactory arrangements can be made to have you stop, though if they cannot I shall try to be in Seattle when you are there. Attached find samples of film cut from the first reel of "Why Mrs. Kentworth Lied," an imp drama sent us from the Film Supply Company, Seattle, for showing June 20th and 21st. There are twenty-punch holes in less than nine inches, and these are not all the punch holes in that reel. Can you beat it?

It passes my understanding that men calling themselves operators will thus outrage the films placed in their care. Even allowing that the producer ought to adopt a change-over sign, still that does not in any way excuse the man who punches holes one-eighth inch and more in diameter in films, and even puts twenty of these holes in nine inches of film; that kind of man does not deserve ordinary censure. He ought to be literally kicked out of the operating room, and a punch heaved out after him. It is shameful; it is disgraceful. It is outrageous from any and every point of view, and no real operator would think of doing such a thing. I am doing everything I can to induce manufacturers to adopt a changeover sign, but it is like trying to pry Pike's Peak off its base to get them to pay attention to anything which does not give evidence of an immediate return in actual dollars; still I have hopes. The manufacturers' failure, however, as I before said, does not excuse the operator at all—no, it does not even begin to excuse him.

Later: I have gotten the adoption of a change-over sign under way at last. The universal, through its general manager, Mr. Joseph Brandt, has agreed to place a sub-title at the end of each multiple reel release, half the said title to be on the next reel following. This title will have a plainly discernible sign, probably an arrow pointing toward the center of the title, in each corner.

I am taking the adoption of this sign up with the other producing companies, and believe we will secure its general adoption.

Interesting.

The following letter just came to hand by registered mail, a carbon copy being sent to the editor of the Moving Picture World, presumably on the assumption that the committee wanted my dear dyed villainy exposed to the management of the paper. The letter is interesting. Read it. There is matter already in type for my fifty-five weeks' issues of the department, but in order to gratify the desire of the committee to see their literary effort in print I am putting this through special.

Mr. F. H. Richardson, Editor Projection Department, Moving Picture World:

Dear Sir:—Apropos of the fund of misinformation that you have on file to circulate through the medium of the Moving Picture World, issue of July 15th, reflecting upon the character and ability of the organized operators of Springfield, Mass., we beg to acknowledge the receipt of your published views, and accept the gauntlet as thrown down by you, do rally to the defense of our fair name. Your odious comparison, in which you laud the progressiveness of Holyoke, and bemoan the benighted condition of Springfield, is nothing more nor less than a gross and unwarranted reflection on facts and conditions, the real status of which, you have not even the slightest personal knowledge. When you state that we mauled your communication in regard to addressing us on projection at our earliest convenience, you are stating facts. The communication was regularly taken up discussed, and disposed of, and the reply courteous was dispatched to you. The fact that you later indited a personal letter to our worthy secretary which he chose not to present to the local, has, of course, no bearing on the incident whatever. In our eyes it was purely a matter of business, and because we choose not to buy of your wares was no just cause for the attack you made on organization. You state that we are sadly in need of your lecture on projection and that our equipment is antiquated and passe. Poor, old Nicholas Power! How that grand old mechanical genius must be borne down by the burden of those terrible words. How the local managers must gnash their teeth and rail with rage at their own stupidity. For be it known as a true and absolute fact that in the city of Springfield there are only sixteen picture theaters, and they are using fifteen Power's Model B (motor-driven) motor drives and six Power's Model 6-A; also two latest Simplex (motor drive). And then to learn at this late date that the leading authority on motion picture mechanics pronounces these outfits antiquated and passe. Alas it hell!

Mr. Richardson, after the years that the operators throughout the country have spent in educating you on the intricate complications of motion picture equipment and theaterism, you would be better rewarded the fruits of their labors by being a little more tact and prudence in disseminating said knowledge, and by sticking more closely to the facts. In regard to your visit to Holyoke, as paternal relative to that organization, we wish to voice our appreciation of your efforts in that town. They are much needed and well used. For when you read on the plastic abilities and personnel of Local No. 186 of Springfield you tread where angels do not dare to tread. For be it known that this aforementioned local organization, and with well-established facts and statistics to support their contention to be the model Moving Picture operators local of the New England States, in equipment, projection working conditions, wages,

"progressiveness, and any and all attributes that go to make up and maintain the highest possible state of organization and efficiency. In the event of your not caring to publish this reply to your charges, we will take steps to get publicity for the same through some other channels. Hoping that you will give the statement the same fairness publicity that you afforded your own, and that you will append an apology for your mis-statements, we are,

EDWIN B. WEIGLER,
JOHN F. GATELEE,
(Signed) J. LOUIS LAMBERT,
Special Committee.

P. S.—In the event of your not caring to publish this reply to your charges, we will take step- to get publicity for the same through some other channels.

And here is the item that stirred up this tempest in a teapot. It appeared in an article, page 443, July 15 issue:

"The local wrote the Springfield union inviting its members to attend, and, as I understand the matter, lunch was provided for them, but not even so much as a postcard was received by way of reply, and no Springfield men showed up—rather discourteous to a sister local, don't you think? And I happen to know that both Springfield managers and operators seem in need of a shaking up on practically all matters pertaining to projection. I have myself seen some extremely antiquated projection equipment, some very poor operating rooms, and some mighty punk projection in Springfield, Mass."

You will observe that my comment on Springfield was mainly based on the rank discourtesy shown a sister local, which same is "rubbed in" in the committee's letter. I would like also to make note of the fact that the letter does not confine itself to the local, which: "I have myself seen some extremely antiquated projection equipment, some very, very poor operating rooms and some mighty punk projection in Springfield, Mass., and most certainly and emphatically *I have seen all that.* If there are now fifteen out of the seventeen Springfield theaters using Power's Model B and A, and Simplex machines, there must have been a most tremendous change in projection equipment in that city. It must be remembered that I pass through Springfield on an average of about six times a year. I have been there four times already this year.

Again the committee took liberties with facts when it says: "We ignored your communication with regard to addressing us on projection at our expense. * * * Because we did not care to buy your wares." I would like to have this most dignified and astute committee point out when and where I said they ignored a communication. What I did say was that *they ignored a communication from a sister local,* and ignored it in a way that amounted to an affront to that local. I would feel very grateful to this committee if it would inform us where, when, and how I undertook to "sell them any wares." The Moving Picture World offered, through me, *at its own expense* (and it is considerable expense, too, let me tell you) to send me to Springfield or elsewhere to address the operators and managers on projection. The only thing they were asked to do was to make the local arrangements, which might cost them considerable, or *absolutely not one cent.* In fact in one or two instances, small locals, the offer was made to be given in a theater, the use of which was given free of cost, and there has been no expense at all, except a few cents for postage in sending out invitations to theater managers, and that, too, could be avoided by having some operator invite the manager.

I am very sorry indeed that the Springfield local felt that it had to pay for anything. As appears from their letter the fact that they thought they had to go to some expense was the reason they "turned down" the proposition. If I had known that, I have no doubt that the Moving Picture World could have been induced to assume the expense of postage in sending our the invitations, and I myself could have arranged for the use of a theater.

I want to make it perfectly clear that I have no criticism or fault to find with any Local that does not care to hear the lecture. To me it means tiresome travel and it means no small expense to the paper. It is simply an effort on our part to do what we can for the improvement of picture projection and as such has been appreciated by quite a few groups of both operators and managers.

In closing this incident, I would remark that there is no "misinformation" contained in the article, page 443, July 15th issue, quoted herein. I made no statement as to equipment used in Springfield. I simply set forth what I have myself seen with my own two eyes, and, moreover, on at least one occasion these things were displayed to me by a committee of the union who showed me around through some of the theaters, though that was quite some time ago. The punk projection, however, I have myself viewed not longer than sixty days ago, and it was very punk, indeed. Just why the union thought I would not care to publish their letter I don't know. Certainly if they are proud of it I have no reason to withhold it from type. It surely makes interesting reading, though personally I would not consider it exactly in the light of a credit to the committee, or the organization they claim to represent.

Why Cored Lower Carbon Is Inefficient.

The average operator nowadays uses a cored upper and a cored lower carbon for both A. C. and D. C. For A. C. this is, of course, correct, but for D. C. it is NOT correct; also it is a highly inefficient arrangement. It is the lazy man's way of doing things. It makes the arc "easier to handle," but did you ever stop and think why the arc is easier to handle with the cored lower? I will tell you. It is because the core of a carbon produces a large amount of gas. That is precisely what the core is for. It makes a heavy arc stream, and since this flow of gas, known as the arc stream, has comparative high conductivity, it follows that the arc will, under this condition, be more stable, and easier to handle than where the arc stream is light, as is the case with the solid lower carbon. The cored lower carbon enables the operator to carry a considerably longer arc, and up to the point where light interference by the lower carbon tip is avoided this is good. The trouble with the lower cored carbon lies in the fact that *it forms a curtain of gas which comes up right square in front of the crater,* and this curtain of gas not only absorbs a considerable percentage of the light, but also injures the purity of that which does pass. Many times I have heard operators wondering why they got a whiter light with a solid lower carbon than they could with a cored lower. That is the answer, my brothers. The gas from that lower cored makes the light yellow, thus injuring its brilliancy. The correct set for D. C. is a cored upper and a solid lower. The arc won't be so easy to handle. You will have to stay right there on the job, but you will get better results for less money, and that is one of the important items in the make-up of a high class operator.

Shutter Does Not Suit.

F. L. Bristol, Sharon, Conn., says:

Have been operating between three and four years, and though this is my first letter to the department, I have been a very interested reader thereof and have derived much profit therefrom. Am running a Power's 6-B, using 110 volt A. C., through a Power's Little Giant, set at 60 amperes. Am using 3-4 inch Speer carbons. Have a 5½-inch E. F. objective lens, and the distance of projection is 72 feet. The screen is a home-made one, covered with clear aluminum paint. I get a clear, brilliant picture, but the cutting off of the shutter does not suit me, as I think there is too much flicker. No amount of experimenting on my part seems to improve it to the extent I wish. Am therefore writing, thinking you may be able to make some suggestion which will bring about the desired improvement. The diameter of the objective lens is 1⅞ inches, and the two-blade shutter only clears the lens to 1⅛ inch. I have the shutter set where there is no travel ghost, and I begin to believe the trouble is in the lens system. The condensing lenses are, as near as I can measure them, 10¼-inch focus. Am enclosing rough diagram of the lens system.

According to the diagram the brother has a meniscus-bi-convex condenser with ½ inch between the two lenses. The arc is 3¼ inches from the meniscus, and the front edge of the front condensing lens is 9½ inches from the aperture. The back focus is 4½ inches. If your measurements are correct, Friend Bristol, you certainly cannot be using a 10½-inch condensing lens; also you are wasting a tremendous lot of light. To cover your light beam under the conditions named, your objective lens would have to be a little more than 3 inches in diameter. With a 5-8 inch diameter you would have to move the arc to within the apex of the front condensing lens and the aperture of the machine in order to avoid light waste, and you should have a condenser having a 3 3-4 inch E. F. I would advise you to at once procure a copy of the third volume of the Handbook and study pages 143 to 145, page 163.

As regards the proper distance of the shutter from the lens, I would recommend you to study Figure 63a, Page 145 of the Handbook, and the text which accompanies it. Another and even better way is to find the dissolving point of the light ray by cutting the ray at various points in front of the objective lens until the point is found where the whole screen becomes dark at once, or there are two shadows which come together like a pair of shears, and set your shutter at that point, or as near to it as you can get it. You must then cut down the blade of the shutter until it is just wide enough to avoid travel ghost. I think you will find that shutter of yours ought to set further away from the lens than it now is.

You will, of course, when running at normal speed, particularly with light scenes, have some flicker when you are using a two-wing shutter. If your current is true 60 cycle, and never falls below that in cycle, you could use a three-wing shutter, provided you did not run the projector faster than 65 per minute. The trouble with this is, however, that the least variation of speed of the dynamo alters the speed of the cycle, therefore 60 cycle current may vary in same cases between 55 and 65, or even more, and under those conditions there might, and most likely would, be trouble with the three-wing shutter.

A Surprise.

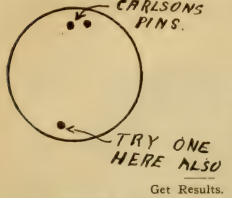
On Page 1881, July 30th issue, in Figure A, we see where Brother Martin proposes paralleling the light ray by adding a meniscus-aperture lens. To my astonishment I have discovered within the past few days that a certain lens manufacturer, who is not yet quite ready to enter the market, is constructing a three-combination lens which is, in a modified way, making use of that identical proposition. It is therefore, quite possible that in the very near future we will be able to report a decided improvement in the optical system of the projector, in the insistence upon which this department has been the pioneer; also it has been the pioneer in the discovery of the necessity for this improvement.

Stoll Dream Tandem.

As an act of friendliness to the wives, daughters and sweethearts of operator motorcyclists, I want to tell you that the Stoll Dream tandem, made by the Stoll Manufacturing Company, Denver, is about toe best thing that ever happened in the way of a tandem seat. I have been using one for almost two years, and it not only rides like a cradle, but stands up well. The seat costs little more than the ordinary tandem, but, take it from me, it is worth three times more than its price and—then some. You couldn't separate that Stoll Dream and Mrs. R. with a crowbar.

Suggests an Improvement.

G. E. Carlson, Burley, Iowa, referring to issue April 22nd, says:



Bert Carlson's idea is all right, as far as it goes, but it does not regulate the size of the loop. The addition of an extra pin, as per the drawing, does the trick, but you must trip quickly in order to accomplish it.

All of which is passed along for the more or less distinguished consideration of our readers.

Get Results.

Just to show you that we do get results, we presented to the New York headquarters of one of the big producers a large bunch of poor splices, etc., showing lack of inspection in one of their exchanges. Headquarters took the matter up with the exchange, and this is a portion of a letter received in reply, copy of which has been sent me by headquarters.

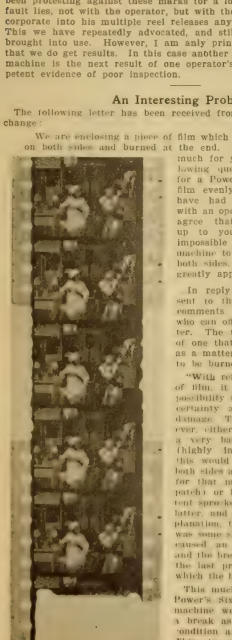
"Mr. Richardson failed to comment on the fact that a great many of the pieces of film showed large punch holes which some of the competent operators he mentions put into the film they have been complaining about. We have added another inspector to our forces this week, and have ordered a renovating machine, and in this way hope to eliminate any cause for future complaint regarding the physical condition of our films."

So far as the punch marks be concerned, if the manager of this exchange will take the trouble to read the department he will find I have been protesting against these marks for a long time, but primarily the fault lies, not with the operator, but with the producer who fails to incorporate into his multiple reel releases any kind of change-over sign. This we have repeatedly advocated, and still live in hopes of having brought into use. However, I am only printing this in order to show that we do get results. In this case another inspector and a renovating machine is the next result of one operator's kick, backed up by competent evidence of poor inspection.

An Interesting Problem.

The following letter has been received from a Philadelphia film exchange:

We are enclosing a piece of film which you will notice is torn on both sides and burned at the end. Will it be asking too much for you to answer the following question: Is it possible for a Power's Six A to tear the film evenly at both sides? We have had a friendly argument with an operator and both parties agree that it should be put up to you. He claims it is impossible for a Power's Six A machine to tear the film thus on both sides. Your answer will be greatly appreciated.



In reply the following letter was sent to the exchange, and I invite comments from our correspondents who can offer a solution of this matter. The tear is precisely the kind of one that might cause a fire, and, as a matter of fact, did cause a hole to be burned in the film.

"With reference to the attached bit of film, it would be a physical impossibility to say with any degree of certainty as to just what did the damage. This much seems sure, however, either the damage was done by a very badly worn upper sprocket (highly improbable, however, this this would cause a tear as this on both sides at the same time, or at all, for that matter, where there is no patch) or by badly hooked intermittent sprocket teeth. If we accept the latter, and most highly probable explanation, then it is likely there was some slip of the perforator which caused an imperfect sprocket hole and the break of course, appeared on the last previous run to the one in which the hole was burned."

This much is certain. Neither the Power's Six or any other projection machine would or could cause such a break as this if it were in good condition and in perfect adjustment. This is not very satisfactory, I know, but it is a case which is peculiar in that there is no splice at the point of the trouble, and, so far as we know, the film was in perfect condition at that point. Another thing which makes the perforator end of it improbable is that another piece of film laid over the sample shows no apparent fault in the sprocket hole spacing.

Some Interesting Data.

WHAT TAKES PLACE IN OPERATING ROOMS.

Assuming there are 20,000 places where moving pictures are shown, in the United States and Canada, and that these 20,000 places use an average of 30 amperes of 110 volt current for projection, and assuming that the average program is made up of six reels of film, and that the average show lasts five hours per day, North American operators, exclusive of Mexico and Central America—

Consume between 50,000 and 75,000 carbons per day.
Wear out 10 to 20 projection machines per day.
Run 120,000 reels of film per day.
Use 600,000 amperes of current per day.
Consume 54,000,000 watts of energy.
Consume 270,000,000 watt hours of energy per day.

In these operating rooms there are employed between 25,000 and 30,000 men, at least 22,500 of whom are operators of greater or less degree of competency.

These men each day handle film valued at $37,000,000.

These men handle projection machinery, including projection machines, transformers, motor generator sets, mercury arc rectifiers, etc., valued at not less than $13,000,000.

These men daily interpret the films for between 12,000,000 and 15,000,000 people, who pay approximately an average of $1½ cents admission, or between $1,200,000 and $1,275,000 admissions each day.

These estimates and figures are all my own. I do not claim them to be accurate but believe that, if it there were any means of accurately ascertaining the precise facts they would be found to be very nearly correct.

I would like to impress, in the strongest possible way, upon the producer of moving pictures, and upon the projection machine manufacturer that their legitimate interest in film productions and projection machines does not end with the sale thereof.

Producers of photoplays, and manufacturers of projection machinery will do well to come to an understanding of the fact that incompetency, or carelessness in the operating room cannot but operate to, if not nullify, at least in very great degree reduce the effectiveness of their best efforts so far as the individual audience is concerned.

Of what use to, at huge cost, produce a magnificent photoplay and then turn it over to an incompetent operator, who cannot, due to lack of knowledge of his profession, project it in the best possible manner; or allow it to be run on a machine with worn sprockets, which cannot fail to in some degree injure the accuracy of the perforations, thus forever after rendering it impossible to project that particular film in the best possible way.

Producers of photoplays will do well to recognize and realize the fact that a perfectly projected picture of doubtful merit may be more pleasing to an audience than a far more meritorious production which is poorly projected.

Bearing this fact in mind, would it not be wise for producers to join hands with the writer in insisting on a higher degree of competency in the operating room?

The foregoing is the copy of an article the editor furnished for a special paper published during the Board of Trade's Exposition. I am reproducing it because the figures are both interesting and enlightening.

He Likes the Book.

Ralph W. Martin, Los Angeles, Cal., says:

Have just finished about a week of browsing in the new Handbook. It certainly is great stuff, and I feel considerably swelled up in finding some of my ideas printed just as if they were made to order. I think, however, your explanation of the "Two Sets of Rays" theory beats all records for squaring the circle. Es sheint mich ganz in der Ordnung zu sein, aber ich verse nicht allen darum. "Loss of Light in Lenses," page 159, is certainly very interesting, also the results there shown are certainly surprising. Surely your stand for high grade lenses is very well taken.

I notice Friend Solar's comment on Question 115, which is evidently correct, and is practically identical with statements found in the new Handbook, in "Optic Projection" and in an unpublished article of my own, except that it included the element of spherical aberration, all of which shows there is nothing new under the sun.

I don't know what that line presumably German, stands for, but I'll bet four dollars that, whatever it is, the joke is on me.

In Error.

The exhibitors of Vancouver, B. C., notified their operators, about June 6th, that on and after the tenth of the month no union operators would be employed. The position of the exhibitors as set forth by one of the managers is that they object to the union principally on account, as they claim, that body has spread reports exaggerating the danger connected with the operation of projection machines with relation to fire. The effect such reports would have on the theater going public is bad, they claim; also to the rule of the union requiring an extended apprenticeship before a man be given an operator's card.

Now, I do not care to take up this matter extensively. However, the objection that the union has spread alarming reports of fire danger is worthy of comment in this way, first: If the union has been any more industrious in spreading alarming reports of the fire hazard in moving picture theaters than has the press, daily and otherwise, it certainly must have been very busy indeed. Personally, I do not agree with the spreading of such reports and if the union has done it, then, in my opinion and judgment, it has taken an action which cannot be successfully defended. For the good of all concerned I believe the less said about fire danger the better. As a matter of fact, in a modern moving picture theater, with the operating room properly built and equipped, the only possible danger from fire is that of a stampede, and this is largely thought about by newspaper reports of the tragedy of fire in moving picture theaters. To this extent I cannot agree with the operators in this matter. They might better, in my judgment, have expended their efforts in perfecting themselves in the art of projection, thus placing themselves in position to *demand more money because they have made themselves worth more.*

So far as the apprenticeship be concerned, however, the managers are absolutely, entirely and positively in the wrong. Not only should an operator serve an apprenticeship, but that apprenticeship should cover a period of not less than one, and preferably two years. Why, great heavens, Mr. Manager, do you expect a man to become a competent electrician, optician, mechanician and an artist without having served any apprenticeship? Does he have to become all these things, do you ask? He certainly does! He must be a very competent electrician, along certain lines, because the operator of today is placed in charge of motors of both large and small capacity, and of generators of comparatively large capacity, the performance of which, both as to mechanical and electrical efficiency (the latter relates directly to the amount of current bills you will pay each month, Mr. Manager), will depend upon the degree of knowledge and skill possessed by the operator who has them in charge. He must thoroughly understand the mercury arc rectifier, both in its theoretical and practical operation, because mercury arc rectifiers are placed in charge of the operator. He must understand both the mechanical construction and the theoretical and practical operation of the voltage transformers and auto-transformers, because these instruments are placed directly in his hands. He must understand the different wiring systems, including the different currents, such as alternating of different cycle and different phase, because the cycle frequency has much to do with the light effect, and the phase has to do with the connection of motors to the circuit. He must understand switches, how they should be placed, which end should be connected to the supply, and what size and kind are allowed for different purposes, how to make a double connection to two different systems, with an emergency set to enable the changing-over instantly in case of breakdown. He must understand fuses, and their practical application, such as, for instance, what size to use on the primary, and what size to use on the secondary, and how to benefit the light effect, the motor generator set, transformer or mercury arc rectifier, where fuses should be placed and how they should be protected. He must understand carbons, and the difference in results brought about by different combinations of sizes and kinds, and how to make a double connection to two amperage, even in some instances as high as 90 amperes D. C., and the efficiency of the light will depend upon the care exercised and the knowledge possessed by the operator, and if that knowledge and care is not up to standard, MR. MANAGER, YOU ARE THE LOAD WHEN THE BILLS COME IN AT THE END OF THE MONTH. The difference between the bills of maintenance and operation as between a thoroughly competent and incompetent operator may amount to very much more than the difference in salary would, which you will not get the high class result you ought to get on the screen.

The operator must very thoroughly understand the action of light through lenses if he is going to deliver high class results on your screen, Mr. Manager, and THAT IS EFFICIENTLY SPOKEN. He must be a pretty good mechanic because the high speed mechanism in his charge must be true to one one thousandth of an inch, else the picture on your screen will not be satisfactory; also he must be (if you want really high class results on your screen) a close student of action. More than this from $600 to $1,000 worth of highly damageable property is placed in charge of the operator every day, and the amount of damage done to that property will be in direct proportion to the knowledge possessed by, and the care displayed by the operator. And now, my dear Mr. Manager, do you really and honestly expect to get all that combined in one individual, and that individual *not serve an adequate apprenticeship?* Why, my dear sir, I think you are bound to admit that the idea is really foolhardy. It is one of the things which simply cannot be done. And let me tell you that it is high class results on your screen that brings the money. Granting that fact, why do you object to anything within reason which makes for greater efficiency in the operating room, and therefore a better picture on your screen?

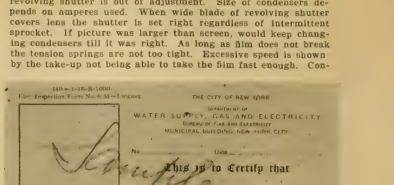
Please understand that this is written with the kindest of feelings. I am simply pointing out to you, Mr. Vancouver Manager, the fact that the position you are occupying, or have occupied in this matter, is untenable, and I am thoroughly convinced away down at the bottom you know I am right.

Decidedly Amusing.

As heretofore set forth, this department has at last induced the Department of Water Supply, Gas and Electricity of Manhattan to incorporate into their examination questions covering the optics of projection.

I have myself listened to some of the examinations and have been amused at the perfectly weird replies candidates make to questions concerning the optical end of the projector. Chief Examiner Brown supplies the following list of "queer" answers to questions:

Must have one soft and one hard carbon, otherwise could not get an arc. To focus picture on screen would separate condensers. To focus picture on screen would move arc closer to condensers. If division line between pictures appears on screen, revolving shutter is out of adjustment. Size of condensers depends on amperes used. When wide blade of revolving shutter covers lens the shutter is set right regardless of intermittent sprocket. If picture was larger than screen, would keep changing condensers till it was right. As long as film does not break the tension springs are not too tight. Excessive speed is shown by the take-up not being able to take the film fast enough. Con-



densers should be placed in machine with the plain surfaces together.

I think these answers speak for themselves as to the urgent need of an examination along these lines.

The attached card shows that the old legend, "This is not a certificate of ability to project a good picture" has been removed. It always was an eyesore to this department and its editor, because, while an examination cannot prove that a man *will* project a good picture, it certainly seems to me it ought to guarantee his *ability* to do so.

Brother Deutsch Criticises.

George F. Deutsch, Poughkeepsie, N. Y., criticises the reply of Brother Martin, Los Angeles, to Question 33 in several respects, one of which is important. Brother Martin says, speaking of the method of measuring the distance of the lens to the screen: "The most accurate method is to measure directly from the aperture to the center of the screen by the means of a steel tape line." He should have said from the lens to the screen. I did not notice it myself, and undoubtedly that is what he meant. The thing simply was an error; also it may have been an error in copying the reply. Brother Deutsch also criticises Martin's method, but that I think is hardly worth taking up, particularly in view of the fact that this method was given rather as an interesting calculation, with the statement that the really practical method to measure directly using a tape line in conjunction with a string. I would give Brother Deutsch's entire criticism space, but it calls for a cut of considerable size and I do not really believe the matter is worth it. As I said in my comment to the reply, the really practical method of measuring the distance from the lens to the screen is to tie a string to the end of a tape line (assuming you cannot get a tape line long enough to reach from lens to screen) and then stretch the combined tape line and string from the lens to the screen, afterwards doubling the string back on the tape to get the complete measurement.

Conditions in Mexico.

J. I. Boggan, an operator who has been working in Mexico, writes from Naco, Arizona:

Conditions in Mexico are very bad. All of we Americans (I suppose you mean United Statesians, because the Mexican is also an American.—Ed.) were ordered to leave Mexico at once, and we did. Had we stayed there another day it would not have been so easy to get out. Today if any one of us were to attempt to cross the line into Mexico we would probably be stood up against the wall and filled with nice, little round Mexican bullet holes. Mexico certainly needs a good government. You can do most anything in that country, because there is no law of any kind. For instance: if you shoot a man, and you have a little money, they will keep you in jail until they get the coin away from you, and probably let you go home to rehearse. Last Saturday night in the theater where I worked, the Municipality President received a telegram from Mexico City, which was read, in the theater, to approximately 1200 people. The message stated, as nearly as I could understand, that every civilian should be armed and join the troops. After reading the telegram the president said to the audience: "Let's get ready and shoot the Gringos down," applying to them a vile name. All United Statesians then left the theater and went home to prepare for departure in the morning; the Mexicans went home to get their rifles and pistols. The show promptly broke up. The Mexicans were armed and were waiting for our soldiers, whom they expected to come at any moment. I wish to heaven the war would begin and straighten out old Mexico, then we could go back there and make good money. Here in Naco we have over 400 soldiers and a bunch of machine guns lined up along the border. In case I get any more news I will keep you posted. It will at least be a little more near the truth than what you get from the papers.

All of which is interesting, though I think, after all, very likely the

sentence: "We can go back there and make good money" is at the bottom of considerable of this disturbance. Though it must be conceded that it looks as if we would be compelled to go into Mexico with the army sooner or later, and if this is true, then, in the interest of humanity, I would vote for "sooner."

More on Optics.

Ralph W. Martin, Los Angeles, Cal., contributes the following, which I am printing just as it is sent in, because I do not feel competent to offer criticism, other than to repeat my former assertion that, whereas

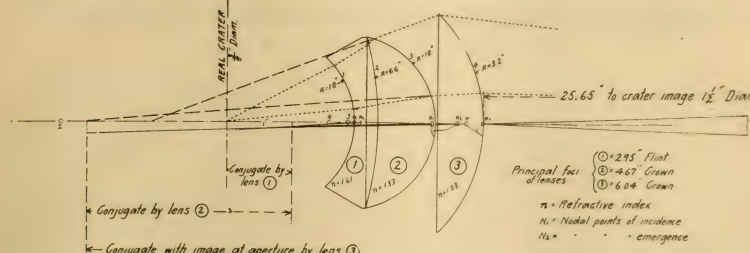


FIG 1.

I believe, in general, the scheme suggested is a good one, still, on the whole, I don't believe it practical in the form Friend Martin puts it in, by reason of the fact that, due to its thick edge and thin center the rear lens would not stand up under the heat of the arc. I am of the opinion that whereas the scheme in general is what we are going to come to, still, I think, Brother Martin's plan is not the right plan. I think most likely the condenser will be retained practically in its present form, with some form of negative lens placed between the condenser and the aperture. I am, however, perfectly willing to have myself proven wrong and Martin right, and in any event I am very sure we all thoroughly appreciate the work Martin is doing.

I have been nearly working my bean off on this telephoto condenser. The last design send in contained some bad errors mainly for the reason that I had used the optic centers of the lenses instead of the nodal points. I find that in thick lenses like these the nodal points are of great importance, and must be considered if we are to get anything like accurate results with a three lens combination. (The article in question has not been published.—Ed.)

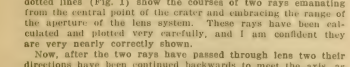
In Fig. 1 I have given the principal foci of the three lenses, the same being mathematically correct for the design of the lenses shown and refractive indices given. The position and size of the different focal planes are also accurately plotted, which finally places the crater image at a distance of 25.65 inches from the front lens, with a spot 1½ inches diameter.

I am quite confident these results are correct, for I have gone over the work many times and checked the results in various ways.

The ⅝ inch crater is placed 2.65 inches from the rear lens, and at this position the total angular amount of light that is passed through the entire lens system is the same as secured by the regular plano-convex system with a 6¼ inch lens next the arc and the crater placed 3½ inches from the plane surface of the rear lens.

Now concerning the question of spherical aberration: The dotted lines (Fig. 1) show the courses of two rays emanating from the central point of the crater and embracing the range of the aperture of the lens system. These rays have been calculated and plotted very carefully, and I am confident they are very nearly correctly shown.

Now, after the two rays have passed through lens two their directions have been continued backwards to meet the axis, as



shown by the dashed lines, Fig. 1, and it is observed that the total effect of lenses one and two is to produce an excess of negative aberration in the rays which now become incident upon lens three. Consequently, if lens three has a positive aberration which just balances the negative aberration as shown by the dashed lines, then spherical aberration will be totally corrected in the image at the aperture.

Now in Fig. 2, from a central point (P) on the crater image, two typical rays one and two are traced back through lens three, and after emerging on the other side, give the resulting aberration as shown by the full lines. If, therefore, the dashed lines in Fig. 1 coincide with the full lines in Fig. 2, spherical aberration would be wholly corrected. But as shown in Fig. 2, the dashed lines do not quite coincide, and their position indicates that there is still a little positive aberration in lens three which remains uncompensated. It is, however, very slight, and when compared to the large amount present in the regular condenser system it seems almost a negligible quantity. However, it may still be possible to get rid of all of it. I have tried many kinds of alterations in the forms and focus of the lenses, but without success. There is still another way open, and that is to grind lens three to a true aplanatic shape, i. e., make the aberration of its incident days balance that of the emergent rays. This might be expensive, but the front lens is not much liable to breakage by heat. Now all these results have been obtained after a very great amount of calculation, and my confidence in their accuracy is mainly due to the great amount of work I have spent on the design, and the number of times I have checked over the final conclusions. If I am wrong it is not because I have spared any pains or labor to get this matter forth as it really is, so far as the true optical theory is concerned and for whatever that may be worth in final practice.

I have noted friend Griffith's last article and also your plan to place the crater 3½ inches from the rear lens. I will keep the matter in mind and try to dope out something on that particular proposition.

Typographical Error.

C. E. Bacon, Stoughton, Wis., sends in some "horrible examples" of film splices and says:

In July 1st issue, page 261, top of right hand column, you say when switches A and B are thrown over, downward, the lamps will be in multiple. Should not A be thrown up and B down?

Yes, that was, of course, an error, though whether it was mine or the typesetter's, I don't know. Anyhow, I said: "When the switches are thrown over," and that would, of course, mean A up and B down.

Richardson's

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Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

A Tabloid History of Moving Pictures.

Few patrons of the cinema, or those directly interested in the great film industry, are familiar with the romantic history of the motion picture. To entirely cover the history of moving picture machines in a short article is impossible. But here is the story in a nutshell. A bet was made in 1871 by the late Senator Leland Stanford of California, that a running horse at no time had all four feet off the ground. Edward Muybridge—an Englishman, by way of experiment, placed numerous cameras at regular intervals about the track, which by electrical contact were "snapped" by the horse in passing. It proved that the horse always had, when running, one foot on the ground.

This was not the first record of moving pictures, though it served to demonstrate their practicability. Records indicate that the first machine was patented by W. E. Lincoln in 1867. It comprised objects which revolving rapidly, gave the appearance of motion; it possessed little value.

In 1889 a Mr. O. B. Brown patented an "optical instrument' comprising a disc or moving shutter movement, which, on revolving, projected objects with the appearance of motion. There were then no films, and translucent glass was used. This was the forerunner of modern machines.

Development dragged from then until the Muybridge experiment stated above. In 1880 Muybridge produced in San Francisco, the "Zoopraxiscope," which projected pictures (on glass positives) on a screen. Later, Muybridge conferred with Edison regarding a combination of his machine with the phonograph, then in its infancy; about 1883 he went abroad and held frequent conferences with M. Marey, of the Institute of France.

Marey first utilized the continuous film, though it was George Eastman who brought it to its present state of high perfection, which greatly influenced the success of the moving-picture industry. In 1893 Lumiere produced the "Cinematograph," the first machine to project from the film. Films then had only one hole on each side of each picture. Edison increased this to four on each side, and in 1896 produced his "Vitascope." These machines became the models for the greatly improved article of today.

Films then were very crude, permitting length of only seventy-five feet, which was an endless belt. They were threaded over spools contained in a box at the rear of lamphouse, passing over lamphouse to head of machine, thence downward through head, past projection aperture, and back to spools. This exposed film at all times, which was dangerous.

About 1900, longer films came into use, which necessitated a change in handling at machine head. Films were then wound on a reel mounted on top of head. After passing through head they were piled on floor. This being dangerous and destructive, a receptacle was devised and fastened to the frame below reel into which the film passed. This soon gave way to a reel known as the "take-up reel" which received the film after it had passed from the upper reel, through the head, and before the aperture projected on the screen where it was.

These were a few of the steps in the march of improvement that have made possible the wonderful pictures such as we all know them today. And the end is still a long way off.

Answers to Correspondents.

Nippon—Los Angeles, California.

How much practical knowledge of photography, do you think, is necessary for an average intelligent man to take up the motion camera? If he has but a little knowledge of photography has he to study in some photo-studio before going into the motion picture photography? Could you suggest what is the most economical and quickest way to master the motion camera?

A knowledge of photography is of great advantage to one who wishes to become a camera man, although there are quite a number of camera men who did not have previous experience in photography. I would advise one who wished to become a camera man to obtain a position in a factory where films are made, in almost any capacity and while there to learn all that is possible in regard to a camera man's duties, and at the same time read all of the books that he could obtain on the subject. If he is sincere, he should be able to become a camera man in a year or two.

F. C.—Chicago, Ill.—I am an amateur moving picture photographer, just breaking into the game, and am somewhat puzzled as to using the different stops on lens, which is an Ernemann with the following diaphragm markings: F 3.5, F 4.5, F 6.3, F 9, F 12.5, F 18. Can you give me any information as to using them under different light conditions? What causes static and how can it be avoided?

Your diaphragm markings are a little bit different from those usually given upon cinematographic lenses, but are so near those which are usually given that the small amount of difference need not be taken into account. The usual markings are as follows: F 3.5, 4, 6.3, 8, 11, 16.

Your Ernemann Camera, which probably has a 1/3 opening shutter, when operated at normal speed gives an exposure of about 1/90 part of a second. At this time of the year in the middle of the day in the sunshine, you can get a fully exposed negative at F-18; each succeeding number of your lens admits twice as much light, as the preceding number. You will have to learn to judge the diaphragm number from the strength of the light. There have been several articles published in back numbers of the World, on exposure and the causes of static. I would advise you to look them up and read them. Static is caused by frictional electricity which is generated on the moving film under certain weather conditions.

Manchester, N. H.—There is going to be a display of latest fireworks given by a club. I would like to take motion pictures of same. Could I get good results with an aperture of F 1.9 with crank turned regular speed 16 to the second? Or should I turn crank slower, say half speed or 8 to the second with same aperture as above given with 75 mm. lens?

You should be able to get a very good picture of fireworks at night at regular speed by using the Luminyer F 1.9 lens, but of course on scenes where your judgment tells you, you can crank slower and get better defination. Excellent fire-works pictures have been made in this way.

W. F. O.—Irvington, N. J., writes a letter too long to be reproduced here, and complains that he cannot find as much literature devoted to motion picture photography as he would like to read and asks if there is any publication devoted exclusively to the subject.

There is no publication known to us, which is entirely devoted exclusively to motion picture photography. The Camera, a magazine published at Philadelphia, Pa., contains a department devoted to motion picture photography, conducted by Ernest A. Dench, who wrote a book called "Making the Movies," which was reviewed in this department some time ago. Many magazines which are devoted to exploiting scientific development in popular language occasionally publish articles on various phases of the subject, but have no regular department of that nature. As there are relatively so few people interested in the subject, it is impossible for a general paper like the World to devote more than one or two pages to such a topic.

Cleveland, Ohio—I have a contract to make about 4,000 ft. of film in a number of factories here in the state of Ohio, and I want to install a portable artificial lighting system, and I would like to ask you for your good advice as to what I ought to buy, where to buy it, and the probable cost of same. I did not want to carry a Cooper-Hewitt outfit if I could carry something as good that would be easier installed. How about Nitrogen filled Mazda Lamps or Radium flares. I will assure you that any information that you will give me will be more than appreciated. I have been reading your valuable articles in the World with great interest and immediately upon receipt of the World after reading them and soaking them in I clip the article and paste it in my memorandum book for future reference.

There are a number of portable lighting system on the market. One of the best is manufactured and sold by Allison & Hadaway, 235 5th avenue, New York City. Cooper-Hewetts are too heavy and Nitrogen Mazda Lamps have not proven satisfactory. Radium flares are all right for certain outdoor pictures at night, but create so much smoke that they cannot be used except where there is a strong draft to carry away the fumes.

R. M.—Washington, D. C.—From reading the Motion Picture World, I have become greatly interested in motion picture photography. I would like to know whether or not there are schools where one may study this subject thoroughly.

The University of Syracuse at Syracuse, N. Y., offers a two years' course in photography which includes instruction in the manipulation of motion picture cameras. There are also one or two schools which advertise to teach motion picture photography, but none of these courses will enable the student to become a professional camera man, able to do work in a professional studio. Such a training would, however, be of great benefit to anyone who wished to gain employment in a film factory, expecting to ultimately become a camera man.

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Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Settings for "The Devil at His Elbow."

Released July 31st by the Metro Pictures Corp'n.)

(Prepared by S. M. Berg, by special arrangements with G. Schirmer, Inc., Music Publishers, New York.)

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given, so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). 20% "I am broke" is a sub-title and is printed reading matter on the screen. But 6% D "Reception scene" is a description of action.

John Ashton, inventor of a submarine, has to finish the plans in six days. He works feverishly and drinking heavily fails asleep at his work. In a dream that follows he sees his downfall through drink. His fiancee's father breaks their engagement and later he finds himself at a wharf dive. There he meets Meg, a girl of the streets, who persuades him to stop drinking. He conquers the evil and marries Meg. Going back to his old life he devotes all his time to his submarine. Meg feeling herself forsaken, induces him to drink again. The test of his submarine results in a tragedy due to his negligence. Realizing that Meg brought about his downfall, he tries to choke her. Just then he awakens and vows never to drink again. Shortly after he is united to his fiancee in marriage.

There are several scenes of the devil in allegory. It is suggested that timpani rolls and muffled crash be used. Note particularly: Piano only according to action at 6¾; short fantastic dance, depicting the passing of time at 54¾, church wedding scene, organ only, at 68.

The THEME selected is "Andante Pathetique No. 1" Schumann-Langey.

Time schedule: 7½ minutes (five reels—about 4750 feet).

Time.		*Sub-Titles or Descriptive Cues.*	*Music.*
0	D	Opening.	Andante Pathetique No. 1. (THEME)—Schumann-Langey.
3	T	"Do you think it wise?"	
3¾	T	Andrew Sealey.	Norwegian Folk-song—Borch. (Andantino)
5½	T	Like a cruel spur.	
6¾	D	Reception scene (Piano only according to action.	Coquette—Stern. (Valse)
8½	T	"Your engagement to my daughter—"	Repeat: THEME.
9½	T	When Ashton leaves.	
10½	T	Drifting, ever drifting.	Intermezzo—Arensky. (Presto)
12	T	"You signed ship's papers." (Water effects.)	
13½	T	Homeward bound.	Rastime Pipe of Pan—Romberg. (Allegretto)
16	D	Ashton in saloon.	
17½	D	When Captain speaks to Meg.	Agitato No. 2.
19½	T	Sunk to the depths.	Repeat: THEME.
20%	T	"I am broke."	
21%	T	With the passing of six months.	Barcelli—Carvel. (Andante moderato)
25	T	"No more, you've been—"	
26½	T	The first fruits of victory.	Petite Bijouterie—Bohm. (Valse intermezzo)
28%	T	The upward climb.	
30½	T	"Now that you're off that stuff"	Repeat: THEME
32	T	"Do you know this man?"	
33½	T	And so they were married.	Sparklets—Miles. (Moderato)
36½	T	The new life (Telephone bell).	
39	D	When Ashton gets letter.	Astarte—Mildenberg. (Andantino)
43	T	"I'll go it alone."	
43%	D	At the reception.	A Fall Scene—Nicode.
46½	T	Two o'clock.	(Waltz descriptive)
47½	T	And the devil laughs (Timpani roll.)	Repeat: THEME.
49½	T	"Just one drink."	
50½	T	Next morning.	The Land of Dreams—Arndt. (Adagio moderato)
53½	T	"You could have prevented this."	
54¾	T	Time flies.	Scarf Dance—Chaminade. (Allegro gracioso)
55½	T	"But the government gives—"	Russian Romance—Friml. (Andante moderato)
57½	D	When Grace calls on Ashton.	Dramatic Allegro No. 1
59	T	"My God, it's true."	
59½	D	In the submarine.	Furioso No. 2.
61½	T	Grace makes a final appeal.	
62¾	T	"Don't you think I know?"	Hurry No. 1
64	T	"I save you the drink."	
64¾	T	At the moment of awakening.	Repeat: THEME.
68	D	Church scene—wedding.	Organ solo.
68½	T	Five years later.	Russian and Rue—Scates. (Valse lento)
71½	T	The end.	

Musical Instruments.

Clarence E. Sinn.

THE musical instruments demonstrated at the Coliseum building (Sixth Annual Convention), Chicago, were so widely distributed in the big building that there were times when you were not compelled to hear more than one at a time—when you could get close enough to any one to be far enough away from the others. The biggest display in this line was made by the

Seeburg Pipe-Organ Orchestra,

and other Seeburg instruments (one of which I expect to mention in a future letter). A Seeburg Motion Picture Player furnished music to the pictures shown in the south end of the building, while the Seeburg booth was in the north end, in charge of Mr. Gerlich—a live wire. The Seeburg instruments have been pretty thoroughly described here already but are deserving of another mention. Of course it was almost impossible to give the instruments a fair demonstration in the noisy, crowded Coliseum building, but a large number were sufficiently interested to visit the Seeburg General Offices and Showrooms at 200 South State Street and were well rewarded for their trouble.

Many manufacturers emphasize the merits of their *automatic* features, dwelling on the point that as anybody can run a mechanical organ, a great saving is accomplished in musicians' salaries. Now, although this may appeal to certain exhibitors under certain conditions, I do not believe it is the proper attitude for manufacturers to take, or to depend upon it as a principal talking point. A good musical instrument (such as Seeburg's Style "A" De Luxe, for example) is bound to make a better showing under the hands of a skilful musician than when it is run by the janitor. J. P. Seeburg believes this, too, for, in spite of the fact that neither pains nor money is spared in making the "Seeburg Music Rolls" he doesn't overlook its value as a musical instrument nor its possible appeal to a musician.

Get the Seeburg pamphlet entitled "The Soul of the Film" and read the first pages carefully. It makes a strong point for the Seeburg instruments as played manually as well as by performed roll.

Some pianists simply play a lot of "pieces" without regard to their fitness to the picture. If such are supplanted by automatic players they have only themselves to blame. Indeed, with the Seeburg music rolls one can supply fairly appropriate music for the general run of pictures if one is intelligent and discriminating, because of the large number of subjects on each roll (which can be instantly changed to any part of the roll), and the great assortment of compositions included in the Seeburg Music Rolls. These are recognized from numerous made by artists so if you must have self-playing music you can be sure these rolls will give you good music—and between them and a ratchet indifferent piano player the chance seems obvious.

A musician who is careful and "educated" can get good results from a Seeburg without using the rolls or he can vary the program by playing from one occasionally. One feature worth mentioning is the "cut-out button." By means of these you can cut out any combination you please when using a roll. For example a melody can be played from a flute solo to a xylophone solo, or any other thing, or any two or three stops at once or all at once or any combination your fancy suggests.

An Electric Violinist.

Over on the east side of the building you saw a man reading "With Novelty Company." If you were sufficiently curious to learn what particular form of novelty they were exhibiting you stopped there and were well repaid by hearing their Virginia Virtuoso. This is a combination of violin and piano, no violin, a real violin, and a very good one, too; is accompanied by a real piano, both being played automatically by means of a perforated roll, the whole being operated by

electricity. It is impossible to convey an auequate idea of this marvelous piece of mechanism in the space of a paragraph, but the "Mills Novelty Co.," (221 So. Green street, Chicago, Ill.), have filled a booklet with interesting matter pertaining to it, whic hthey will be glad to send on request. The "Violano-Virtuoso" really sounds like a violin and piano, because it really is a violin and piano. An interesting point is a self-tuning device by means of whica the violin is kept in tune automatically. Think of that, you "summer run" violinists. Wouldn t it be fine if you could rig up such a thing on your fiddles and get it to work all the time?

American Fotoplayer.

The American Photo Player Co. (trade name "Fotoplayer"), was centrally located on the east side of the building, the booth being in charge of Mr. Ben Weissenbach (Chicago). Vice-President M. J. Samuels, from New York, was also very much in evidence, making friends for himself as well as the Fotoplayer. Mr. Samuels is a Moving Picture World fan and has many nice things to say about us and our value as an advertising medium. His "Exhibit A" had something to do with a coupon and was most convincing.

"The Fotoplayer" has been so frequently and thoroughly described in this department that I believe most of my readers are familiar with its leading characteristics. It is played either manually or automatically, or both—this last being by all odds the most effective. Played automatically two perforated rolls are placed in service. A "double tracker board" enables the operator to change from one to the other instantly at will. You can stop one roll at any point and start the other roll at any point without cessation of music. It is possible to stop either roll and reverse it instantly, thus enabling you to repeat any portion of the roll if desirable. While playing from one roll the operator can change the other (both of his hands are free, of course) and this permits him to have any kind of music available at any needed moment. The piano (and organ) can also be played in the usual manner if desired, which makes it convenient for "filling in" between standard musical numbers, which is a big item to players who follow the picture closely.

The instrument on exhibition was their "Style 45," listed at $6,500, their other styles being respectively 35, 40 and 50.

Mr. W. R. McArthur, who is widely known among moving picture exhibitors clear across the country and in Europe now has his headquarters in Chicago on the thirteenth floor of the Lytton building, 14 East Jackson boulevard. Mr. McArthur is general distributing agent for the "Fotoplayer" in Illinois, Indiana, Wisconsin and Michigan and wants his friends to call. Even if you are not interested, he promises to interest you, so watch out. *Entre nous*, he may try to bribe you to smoke one of his long black cigars. I used one and as soon as I recover I am going back there.

Mr. McArthur told me that they had already made three direct sales from the exhibiting booth—and it was only in its third day when I saw him.

"Morbid Theme on the Wane"

Says William Wright of the Kalem Company—Real American Stories Wanted.

"PICTURE patrons are craving healthy, rugged stories of clean action," declared William Wright of the Kalem Company in an interview granted a World representative last week. They have had their fill of sex discussions, of lurid psychological studies. The morbid theme is a thing of the past."

The statement of the Kalem official came as the result of a recent exhaustive investigation conducted by that organization. "We reached exchange men, exhibitors, and even lay followers of motion pictures," continued Mr. Wright, "before forming our plans for a new series production. The results confirmed us in our belief that the public was tiring of yellow sensationalism and it was then that we made arrangements for the production of 'The Girl from Frisco,' a series of the West.

"In addition reports received since the initial announcement of that series and the figures for advance bookings have given strength to the result of the investigation. The cycle of public favor is swinging back to the clean and virile stories that established the screen's popularity. At present the demand is strong for Western pictures—for that particular type of production is the concrete expression of the desire to get away from the morbid.

"It is a healthy indication that finds picture patrons turning from the lurid to real American themes, to stories that truly represent our national character and traits. We will have less of censorship worries then, and, I firmly believe, more business.

"When you mention the West most picture people think of the old-time Westerns that had little to recommend them other than their lively action. We have had comparatively few Western pictures produced with the art that directors now command. Exhibitors and patrons seem to have realized this more quickly than the manufacturers, and they are demanding pictures with the swift action and vigor of the old Westerns staged with up-to-date producing art.

"The West" that Kalem will show the picture followers in 'The Girl from Frisco' is a West that they have never seen. It is the new West of irrigation, oil fields, vast mining interests and so on. There will be no dime-novel cowboys, but there will be real, true-to-life cowpunchers of the West of today. And so on, all the way through, it will be a real portrayal of a real America, with healthy romance, adventure and action."

Interesting Gaumont Single Reels

How Naval Recruits Are Whipped Into Shape—Pictures of Watkins Glen and Thousand Islands are Features for Week of Aug. 13.

WHEN the pictures of life at the Newport training school for naval recruits were screened at the Gaumont studio, they were found so interesting that it was decided to make them a feature in a "Reel Life" release, rather than have them divide interest with "A Visit to a Duck Farm." Hence the latter was featured in the release of August 6, the reel being completed by "Masterpieces of Asiatic Architecture," and the short views, already announced, showing the making of palmetto leaf fans. "The Making of a Naval Recruit" now comes as the "Reel Life" release of August 13. On the same reel will be pictures of various species of dogs. Over a score of different kinds are shown, including such little known dogs as the barbacon, the butterfly porcelain and Moroco sloughi.

The second single-reel of the week which Gaumont will release as a Mutual Picture is "See America First," August 16 bringing to the screen beautiful views of Watkins Glen, N. Y., and the Thousand Islands of the St. Laurence River. Watkins Glen is noted for its cascades, falls and pools, and these have been pictured with great care by a Gaumont cameraman. Among the views which will delight those who have visited the glen, bringing back pleasant memories, and be equally pleasing to those who have never visited the spot are cavern cascade, the cathedral, poet's dream falls, glen of the pools, rainbow falls and triple cascade, artist's dream, Pluto's falls, and spiral gorge.

On the same reel will be a Gaumont Kartoon Komic animated by Harry E. Palmer.

The third release of the week from the Gaumont studio will be the ever-popular Mutual Weekly.

Hearst Buys "Jaffery"

Frohman Amusement Corporation Disposes of Negatives for Distribution by International Film Service.

"JAFFERY," recently produced by the Frohman Amusement Corporation, has been secured by William R. Hearst as the first feature release for the International Film Service.

At an invitation performance of "Jaffery" given at the Strand, several weeks ago, one of Mr. Hearsts's representatives was present. He was so much impressed by this picture and the acting of the cast, headed by C. Aubrey Smith, that the film was sent by messenger to Mr. Hearst's summer residence near Hartford, Conn.

A special showing proved "Jaffery" to be the first picture out of some fifty features reviewed, in which Mr. Hearst found all the dramatic elements and qualities which he desired for the initial feature release of his company.

UNIVERSAL EASTERN STUDIOS BUSY.

The Universal eastern studios continue to keep busy despite the heat and rumor of their closing. Director Frank Smith is busy directing and playing the character lead in "The Professional Clubman," in which he is supported by Betty Page and Joseph Granby. Director Trinchera, recently engaged by the Universal, is at work on "The Tinselled Lady," in which Jack Newton and Jean Stuart play the leading roles, supported by James Harrison and Irma Dawkins. Robert F. Hill's company is busy on "The Urchin of the Sands," in which Helen Martin, Joseph Granby, Charles Slattery and Miss Duquette are cast. Lucius Henderson is filming "Masks," in which Mary Fuller appears, supported by Harry Benham. Director Edward Grandin is directing "Feud Renewed," in which Violet Mersereau stars, supported by Paul Panzer, Winthrop Chamberlain and Fraunie Fraunholz.

LEWIS-RABINOWITZ.

Miss Anna Rabinowitz, secretary to the manager of the New York branch of Bluebird Photoplays, Inc., and Julius Lewis, manager of the Supply Department, Universal Film Mfg. Co., were married on the roof of 1600 Broadway, on Thursday afternoon, July 27, in the presence of a large delegation of the employees of the Universal and Bluebird organization, Jack Cohen, manager of the Universal Animated Weekly, photographed the scene.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and PROF. HARDIN LUCAS

A REVIEW OF THE WORK OF THE EDUCATIONAL FILM.

FROM time to time the Educator looks over the field of educational kinematography for the purpose of noting whatever advances have been made, what hindrances exist, and what may be the teachings of the experiences gained. The great fact of the sterling value of the pictures as teachers, and their powers in all kinds of educational work, has long ago passed from the theoretical or argumentative stage; they are universally acknowledged in schools, institutions and factories; their equally universal adoption is the next great question.

Advances. The general advances have been large, ignorance of the advantages have gradually given way to at least some little knowledge whereby it has become evident that the uses of the pictures possess more value than was at first supposed; prejudices are also being overcome by force of conviction. The very growth of the picture trade itself has been one of the factors commanding the attention of educational people, the subjects of recent films has added to this development, together with the names and reputation of those either responsible for or taking part in the work. It cannot but be expected that such films as "Seeing America" (Gaumont), also "Macbeth" by Sir Herbert Tree, must have more than a passing effect upon those who are watching the development of those pictures for the purpose of noting their effect upon the public mind. The growing power of the topical subjects which bring such a combination of news and information, with the added instruction from near and far, must be more and more felt everywhere. If these subjects can only be given a little more care in their preparation by the makers, they will increase greatly in value. Pictures showing the instructive side of the European war, also preparations in this country, have their educational value; the famous patriotic films which have been so popular have, when divested of that which might be subject to criticism, much of value in them. Pictures of travel and scenics have grown in number recently. Mention must be made of the fact that in many places school authorities and instructors have arisen to the needs of the occasion, and have given aid or encouragement to the development of educational kinematography. Another certain advance lies in the fact that for some time no new school or educational institution has been built or designed, which did not provide for the use of the moving picture machine; the time has come when an architect would no more think of excluding the moving picture from his plans than he would think of excluding light and heat; this is in itself a great testimony.

Hindrances. While very apparent, hindrances will be more difficult to tabulate. There is a something, somewhere, somehow, which is holding many school authorities back from adopting that power which is at their doors; what it is may not be easily discovered. While ignorance of and prejudice against the pictures as aids to teaching has largely been outgrown, it has not by any means entirely vanished.

Lack of appropriations rather than lack of funds is very often one cause of delay, difficulties in the way of fitting up old buildings is another; these, however, must of necessity gradually be overcome, therefore they cannot be considered as offering any definite or permanent hindrance. Too often, unfortunately, many school principals are their own enemies. Such a one writes that he cannot use the pictures "unless they be synchronized talks with them"; how pitiably helpless such a man must be. Another wants "all the subjects classified and graded," he asks for perfection and maturity in that which is yet in its infancy; another of the helpless kind. A large number find fault, saying, "there are not sufficient subjects ready." Well, considering there are upwards of ten thousand, it is difficult to know how many they want before they can begin; there are sufficient to give several lectures a day for several years without duplicating, to say nothing of those being added almost daily. It is surely absurd to say that a very instructive film on natural history is not acceptable because there happens to be nothing in the text book on that particular subject; or that the pictures on American history cannot be used because they do not just fit in with that which the class is studying.

The writer, who is familiar with all these pictures, does not know of one which cannot be made to profitably fit in with whatever is taught in the school courses. The writer has come to the conclusion, after much experience and correspondence, that LACK is the greatest hindrance, classifying them as Lack of Adaption, Lack of Appreciation and Lack of Appropriations; these out of the way and they will find no lack of films to help them—the supply is only waiting for the demand.

Experiences Gained. The first great experience gained lies in the fact that too many schools are claiming too much knowledge. Like the critic who could advise the creator how to make a better world, it is astonishing how many tell us in conventions and other places how to make and classify pictures; they really want to draw from us a confession "that we have done what we should not have done, and have left undone that which we should have done, therefore we are most miserable sinners," but our experience tells us that we have done the very best under the circumstances. The University of Wisconsin stands out as a rebuke against these helpless people who have not yet found themselves able to do a little to help themselves. Many plans have been tried whereby these and all others may be helped, but so far nothing has positively succeeded. A plan recently put out on this page has failed to meet with that success it should have commanded when it was known to have been put forth by an authority on such matters; several other helpful plans have met with similar discouragements. It almost seems as though we shall have to wait for another generation of teachers who shall have grown up in the atmosphere of the educational pictures in their youth before the educational picture can come entirely into its own place. It is, however, gratifying to relate that except for these hindrances to a more universal use of the pictures in educational work, there is a very large and growing use of the educational pictures in all parts of the country.

A Bright Outlook. Ten years ago the moving picture was looked upon as a possible aid to educationalism; then it was a prediction; to-day it has become fulfilled and is history, the educational picture is a fact. We speak of ADVANCES to encourage, we speak of HINDRANCES for the purpose of exposing them and overcoming them, we speak of EXPERIENCES for the mutual profit to be gained therefrom. When the war is over and there are neither "wars or rumors of wars" and there begins to flow again from Europe that steady stream of pictures from the studios of Pathe, Eclair and Gaumont like as of old, a new future will be born unto us. Meanwhile, we are not standing still; there is no more progress in any line more marked than in the development of educationalism through the general uses of the moving pictures and the educational ones in particular. It is wonderfully encouraging to read how in all parts of the world the moving picture is filling more than a "passing fancy" part.

To-day on the Mexican border the American soldier is at home with his picture exhibition, being taught and entertained thereby, learning his duties in the easiest and best possible way, making the irksome pleasant. At home everywhere the "home folks" are up to the minute in the knowledge of events, and the interest is unified everywhere, the scholar of any age is going daily to be picture-taught; too fast here, too slow there, we shall eventually average up, the laggards will be quickened, the slow of comprehension or adaption will perceive quickly, and the young will be taught together. From this time let those to whom the pictures are necessity begin to make ready for the inevitable. "If inevitable, why not now?" reads a famous advertisement.

W. H. J.

Observations

BY OUR MAN ABOUT TOWN

TODAY is one of the most discouraging to those in the motion picture industry in the history of the business. Where the exodus created by the Mexican war scare has not been felt, we find the exodus to the vacation resorts exercising a discouraging effect upon the home people; and, in the eastern part of the country, we find the infantile paralysis working sad havoc upon which, to the winter houses, was a poor business. Many of them have closed. The open-air places have not suffered as much, but their losses are marked. The summer season of 1916 will be remembered by the people of the East (especially in New York and vicinity) as a most discouraging one. With the war and epidemic scourge they have also been obliged to contend with a season not only marked by rain, but with a humidity that had a marked effect. Truly, the month of July has been a severe test upon the endurance of the moving picture man. After the first of August we hope to see a pronounced change for the better. The conservative men who have seen the wisdom of closing their houses during the trying season will reap the benefit of a patronage from those who appreciate that the moving picture people were willing to act in full accord with the health and other municipal authorities and lose any receipts that might have been made at the box offices by closing their houses to all and guard against any communicative or infective agency. While it is true that many houses could have been kept open with a possible loss to the owners by the health board's restriction against the admission of children, it is nevertheless a credit to them that they closed their houses entirely for a few weeks to guard against any possible infection that might be carried by people beyond the age fixed by the Board of Health regulations. It goes to show that the moving picture people are willing to make a larger financial sacrifice than those who charge them with being arrayed against public interests will admit.

* * *

Have you read the returns from Chicago bearing upon the deliberations of the Motion Picture Exhibitors' League of America convention? Order back numbers of all publications on this convention by special delivery. The proceedings overflowed with a spirit of independence and personal liberty that must command the admiration of everyone imbued with thorough democratic principles. In the first place, Mr. Lee Ochs was elected as the national president. Mr. Ochs is at present engaged in a fight against the so-called Blue Laws of the State of New Jersey. His election guarantees him the support of the New Jersey exhibitors against the enforcement of laws that permit the existence of frankfurter and near-beer stands and require the closing of the moving picture exhibitions next door. It is safe to assume that the wisdom of Mr. Ochs' administration will be enjoyed as well in Pennsylvania, Ohio and other states of the Union where the lead of a man of action has long been wanted.

* * *

The most important action taken by the Chicago convention was the indorsement of a federation of all motion picture branches, to be known as The National Association of the Motion Picture Industry. The movement started several weeks ago now promises to be placed upon a most thriving footing. If nothing else, it shows a disposition to bring the manufacturer and exhibitor within the sphere of understanding, which must in time work to the advantage of both. But as the policy endorsed incorporates the interests of every branch connected with the industry (even those under the caption of "miscellaneous"), we may hope to soon see something of true benefit to the industry as a whole.

* * *

One of the resolutions adopted at the convention must command the respect of all advocates of sound business principles and the lovers of home rule. This resolution provides that film exchanges shall not lease any pictures to a church, public school or others who may compete with an exhibitor, without consent of the exhibitor, and when such exhibitions are given they shall conform with all laws and local regulations. There is common sense in this demand. No church, public school or other institution, or organization, should be permitted to compete for patronage in a line of business for which there is a regulated procedure, especially when the party against whom the competition works is held to strict accountability to state and local regulations that do not technically affect the competitor. There is not an exhibitor who will not willingly lend his house within reason to any church, school, or any organization. He can afford occasionally to do this for the advertising of his own business. But when barn-storming and irresponsible motion picture exhibitors are permitted to enter a town and compete with a legitimate exhibitor under the guise of charity, or otherwise, it is time to call a halt. As a rule the programmes offered by the foragers are of an inferior scale; but the great inducements offered to the beneficiaries is such that the patronage is as good as a first-class show would attract. Sometimes the barnstormers, knowing the attractions offered by the regular exhibitors, will arrange special programmes. Special, or otherwise, the same regulations imposed upon the regular exhibitors should be enforced against the interlopers, and where the latter do not place themselves as exhibitors (where they really belong), no films should be leased to them without consent of the license paying business men.

* * *

Another resolution passed by the convention declares against the fabulous salaries paid to stars by film producing companies and asking that salaries paid players be based on a sliding scale with a maximum rate. At present writing it would seem that this resolution was inspired by the spirit of the convention for a national federation of all moving picture branches. Indeed, it is a strong point in favor of such a federation. To the ordinary mind it may be puzzling as to what interest the exhibitor has in the amount of salary a producer may pay to its stars. The exhibitor reasons that the greater the salaries paid certain players the greater the cost to him for the pictures in which those players appear. So, while to the ordinary mind what the producer pays is of no concern to the exhibitor, there is, after all, a decided connection of interests which emphasizes the importance of the exhibitor and producer getting together. The anti-trust and restriction of trade laws are of such a complicated nature that at this time it is impossible to state just what bearing the influence of exhibitors would have in dictating what salaries should be paid to players. The theory of combination of exhibitors and producers on this question might lead to a serious complication with an organization of players. But with the federation in force and meetings of all interests concerned that would be nothing upon which to base a protest against any producer fixing his salaries and other expenses to keep them within a limit that would secure the patronage of exhibitors and allow him a reasonable profit.

* * *

In this, then, we find another argument for a general federation which should include the players. The latter would have the opportunity to tell the producer and exhibitor what his or her services were worth. It would then be time to discuss the probable income from the use of a name or a license. If either of the latter should appear exorbitant the producer could intelligently decline to risk his capital. Should the exhibitors favor the player or the play the producer could proceed more intelligently and confidently than he does now. One thing foreshadowed by the convention's resolution is that the name of a player is no more important than the name of a play and the day when Mr. Great Star can command a great sum by reason of his name has passed.

* * *

All this brings us back to the thought that the motion picture business must settle down to a sane, business basis. The great stars of the stage did not bring it to its present standard. They only came in after prominent owners and managers in the legitimate line found the moving picture had caught the public. Up to this time the stars of the screen the people sought were those who had met almost indifferent success upon the stage, or were almost unrecognized in connection with it. Sight has been lost of the fact that with the advent of the great stage stars the mechanical and artistic end of moving picture production has advanced, and if all the great stage stars were to retire in a body today the studios have a reserve talent that would make good. The plea by the exhibitors against exorbitant salaries is not without reason. They speak from the pocket, and many, if not all producers, will agree with them. If the high salaried people could get the same money on the stage they would not be in moving pictures, and if the public will not stand the tax the producers must cut down.

PRESIDENT LAEMMLE ENTERTAINS BROTHERS.

President Carl Laemmle of the Universal is entertaining his brothers, Joseph and Louis, of Chicago, at his home, 378 West End avenue, this week. Mrs. Laemmle and son Julius are spending the summer at Fabian, N. H., in the White Mountains, with Mrs. Maurice Fleckles. They will not return until September.

The New Unicorn Program

An Announcement By Ike Schlank That It Will Be Strengthened By the Addition of Multiple-Reel Subjects

ANNOUNCEMENT is made by General Manager Ike Schlank, of the Unicorn Film Service Corporation, that a new multiple-reel feature program will be released by that organization in the near future.

"We are now arranging to release one five-reeler, three two-reelers and two three-reelers every week," said Mr. Schlank, "in addition to a number of single reels.

"Our decision to enlarge our field of operations was largely owing to the many requests from exhibitors to provide them with an entire program. We have been checking up such requests and find that they number more than twelve hundred.

"We are optimists concerning the future of the business," he continued, in answer to the query as to what he thought of the cry of over-production being raised in various quarters, "and our experience in single and double reels has proven, beyond the shadow of a doubt, that business in plenty awaits the good film. There is an over-production of poor film, and an under-production of good film. Four months ago if a man had predicted that the Unicorn would today be doing the business it has gained he would have been laughed at.

"We made no predictions. We just put out a good program and accomplished results. The business has reached a condition where the exhibitor is in a position to choose his service, and we propose to cater to him.

"The value of a picture is in its drawing power in the theater—the story and dramatic action. We don't want directors producing for Unicorn unless they can give 1,000 feet of action to each reel.

"We have moved very cautiously in the selection of our producing companies, and have been guided to a great extent by the directors employed. We have already arranged contracts and will make proper announcement when the entire organization is complete. I am sure that when the line-up is announced exhibitors will realize the pains we have taken to secure an aggregation of popular players and directors that know their business.

"It is needless to say that Unicorn service will go with our multiple reels. We do not stop with supplying a man with films, but we give him prompt and courteous attention. Our branch office managers are all men of ability and experience, and we are proud of our organization."

Olga Olonova

A NEW vampire is to make her appearance on the screen in the near future. She is not one of the so-called vampires, who is taken as a rule from the studio "extras," but is a vampire whose heritage has come down to her through several hundred years. She is a Russian and her name is Olga Olonova. She has been secured by President O. E. Goebel of the Consolidated Film Corporation and has already begun work in the strangest of all serial pictures, "The Crimson Stain Mystery."

Olga Olonova.

It was necessary to go into the heart of Russia to secure this young woman and it is a safe prediction to make that she will be the raging sensation of the motion picture world when her remarkable work is presented on the screen. She has the most remarkable history of any woman vampire that has up to this time appeared in public life. Each generation of her family since the fifteenth century has produced a vampire woman, each of whom was born under the weird Turtle moon.

Besides Miss Olonova, Maurice Costello and Ethel Grandin will portray the stellar roles in this sixteen-part serial, which will be released on the Metro program beginning August 21. The novelization of the serial is by Albert Payson Terhune, and the strange and remarkable story that unfolds during the course of the picture would do credit to the imagination of Edgar Allen Poe. T. Hayes Hunter is directing the production, and the photographing and technical details are under the personal supervision of Ludwig G. B. Erb.

ADLER'S METROPOLITAN PUBLICITY.

Bert Adler, assistant to Herbert Blache, is recalling his publicity stunts of days gone by through "jimmying" into the only two metropolitan papers that don't feature movie news. A controversy in the Globe, Saturday, between Mr. Blache and Mr. Sherwin, the Globe's dramatic critic (who is "down" on the picture manufacturers), netted three solid columns and a novel photographic interview with Gertrude McCoy covered two complete pages in the Sunday magazine of The Sun.

Sheldon Lewis

SHELDON LEWIS, or, as his acquaintances know him, "Shelly" Lewis, now under contract with the Frank Powell Productions, Inc., to star in the feature photoplay productions, is an actor of great ambition and no little achievement. He entered upon his stage career at a very early age, being especially well qualified for this work, due to his many successful appearances in amateur theatricals, while in school and college. Prior to his advent into the professional world, Mr. Lewis attained considerable reputation as an athlete of more than ordinary ability, and this excellent training often comes to his aid when called upon to depict parts calling for strength and agility.

During his twenty years of stage experience he has been associated with such stars as Augustin Daly, Minnie Maddern Fiske, Mrs. Leslie Carter, Ada Rehan, Blanch Walsh and many others too numerous to mention in this limited space. Mr. Lewis has played over 500 different character parts in the various companies he has appeared with and when Pathe Company were casting about for an actor of known reputation and ability to play the extremely difficult part of the Chatelaine Hand in the "Exploits of Elaine," they were fortunate in signing up Mr. Lewis.

Sheldon Lewis.

So successful was he in this part that at the culmination of the "Exploits of Elaine" he was immediately re-engaged for the title part in "The Iron Claw," their latest and most successful serial, with the result that Mr. Lewis is known from one end of the continent to the other.

Whenever he can find a spare hour or two he may be found on one of his yachts, and the many trophies to be seen at his country estate on the Palisades speak in glowing terms of his expertness as a yachtsman. He is a member of several theatrical organizations, among which may be mentioned the Lambs Club and the Screen Club. The Powell organization is to be congratulated upon securing the services of Mr. Lewis, who will appear in the first production of the newly formed corporation, sharing stellar honors with Creighton Hale and Linda A. Griffith.

Australian Notes

AUSTRALASIAN FILMS, LTD., have secured sole rights for the new Brady-World productions. At present the Co-operative Film Exchange has the rights for World productions, while Australasian Films have Equitable.

The latter firm states that they are determined to procure the best possible features for their patrons, and in getting Australian rights for these new productions, feel that they have made another step in this direction. They also handle Triangle, Bosworth, Pallas, Morosco, Gold Rooster, Vitagraph, Selig and Lubin features in this country.

The first of the Brady-World features to arrive will be "The Closed Road" and "Her Maternal Right."

* * *

Wirth's Hippodrome, the largest amusement house in Sydney, and heretofore used by Wirth's circus, is closing down very soon, and I believe that they may start to show high-class photoplays.

The Hippodrome was only opened about four months ago, and was built so as to suit either circus, dramatic, vaudeville, or picture entertainments. It has seating accommodation for 2,500 persons.

* * *

"The Battle Cry of Peace" is to be shown in Sydney at an early date under the title, "The Invasion." The season in Sydney will probably extend for a few weeks, as I understand it is to be presented as a special feature. This will be followed by screenings in the other capital cities of the Commonwealth.

* * *

Anthony Pugliese, a very interesting personage in the history of the motion picture in Australia, died last week in Sydney after a long illness.

Mr. Pugliese was one of the first in Australia to see the future of the "pictures" and he conducted a small show in Sydney many years ago. It was he who leased the Colonial Theater to J. D. Williams, and the latter made several alterations to the theater and opened it as the first continuous picture house in Australia. This was followed in quick succession by the erection of the Lyric, Empress and Crystal Palace Theaters.

Mr. Pugliese, on his death, was proprietor of two Sydney theaters, the Alhambra, a continuous house, and the Star, situated in Bondi, a near suburb.

* * *

The Waddington circuit of theaters are advertising that the following picture stars are appearing in their screenings this week: Mary Pickford, Charlie Chaplin, Theda Bara, Valeska Suratt, Dorothy Bernard and Victor Moore.

Little wonder that they're drawing the crowds.

* * *

The main attraction at the Triangle-Lyceum theater this week is Douglas Fairbanks in "His Habit of Happiness," a Fine Arts five-part comedy—and it is proving a big draw. Sydney picture-fans are still laughing over "His Picture in the Papers," and Fairbanks has made a decided hit. The other features on the program are "The Stepping Stone," an Ince subject featuring Frank Keenan, and "The Worst of Friends," a Weberfields piece from the Keystone studios.

* * *

Other features being screened this week include: "She," an adaption of Sir Rider Haggard's novel by an English company. The fame of the novel, coupled with the fact that Sir Rider is at present visiting Australia, has proved a decided attraction, playing to S. R. O. at the Crystal Palace for a week; "The Little Gypsy," a Fox feature, presenting Dorothy Bernard to Australian picture audiences; "Chimmie Fadden Out West," a very fitting sequel to 'Chimmie Fadden"; "Esmeralda," a splendid Mary Pickford feature; "Maciste," a foreign film featuring the giant of Cabiria, and, last, but certainly not least, "Charlie Chaplin's Burlesque on Carmen," which speaks for itself.

* * *

A good number of features have been screened in Melbourne this week, including: "Pasquale," a Morosco feature, which presents George Beban for the first time as a photoplay artist; "The Disciple," a Triangle Kay-Bee; "The Lily and the Rose" (Fine Arts) and "His Auto Ruination" (Keystone) constitute the current Triangle program; "The Waif," featuring Matty Roubert, and "Sold," with Pauline Frederick.

* * *

Griffith's spectacle, "The Birth of a Nation," is advertised to commence in Adelaide on Saturday next, the 24th inst. It will be presented by J. C. Williamson Ltd., at the Theater Royal in this city (the same as in Sydney and Melbourne). The rates of admission will be three shillings, two shillings, and one shilling (75 cents, 50 cents, and 25 cents). The picture is on for an unlimited season.

* * *

"The Frame-Up," "The Conqueror" and "Her Great Hour" are current screenings at city houses.

* * *

A meeting was held in Hobart, Tasmania, this week, to consider the matter of dealing with questionable picture films. Representatives of many religious and civic societies and bodies were present. The following letter from E. A. Stacey, chairman of the Picture Theaters Association, was read:

The managers of Hobart picture theaters view with pleasure the fact that a meeting of various organizations has been called with a view to moving for a Federal Board of Censorship, and take this opportunity of assuring that meeting of our wholehearted support in any action that may result in the formation of a Federal Board of Censors. Our association regrets that no representatives of the picture theaters were invited to attend the meeting called for that purpose.

Then followed one of the usual "hitting below the belt" speeches that these apostles seem to delight in. Dr. Crowther of the Medical Association said they had seen for some time past films shown that were a disgrace, and if they were to admit children of all ages to them, these pictures would do no end of mischief. There was more crime now among the young men than ever was before. Steps had been taken to deal with the trouble in Bavaria, where no one under 17 was allowed to enter a picture theater. He was not going to ask that a Bavarian system be established here, but it was high time they did something (Hear, hear). Little brats of children now spent their time reading penny dreadfuls and watching unhealthy pictures, and the influence could not be a good one. He was delighted to see that the picture proprietors were going to help. No doubt it was very hard for them to refuse a dirty film, or a suggestive film. This gentleman went on for some time in this strain, and I will not pass any remark on his "speech." This motion was carried unanimously:

That a deputation be formed to wait upon the local representatives in the Federal Department, or, if possible, upon Federal Ministers, asking them to appoint a board of censors for picture films immediately.

Mr. Connolly of the Theatrical Employees' Union opposed a suggested appeal to the State Government. His organization was not opposed to film censorship, but he would not say he had seen any indecent, or even suggestive pictures.

After several other persons had addressed the meeting, the chairman named several prominent men to constitute a deputation. The stand of the exhibitors may be possibly accounted for in the fact that there is no film exchange in Tasmania, and therefore everything must be procured from the mainland, usually Melbourne. Another thing is, the newspapers never have independent articles on the censorship question, in spite of the fact that they have many advertisements from film exchanges and theaters. This is noticeable throughout Australia, with the exception of Sydney, where the Sun newspaper printed a very strong editorial against the proposed Board of Censors for New South Wales.

TOM S. IMRIE.

Sydney, N. S. W., Australia, June 21, 1916.

NEW ENGLAND TRIP FOR EDITOR OF MUTUAL WEEKLY.

Combining business and pleasure, Pell Mitchell, editor of the Mutual Weekly, has just returned to the Gaumont studios from a week spent in New England. As the guest of the Gaumont Boston representative, B. F. Coolidge, Mr. Mitchell toured from Boston to a number of summer resorts on the Maine coast. The party was representative of the news-gathering end of the film industry, since several Boston cameramen made the trip with Mr. Mitchell. Those in the party were James Hutchinson, Selig-Tribune; Richard Sears, International Film Service, and J. E. Coolidge, Pathe.

After the Maine outing Mr. Mitchell visited Narragansett Pier for the tennis and polo games, accompanied by B. F. Coolidge. He then went to Newport, where an entire reel was made of the activities of the recruits at the naval training station. This is for release as a feature of "Reel Life," the Mutual Magazine in Film.

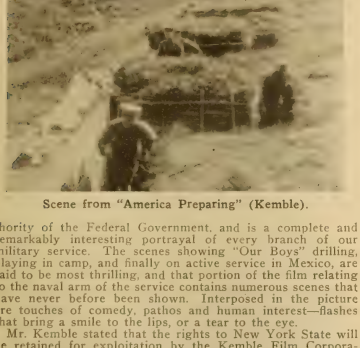
HENRY OTTO'S ASSISTANT MADE DEPUTY SHERIFF.

Bennett A. Molter, assistant to Henry Otto, who directs Harold Lockwood and May Allison in Metro-Yorke feature productions, has become a deputy sheriff of Los Angeles County. He was sworn in with the utmost pomp and ceremony by Sheriff John H. Cline.

Kemble Offers War Pictures

"America Preparing" and "Zeppelin Raids on London and Siege of Verdun" Will be Disposed of on State Right Basis.

"AMERICA PREPARING" and "Zeppelin Raids on London and Siege of Verdun" are to be sold on the state rights basis, according to William H. Kemble, president of the Kemble Film Corporation, who produced the film. The first production, which had a highly successful run at the Lyric theater, was made by the authority of the Federal Government, and is a complete and remarkably interesting portrayal of every branch of our military service. The scenes showing "Our Boys" drilling, playing in camp, and finally on active service in Mexico, are said to be most thrilling, and that portion of the film relating to the naval arm of the service contains numerous scenes that have never before been shown. Interposed in the picture are touches of comedy, pathos and human interest—flashes that bring a smile to the lips, or a tear to the eye.



Scene from "America Preparing" (Kemble).

Mr. Kemble stated that the rights to New York State will be retained for exploitation by the Kemble Film Corporation. It is also understood that some very fine lithographed posters have been prepared for the production, together with a complete press and sample advertisement sheet, besides a full line of other advertising aids.

"The Zeppelin Raids on London and the Siege of Verdun," a five-part war film, also has been offered for distribution on the state rights basis by the Kemble Film Corporation. Some of the scenes in the picture were made at night, the great airships being photographed by the light of hundreds of searchlights whose shafts of light were thrown into the sky immediately on the sounding of the alarm that the dreaded Zeppelins were coming.

The section of the picture dealing with the Siege of Verdun, which is regarded by many military experts as the turning point in the great war, is equally interesting.

Unity Serial in West

United Film Service Pays $100,000 for the Western Rights of "The Yellow Menace."

D. J. CHATKIN, vice-president of the United Film Service, whose main offices are in Chicago, with branches throughout the West, closed last week what bids fair to be one of the largest exchange film contracts ever made, with Andrew J. Cobe, vice-president of the Unity Sales Corporation. Under the terms of this contract the United Film Service Company, purchased for $100,000 the rights on the "Yellow Menace" serial for fourteen Western states, including Kansas, Nebraska, Colorado, Wyoming, New Mexico, Utah, California, Nevada, Arizona, Washington, Oregon, Idaho and Montana.

The United Film Service Company already operates offices in the most important cities in this territory, and in addition will establish other branches so as to successfully handle "The Yellow Menace" and other forthcoming productions. Aside from the regular advertising campaign put out, the United Film Service Company will conduct a tremendous advertising campaign on their own account.

Mr. Chatkin, who is well known to exhibitors in his territory, will shortly leave Chicago for a swing around the branch offices of his company to personally superintend the sales and publicity on this serial. In discussing the deal Mr. Chatkin said: "We will back the exhibitor in every way to make 'The Yellow Menace' a success for him. This serial will have more newspaper advertising, billboard display and general publicity than any other picture yet put out. We are prepared to receive reservations from exhibitors in our Kansas City, Denver and Seattle offices. Showing will be arranged for in all the principal cities of the West immediately."

Bluebirds Galore This Season

Schedule of Subjects Is Well Filled for Several Weeks to Come.

THE arrangement of Bluebirds for several weeks to come has been definitely fixed, and there is an abundant supply of features ready for future release. It is the purpose of the Bluebird management to start the regular theatrical season with a series of plays that will give the exhibitor good material with which to combat the dramatic and vaudeville houses in the battle for early-season patronage.

To this end the program has been varied and made attractive through draughts upon the ample resources of these producers with a specific purpose in view—to fulfill the promises made in Bluebird's national advertising campaign and to prove to the play-going public that the play is verily "the thing."

The schedule for the last two weeks of August and the first fortnight in September will afford four features that the Bluebird people claim will convince the most skeptical "film fan" that the play itself is the foundation of good entertainment.

The heroine of "Shoes," beautiful Mary MacLaren, will have Phillips Smalley for her leading man in "Saving the Family Name," to be issued Sept. 11. Lois Weber provided the scenario and directed the production and the Bluebird publicity department declares that the popular verdict will place this feature as the best release in the series. The idea of the story was adapted from the work of Evelyn Heath, but Lois Weber has interjected copiously the products of her own originalities.

On Sept. 4 "A Miracle of Love" will be exhibited with Dorothy Davenport and Emory Johnson will have the leading roles with Richard Morris, Mattie Witting and Alfred Allen. The scenario by Eugene B. Lewis was based on Elwood Hendrick's printed story, and Lloyd B. Carleton directed the production.

Lynn F. Reynolds devised the story and scenario of "The Girl of Lost Lake," to be released Aug. 28. Myrtle Gonzalez, Val Paul and Fred Church will be featured in a company that also includes George Hernandez, Bertram Grassby, Ruby Cox, Jack Connelly, Jack Curtis, Bobby Mack and Mary Du Cello. Mr. Reynolds directed his own production.

Announcement has already been made of "Little Eve Edgarton," with Ella Hall and Herbert Rawlinson, for Aug. 21, and "Bettina Loved a Soldier," the Bluebird for Aug. 14, which carries three stars, Rupert Julian, Louise Lovely and Francelia Billington.

Another Balboa-Pathe Serial

Will Consist of Fifteen Two-Reel Installments—Ruth Roland and Henry King Featured.

BALBOA will immediately begin the production of another continued screen story for Pathe, thus maintaining the undisputed distinction of being "the house of serials." The contract was closed by H. M. Horkheimer, president and general manager of the Long Beach, Cal., studio, just before he left for the coast, last week.

"The new serial," said Mr. Horkheimer, "promises to be one of the most novel pieces ever screened. I know this promise sounds trite, since the same thing has been said of almost every other photoplay in advance. But really, this time I believe we have something out of the ordinary.

"The production will consist of fifteen two-reel installments, for which the synopses are being furnished by one of the best-known newspaper women writers in America. Her subject matter is the one thing talked most of in every home in the land. You can guess for yourself what it is. I am not at liberty to reveal it any further, at this stage of the game.

"Will M. Ritchey, Balboa's veteran scenario editor, will develop the scripts, and the leading parts will be taken by Ruth Roland and Henry King. This will be their first reunion since the success of "Who Pays," which we made more than a year ago. Ever since, there has been a constant demand for them from exhibitors and film patrons."

Selznick Increases Operations

Adds Herbert Brenon Film Corporation with Nazimova and Mary Garden to Clara Kimball Young Productions.

THROUGH the acquisition of the Herbert Brenon Film Corporation with its two great stars, Nazimova and Mary Garden, Lewis J. Selznick this week fulfilled his long-announced intention to enlarge his scope of action to include other stars than Miss Clara Kimball Young.

The news of the deal between Messrs. Brenon and Selznick is of some importance to the film industry as it increases Mr. Selznick's power as a champion of the open booking system to most formidable proportions. With three such dominant dramatic personages as Clara Kimball Young, Mme. Nazimova and Mary Garden on the open market in film features, the program manufacturers may well regard Mr. Selznick as a competitor.

By the agreement entered into between Brenon and Mr. Selznick, the latter becomes a partner in the producing com-

Scene from "The Common Law" (C. K. Y.).

pany, the Herbert Brenon Film Corporation. All the productions of this concern will be distributed exclusively through the channels of the Lewis J. Selznick Enterprises, Inc., on a plan identical with that under which the Clara Kimball Young Film Corporation features are to be released. Mr. Selznick's system of exchanges now covers practically the entire country. By the time the first of his pictures is ready for release in October, the remaining territory will have been closed, as well as all foreign agencies.

Mme. Nazimova will begin work next week on the production of "War Brides." Miss Young is already well advanced with the filming of Robert W. Chambers' novel, "The Common Law," at the new Blache studio in Fort Lee. The scenario for her second picture, an adaptation of Thomas Dixon's popular novel, "The Foolish Virgin," is ready for production, and Director General Albert Capellani is selecting his assistants in order to begin work on this picture when half way through with "The Common Law."

Selig Athletic Series

Features "Chick" Evans, Jake Schaffer, Ed Renny and Other Notables in World of Sport.

Charles (Chick) Evans, who recently won the National Amateur Golf Championship from over fifty of the greatest golf players in the United States and Canada, appears in the fifth reel of the Selig Athletic Series, being released through the V-L-S-E.

"Chick" Evans has long been among the golf leaders of the country, but up to this year had always met defeat in the national tournaments, either in the finals or semi-finals. His defeats were invariably taken with a smile, however, and when he came out on top this year each and every golfer in the country joined in congratulations.

Jake Schaffer, son of the late "Wizard" Schaffer, who, in the opinion of billiard experts, is destined for big things in balk line billiards, is presented in a match with Harry Cline of Philadelphia. Marvelous masse, draw and follow shots are demonstrated in the contest.

Ed Renny, winner of the three-mile walk at San Francisco Stadium, is seen winning the strenuous pedestrian contest from a large field of competitors. Renny is the only man in the country pushing the famous Goulding for walking honors.

A burlesque wrestling match between Kaila Pasha, the Americanized Turk, and Jack Dribbs, is side-splitting. Both men, although expert wrestlers, stage a travesty in which many strange and startling holds are exemplified.

The final event is a bowling contest on the green. The games are played on the lawn of the Crescent Club of Brooklyn. Not only are the fine points of the game presented, but a close-up view of William H. Herbert, bowling champion, is shown, together with his trophies.

"The Fall of a Nation" in South America

Two Productions to Be Made by Roy Chandler and Thomas Dixon, Jr., with Headquarters in Buenos Aires.

ARRANGEMENTS have been completed between the National Drama Corporation and Roy Chandler, head of the Roy Chandler amusement enterprises in South America, to present immediately two elaborate productions of "The Fall of a Nation" in that territory. The South American premiere of the Dixon-Herbert spectacle will take place at Buenos Aires early in September, and the musical features will be even more elaborate than those of "The Birth of a Nation" when Thomas Dixon's earlier story was first presented to a South American assemblage in that great capital. The Victor Herbert music will be played by a real grand opera orchestra of seventy pieces. Ed. V. Giroux, general manager of the National Drama Corporation, said yesterday:

"In arranging with Mr. Chandler to book South America, we realize that 'The Fall of a Nation' has a world-wide significance for all republics that may be menaced by the might of European militarism. Besides the deep interest in the international theme, Mr. Herbert's operatic score will possess a decided novelty to the music-loving South Americans. Two productions, fully as sumptuous as the New York and Chicago ones, will be made—one to tour the east coast and the other the west coast of the continent. Among the cities visited will be Buenos Aires, Montevideo, Rosario, Sao Paulo, Rio de Janeiro, Bahia, and on the west coast Santiago, Valparaiso, Concepcion, Lima, Iquique and Panama."

Scene from "The Fall of a Nation."

The headquarters of the South American agency of "The Fall of a Nation" will be Casilla Correo 1759, Buenos Aires. Mr. Chandler and Thomas Dixon, Jr., a son of the playwright, sail for the Argentine metropolis on the steamship leaving New York July 29. For eighteen years Chandler has specialized in show management in the regions on the other side of the equator. He has taken thither some of the greatest musical stars, spectacular productions, circuses, hippodromes and dramatic and vaudeville features.

F. A. WAGNER, V-L-S-E SALESMAN, PROMOTED.

F. A. Wagner, salesman in the San Francisco branch office of the V-L-S-E, one of the livest men in that organization, was promoted last week to the membership of the sub-office of Salt Lake City, to succeed R. M. Bertleson, who was forced to resign that position because of ill health.

In assuming the managership of the Salt Lake City suboffice, Mr. Wagner will come under the direct supervision of Frank Harris, Denver manager. Succeeding Mr. Wagner in his San Francisco post will be M. C. Wilder, booker of that branch office.

Manufacturers' Advance Notes

CHAPLIN IN "ONE A. M."

Charles Chaplin, in his latest comedy entitled "One A. M.," for release August 7, presents on the screen a large number of things that he did not learn from a correspondence school.

It is rather well known that Mr. Chaplin is a young person of the most extreme sobriety, but "One A. M." leads one to

Scene from "One A. M." (Mutual).

the belief that some time in his life Mr. Chaplin has observed somebody who drank.

But we can lay aside the question of where Mr. Chaplin got his dramatic material; the certainty is that he got it. It may be left to the judgment of the fastidious public whether or not Mr. Chaplin knows about those weird fantasies and grotesque happenings that sleep in bottles and awake in glasses.

The writer has it on the authority of a number of persons who ought to know that Mr. Chaplin can delineate with accuracy that rare and exotic state of mind and body known to science as "the stew" and variously otherwise termed "a skate," "spiffed," "pickled," "hardboiled," "ossified," "cri-eyed," "comfusticated" or "dazed." Those familiar with this glorified condition offer every assurance that Mr. Chaplin is histrionically correct. The writer, while naturally conservative, is inclined to accept the opinion of experts.

The story of "One A. M.," which deals with Chaplin's adventures in the home of a bachelor friend whose hobby is collecting stuffed animals, in itself is excruciatingly funny, but when combined with the art of the comedy star it becomes a continuous laugh.

GAUMONT HARD AT WORK ON TABLOIDS.

The innovation of tabloid dramas promised for "Reel Life," the Mutual Film Magazine manufactured by the Gaumont company, is meeting with favorable comment from all who have seen on the screen the pre-release showings of several of these Lilliputian photoplays. They are dramatizations of episodes which have all the vim and surprise of an O. Henry story. Edwin Middleton is directing these "short lengths," and is never more than two days in recording one. As work at the Gaumont studio is practically continuous, it will not be long before there are sufficient on hand to meet the one-a-week requirements for the next half year.

A couple who are playing in these tabloids with marked success are John Hopkins and Iva Shepard. They are ideally suited to each other in type, and make a strikingly handsome couple. Another well-known player who is in evidence when a comedian is required is "Budd" Ross. Mr. Ross is particularly successful, since he is able to secure comic effects with such rapidity that a great deal of laughter can be crowded into a few feet of film when he is on the screen.

The first of these "Reel Life" episodes will probably be released about the middle of August.

HAND-TO-HAND FIGHTING IN MUTUAL WEEKLY.

Some extremely interesting pictures have come from "somewhere in France" for Mutual Weekly No. 83, manufactured by the Gaumont company. These show how hand grenades are handled in dealing death and destruction and also in forming a smoke-curtain behind which troops can advance with greater chances of success. The compressed-air guns, which hurl grenades farther than they can be thrown by hand, are shown in operation.

The greatest of New York pitchers has passed into history, and Mutual Weekly No. 83 now pictures the advent of Christy Mathewson as manager of the Cincinnati "Reds." Other sporting events include the semi-annual field day of the men of the Atlantic Fleet at Newport, R. I., and the interstate trapshooting tournament at Holmesburg, Pa., in which John Philip Sousa took part.

SIX AMERICAN FEATURES COMING.

Six five-act features to be released in forthcoming months as Mutual Star Productions and Mutual Masterpictures, De Luxe Edition, are now in preparation at the American studios in Santa Barbara, Cal. A galaxy of stars, headed by Richard Bennett, Mary Miles Winter, Audrey Munson, Kolb and Dill, recent additions to the American-Mutual forces and such favorites of Mutual feature releases as William Russell, Charlotte Burton, Franklin Ritchie, Winnifred Greenwood and various others are to be presented in these new feature releases.

The titles are: "Youth's Endearing Charm," "The Sable Blessing," "Dulcie's Adventure," "Three Pals," "Land of the Lizards," "The Torch Bearer."

KALEM STAGES OWN AUTO RACE.

After waiting close to a month for the production of the final scene for "Hurled Through the Drawbridge," in hopes that a real auto race might be held on the Coast, Director James Davis finally decided to hold a race of his own, solely for his picture. A dozen racing cars and professional chauffeurs were engaged in San Francisco and Los Angeles, and the day declared a holiday at Glendale.

Over a thousand sightseers from Los Angeles and Glendale were on hand for the day of the race which had been widely advertised. The event was won by Glen Gano, the well known Pacific Coast aviator and equally famous auto racer. Di-

Scene from "Hurled Through the Drawbridge" (Kalem).

rector Davis had a battery of ten cameras stationed at various points about the twenty-five mile course, and secured a number of thrilling scenes for the single reelers featuring Helen Gibson.

The railroad equipment at the "Hazards of Helen" studio will soon be sufficient to start a good sized road with the recent addition made by Kalem. The most recent purchase is that of the club car formerly dubbed the "millionaire's special" on the Salt Lake Railway, where it was used only for deluxe trips. The car will furnish a lavish setting for coming episodes of the "Hazards."

"THE GOLD SHIP" (Selig).

James Oliver Curwood has written a wonderful story in "The Gold Ship," a Selig special, released through General Film in regular service on Monday, August 7. The story is somewhat reminiscent of "Treasure Island," carrying, as it does, the tang of the salt sea and a hint of the reckless deeds of bold buccaneers of olden days.

Captain Roscoe, master of a sailing vessel, rescues a crippled boy, Joe, and his little dog from the hands of intoxicated

Scene from "The Gold Ship" (Selig).

seamen, and takes him aboard his ship. Gold bars are the cargo of Captain Roscoe's vessel. A rascally clerk in the company's offices plots with the crew to capture the vessel and take the gold. How the cripple boy and a beautiful young girl circumvent the plottings of the mutineers after Captain Roscoe is made helpless from his wounds; how a passing steamer is signaled and arrives just in time to save the three, and how Captain Roscoe learns to understand that the girl who risked her own life to save him is no longer a child but a woman who loves him, are in brief the highlights in this wonderful drama. The scenic effects are many and varied. Particularly beautiful are the scenes showing the sailing vessel at sea. Harry Mestayer is supported by Edith Johnson and Sidney Smith.

"WORTH WHILE" (Essanay).

While the play carries a strong love theme, it is unique in showing prison life as it actually exists at the Illinois State Penitentiary at Joliet, most of the scenes having been taken in the prison and about the grounds of the institution. The story is woven about the life of a young broker whose business is smashed by a rival and who finally is falsely imprisoned for theft. Bryant Washburn, who plays the role of the young man, was actually taken to the penitentiary in handcuffs. There he was put through the regular formula the prisoner undergoes

Scene from "Worth While" (Essanay).

in being registered and assigned to his cell. In the prison he mingles with the other prisoners and the entire routine of prison life is shown, centering about Washburn, including the men at work, at their meals, etc. Marguerite Clayton takes the leading feminine role. She is the ward of the young broker, who is successful until a wealthier man falls in love with the ward. Finding that the girl loves her guardian he ruins him and causes him to be sentenced on a trumped up charge. The girl traps him into confessing whereupon she obtains a pardon for the man she loves and goes joyously to the prison to set him free.

NEW POWER'S MACHINES FOR LABORATORIES.

A new Power's 6A Cameragraph projector has just been installed by the Picture Theater Equipment Company of 1604 Broadway, New York, to be used in the laboratories of the New York Motion Picture Corp., at their Ft. Lee, N. J., plant. The machine is equipped with special lenses, motor drive, and has a special rheostat, grid type, adjustable from 15 to 45 amperes. By merely turning the contact handle the operator can either increase or lower the amperage on a second's notice.

"THE BATTLE OF CHILE CON CARNE" (Universal).

'Twas a terrific fight and no one knows it better than General Tortilla Enchilada, who stands in the foreground reading a dispatch. On his right is the famous war correspondent, Ferdinand Archibald von Piffle, who loves to write about himself and his adventures while sitting in his hotel room at El Paso.

Archibald comes down to the border and joins the bandits under General Enchilada. Immediately he has some variegated adventures. A Mexican senorita of marvelous beauty enters into his life and Archibald falls hard. At once he incurs the enimity of the Portugese highbinder in command of the Guanajato Apaches.

Fortunately, at a critical juncture in Archibald's young life, the Constitutionally incapable troops of General Carramba attack General Enchilada and the great battle of Chile Con Carne takes place.

Some war correspondents declare that this battle never took place, but Eddie Lyons and Lee Moran were both there, and if

Scene from "The Battle of Chile Con Carne" (Universal).

you don't believe them, the story can be verified by Priscilla Dean. All three went through the battle and can be addressed at Universal City, Cal., regarding the details.

"THE STRONGER LOVE" (Morosco).

The initial Vivian Martin subject to be released by the Oliver Morosco Photoplay Company as a result of the long term agreement recently consummated between this popular star and the west coast producers, has been completed and will be shown in Paramount houses commencing August 14th. The title of Miss Martin's first Morosco subject is "The Stronger Love," a photoplay in which this winsome little actress offers a characterization of deep heart interest, such as she has presented to best advantage in the past.

"The Stronger Love" presents a drama of the mountains by Alice von Saxmar and was staged chiefly among the beautiful pine forests at the top of the San Bernardinos under the direction of Frank Lloyd. The usual Morosco photography of excellence has been attained by Cameraman Jim Van Trees, who is responsible for many of the beautiful photographic displays evidenced in recent Morosco subjects. Artistic lightings of natural beauty together with picturesque backgrounds are among the features of this subject.

The story tells of Nell, a mountain girl, who is reached by the spirit of progress to the extent of rebelling gainst the sordid conditions and stifling scope of her life. Although different than her people, she yet retains a great love for her own kind. The story ends in a most unusual way that will grip the audience with its logic. As Nell, the beautiful little girl of the great backwoods, Vivian Martin presents a character that will gain her immediate popularity among the patrons of Paramount Pictures throughout the country. Supporting her is an exceptional cast, including Edward Peil, William W. Jefferson, Louise A. Emmonds, Alice Knowland, Herbert Standing and John McKinnon.

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

"You See, It's Like This," Says Swan

And Then the Pittsfield (Ill.) Exhibitor Proceeds to Reveal Details of His Business Which Would Seem to Furnish Small Ground for a Tax of Any Kind, Certainly Not $1.50 a Night—Not a Philanthropist, Just a "Nut."

By Frank H. Madison, 623 South Wabash Avenue, Chicago.

PITTSFIELD, Ill.—The Moving Picture World last week printed the story of how some members of the city council here tried to put through a measure taxing Burr Swan's picture show $1.50 a night. While the proposal failed of securing a majority, following a heated discussion and the announcement of one alderman that he would resign, a suggestion was made that a conference with Mr. Swan be arranged in an effort to learn what would be a reasonable tax.

Mr. Swan, it seems, is a publisher of a live weekly newspaper as well as the exhibitor of motion pictures at the Knights of Pythias opera house. In the latest issue of the Republican, Editor Swan interviews Exhibitor Swan. It makes interesting reading even for those exhibitors whose houses are far removed from Pittsfield, which, let it be borne in mind, has a population of 2,095.

It is hardly likely after this frank expose of the financial returns from the opera house there will be any further attempt to impose a local tax on Exhibitor Swan, whose figures seem to prove that just at present he is conducting a motion picture house "for the fun of it." Mr. Swan denies that he is posing as a philanthropist and admits that he is merely "a nut."

The statistics may be illuminating to those Congressmen who would impose a blanket tax on all motion picture theaters, not all the proprietors of which own a weekly newspaper or other business from which to make up the deficit which may exist in the returns from the theater.

Here is the "interview":

Q. What does it cost to run your picture show? A. From $110 to $120 per week.

Q. How much do you pay for help? A. Thirty-seven dollars a week.

Q. What is your net profit. A. For the past six months less than I have paid my picture machine operator; a trifle more than I have paid my janitor.

Q. Do not evade, Mr. Swan, what was your net profit for the past six months? A. $282.88.

Q. If there is no more profit then why do you stay in the business? A. Because I like it, and like to keep busy.

Q. Will you sell? A. Yes.

Q. How much? A. The invoice price of my stuff.

Q. Why don't you run only three nights a week—wouldn't you make more money? A. Yes, but I like to keep good help employed full time, and I like to have my patrons feel that the picture show is always open.

Q. Are you trying to pose as a philanthropist? A. No—merely "a nut."

Q. Do you think you should pay a license for running your picture show. A. No more than I should for running my newspaper.

Q. How much money did you have in the house when you showed Geraldine Farrar in "Temptation"? A. $41.70.

Educational Program Yields $5.05.

Q. How much money did you take in on your educational program the same week? A. $5.05.

Q. What do your "juice" bills run? A. $25 to $30 a month.

Q. How much do your films cost a week? A. $45 to $50.

Q. What did they cost four and five years ago? A. $15 to $20 a week.

Q. What did your rent cost five years ago? A. $250 a year.

Q. What does it cost now? A. $500 a year.

Q. Do you do more gross business now than then? A. No.

Q. What did your help cost five years ago? A. $17.50 per week.

Q. Have other operating costs increased in about the same proportion A. Yes.

Q. How much money did you make last week, for instance? A. My receipts were $123.10; my expenses were $129.39.

Q. How much did the fans in the opera house cost (installed)? A. About $600.

Q. What much coal do you burn in winter? A. On an average, about two and a half tons a week.

Q. What do you think the Pittsfield city council should do about charging you a license when your picture show? A. I think the alderman should find out whether the people of Pittsfield want to charge me a license. If any considerable number of Pittsfield people want me to pay a license the council would be certainly justified in charging a license.

Q. How may the council find out? A. By asking the people.

Swan Always Has His Eye on the Ball.

Q. Will you ever get "The Birth of a Nation" in Pittsfield? A. Yes.

Q. When? A. Monday and Tuesday, September 4-5, afternoons and night.

Q. What this in the end "Birth of a Nation," the same as shown in big cities? A. Yes.

Q. Do you realize, Mr. Swan, that you have laid bare a good many of the inside facts about your business, and that most business men consider that such a course is bad business. A. Certainly I do.

Q. Why, then, do you do it? A. Because I don't always do business just as other men do, and I never in my life lost a nickel by looking a man square in the eye and telling him the truth.

Mr. Swan has found out the license fees in other cities. The cities, population and rates follow:

Rushville, Ill., Population, 2,422; $15 a year.

White Hall, Ill., Population, 2,854, none charged.

Barry, Ill., Population, 1,612, $15 a year, vaudeville allowed.

Bowling Green, Mo., Population, 1,585, $5 for each six months.

Vinton, Ill., Population 1,431, ordinance not enforced.

Jacksonville, Ill., Population 15,251, $50 a year.

Virden, Ill., Population, 1,000, except houses, $50 a year; except houses, $100 a year.

Hillsboro, Ill., Population, 2,444, $60 a year in advance.

Petersburg, Ill., Population, 2,581, $12 a year.

Mt. Sterling, Ill., Population, 2,866, $25 a year.

Winchester, Ill., Population, 1,639. No license.

Clearing House for Atlanta

Exchange Men to Fortify Themselves Against the Unscrupulous.

By A. M. Beatty, 42 Capenhill Avenue, Atlanta.

IT is stated there is being formed in Atlanta a credit clearing house among the film exchanges, modeled along the lines of associations of like character in all the principal film distributing centers in the country. This step is being taken to guard the exchangemen against the sub-renter, the fly-by-night manager and the general dead beat, through this organization it is thought thousands of dollars will be saved to the exchangemen by being able to secure a definite line on the credit of the southern exhibitors in general. The exhibitor who is good pay will welcome this kind of an organization covering the southern states, as it will give a definite indication of his good standing.

Hardcastle Manager and Actor, Too.

Very few Atlantians knew that "in their midst" was one who was a real bona fide moving picture actor. Ted Hardcastle, manager in Atlanta for the George Kleine attractions, and also manager of the Piedmont theater, is the man. During the past week there was shown at the Georgian theater a photoplay entitled "Across the Border," which was made in Denver, Col. Mr. Hardcastle not only directed the picture, but acted the leading part. Mr. Hardcastle was present at the theater and explained many interesting facts about the taking of the picture and how the leading woman and the cameraman both lost their lives in the making.

Anti-Tuberculosis Film Draws Crowds.

Open air moving pictures being shown by the anti-tuberculosis association as an aid in the fight against tuberculosis are continuing with unabated success, drawing great crowds in spite of daily rains. The pictures have been shown mostly in negro sections, and the lectures on the pictures have been given by negro doctors, who affiliate with the anti-tuberculosis work. The programs always include besides educational films, comic and other purely entertaining pictures.

Manager Smith Campaigning.

A three colored hand is on the fourth ward of the city of Atlanta for Alderman Col. R. Lee Smith, manager of the Strand theater, and formerly with the V-L-S-E. In case of the candidacy Col. Smith will be old campaigner, and has a commercial prospect of being elected. It is well the moving picture interests in Atlanta are awakening to the fact that they should be represented in the city government as some one who will look after their welfare and to one will do it better or more loyally than Col. Smith.

Notes of the Trade

A 1916 model car and driver from in front of the Piedmont theater recently. The automobile was owned by Manager E. T. Hardcastle of the Piedmont theater.

For the benefit of the Penny Heyns Memorial fund, which is to take the care of paralytics, the Grand theater gave a benefit show Sunday. The Christian was shown. It being donated by the V-L-S-E.

General Humidity Closes Buffalo Theaters

A Dozen Houses Shut Down and Others Decide on Half-Time for a Brief Spell—News from Western New York.

By Joseph A. McGuire, 5 Lewis Block, Buffalo.

BUFFALO, N. Y.—Extreme heat has been responsible for the closing of several moving picture theaters in Buffalo. Despite the use of the latest devices to keep the houses cool and ventilated, the attendance lately has been reaching the lowest level. On account of a long, unbroken spell of hot weather and an abundance of humidity, moving picture-goers of this city have sought rest and recreation at the cool lake resorts in the vicinity of Buffalo. This exodus of Buffalonians and the tendency of the "stay-at-homes" to visit parks instead of theaters have had a depressing effect on boxoffice receipts and several of the managers decided that rather than lose money for the next three or four weeks it would be better to give their staffs as well as their patrons a brief respite.

Among the Buffalo houses that have closed are the Elmwood, Palace, New Victoria, Circle, Ellen Terry, Family, Frontier, Fillmore, Como and Linden. Decorators will brighten up several of the houses, now that they have been temporarily closed, and patrons will find their favorite moving picture theaters spic and span when business opens with a rush in a few weeks.

On account of the intense heat several of the theaters in the towns and villages in the vicinity of Buffalo are giving shows only three nights a week. The theater attaches are glad to get the half-week vacations and on show nights return to their positions with renewed vigor.

Somerville Will Not Shut Down.

Harry Somerville reports that he will not close the Happy Hour, Buffalo, during the hot weather this summer. The Happy Hour is a 5-cent moving picture house in the downtown district. This theater has been attractively decorated inside and out.

Harry Somerville.

"Every day we have a new show, which consists of a four-reel feature service," said Mr. Somerville. "We have a well-trained, dependable staff because we do not frequently change our help. We receive plenty of transient trade. Many of the department store employes visit our house between 12 and 1 p. m."

Mr. Somerville has been manager of the Happy Hour for three months. Among the other theaters he has managed are the Family and Airovict, Buffalo; Plaza, Chicago; Coliseum, Chicago Heights, and Orpheum, Jacksonville, Fla.

Film Men Call on Christoffers.

Leon Brick, former manager of the Regent theater, Buffalo, was a recent caller on Manager Christoffers of the Royal. Mr. Brick is manager of the Regent theater, Toronto. The Regent is a high-class house, with a seating capacity of 1700. The prices of admission are 15 up to 35 cents. Another caller on Mr. Christoffers was H. E. Smith of New York City.

Mr. Christoffers recently had an interesting visit from W. J. Hayes, proprietor and manager of the Strand theater, located in Main street, Erie, Pa. Mr. Hayes is one of Erie's leading citizens and has a number of financial interests here.

Rural Districts Like Health Films.

Citizens of Western New York are interested in a new plan of the New York State department of health, which is using up-to-date films to impart health information. The pictures are especially popular in the rural districts. A portable moving picture machine and a fireproof screen are shipped from place to place and the films can be shown in any convenient hall or church.

Corning Opera House Closes.

The Corning (N. Y.) opera house recently closed its doors. Just when the house will again be opened is much in doubt. In this connection a late report from Corning says the five-year lease under which the house has been operated expired July 1. Although the house has been kept open since on the old lease, it is understood that the arrangement has not been satisfactory to either party.

Averill Goes Out and Gets 'Em.

Harry Averill, manager of the Palmyra opera house, is working a successful plan to hold his patronage during the hot weather. Once a week he treats the citizens of his town to a free show on the village green. This feature, with band concerts or other music, attracts hundreds to the theater afterward, and on account of the advertising benefits Mr. Averill has no trouble in drawing satisfactory patronage to his house on the remaining nights of the week.

Bacon Opens the Dewtell.

Dana Bacon has opened his new moving picture theater at South Dayton, N. Y. One enthusiastic report says this house represents "the last word in theater construction." The name is rather unusual—Dewtell.

Exhibitors' Wives Visit Buffalo.

G. H. Penn of the Mutual staff, Buffalo, recently entertained his sister, Mrs. E. N. Downs, whose husband is manager of the Knickerbocker theater, Cleveland. She was accompanied by Mrs. I. V. Downs, whose husband manages the Metropolitan theater, Cleveland.

Miss Bakenhaster Wins Contest.

Miss Mignon Bakenhaster was the winner of the "Who Will Be Ruth?" contest of the Mozart theater, Elmira. This will be the leading character of "The Man Haters," a film to be produced in that city.

Notes from Western New York.

C. H. Ross has taken over the Grand moving picture theater of Elmira.

H. H. Buckle of Medina has given up the Temple theater of Albion. The house has reverted to J. E. Jensen, the original owner. Mr. Buckle also is part owner of the Scenic theater, Medina.

Baltimore's Brodie Enlarges

Light Street Theater Will Have Two Balconies and 1,800 Seats—Other News.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore.

ACCORDING to latest reports, Joseph Brodie, who owns and manages the Brodie theater, 1118-22 Light street, has recently purchased property adjoining the house, and it is understood is to enlarge the structure to a seating capacity of 1,800, with two balconies. While on a recent trip to New York and Philadelphia, Mr. Brodie made a point of studying the latest modes of construction in the theater line so that he could incorporate these advantages in his new building.

It is interesting to note that one square to the north the new McHenry theater will be built with a seating capacity of about 1,000; one square away to the west the New Crescent is still running and prospering, and two squares away to the northwest, the South Baltimore Garden theater is being enlarged to a seating capacity of about 1,000.

Parkway Changes Program.

For the past several weeks, Bernard Depkin, Jr., manager of the Parkway theater, 3-9 West North avenue, has been visiting New York, Philadelphia, and Washington, relative to booking big attractions for his house. The new policy of the theater will be ready about September 1.

Community Concerts for Baltimore.

The Baltimore community concerts, which include moving pictures, have been started. The first one was to have been held on Tuesday night, July 25, but owing to the inclement weather, it was given on the following night. The place selected for the entertainment was at the Washington monument in Mount Vernon Place.

"Ramona" Opens at Ford's.

Ford's Opera House opened up with the Clune cinema operatic spectacle entitled "Ramona," on Monday, July 31. A symphony orchestra of thirty pieces and a grand opera chorus has been engaged. Two performances are given daily and the prices of admission range from 25 to 50 cents for matinees and 25 to 75 cents for the night performances.

Hagerstown Lights Out.

Hagerstown, Md.—During the severest electrical storm of the summer which swept over this city on the night of Friday, July 21, the lighting system was completely disabled by the lightning, and as a result the moving picture theaters were obliged to discontinue their exhibitions for the night.

Strand Organist Married.

On Sunday, July 23rd, Hubert Nickson, the organist at the Strand theater, 404-6 North Howard street, was married at Williamsport, Md. Miss Grace H. Sharrar of Hagerstown, Md., was the bride.

New Theater Reopens.

The New theater, 210 West Lexington street, resumed business on Monday, July 31, after being given a new coat of paint and having the floor newly carpeted, the seats upholstered and the stage furnished with a new set. Manager L. A. DeHoff has engaged the Paramount service, and only first run productions will be shown here. "Hulda of Holland," featuring Mary Pickford, was the first picture to be presented.

Govan's Theater Resumes.

Govan's theater, situated at York road and Rossiter avenue, reopened on Friday night, July 21, after an idle period covering about six months. F. L. Snyder is now managing the house.

ILLINOIS HAPPENINGS.

Belvidere, Ill.—Educational pictures will be shown at the Derthick opera house in September, October and November under the auspices of local churches.

Springfield.—Articles of incorporation have been issued to the Rex theater, Chicago. Incorporators: Hermann Segoenstadt, Isador Brecker and Hyman L. Weiss; capital, $2,500.

Wilmington.—Harry Gurney is wrecking a building here and contemplates the erection of a brick and tile moving picture theater and auditorium.

Freeport.—Sievens & Sievens, Rapids, Mich., has succeeded H. B. Knapp as manager of the Superba theater.

Arlington.—Skiffington & Lewis have opened a moving picture theater here.

Decatur.—Joseph Allman will open new moving picture theater here about September 1.

Edwardsville.—W. A. Edwards, manager of the Wilder theater, has re-leased that house for two years.

NOTES FROM IOWA.

Cedar Rapids.—James R. Grainger has resigned as manager of the Strand theater to devote his time to his film business in the east. He is succeeded at the Strand by F. W. Burke.

Sioux City.—Articles of incorporation have been filed by the Cosmo-Picture Corporation. The company is capitalized at $10,000. Officers: C. W. McDonald, president; Harry S. Mayne, secretary, and E. Swartz, treasurer.

Burlington.—Burlington now has but three exclusive moving picture shows, Fred Cramer and J. C. Allender having closed the Nemo theater.

Wapello.—J. A. Knight has purchased the Grand theater.

Nodaway.—Charles Richards has purchased the moving picture theater here.

Mt. Vernon.—F. O. Nielson's feature, "Guarding Old Glory," was shown at the Star theater for the benefit of the Woman's Relief Corps.

Columbus Junction.—Robert Weber and Louis Roberts have purchased the Lyric theater from Dr. J. W. Spence.

Sioux City.—The Model Amusement Company of this city has leased the Majestic theater at Worthington, Minn., and renamed it the Royal.

Davenport, Iowa.—S. E. Greenebaum and A. H. Blank, owners of the Casino and Garden theaters, have started a campaign to secure the 1917 convention of Iowa exhibitors for Davenport.

Fort Dodge.—The Magic theater has been reopened under the management of James F. Martin, who has returned from Cedar Rapids. He had the local Boy Scouts in to see his opening attraction, "The Battle Cry of Peace." Two old house attaches are back, including Sam Higgens as director of the orchestra.

Des Moines.—After editing the films of soldiers' life at Camp Dodge, E. R. Harland, curator of the state historical department, and Maurice Ricker, who did the camera work, expect the picture to run twelve reels. Mr. Harland and other officers planned to lease a local theater for two weeks and run the film. After the cost of the work, which was advanced by Curator Harlan, has been met, one set of films will be preserved by the state and all other proceeds will go to the guardsmen. Four sets will be started on the road.

Bellevue.—John R. Collins, founder of the Cozy theater, has repurchased that house. He will enlarge it to 400 capacity and will run vaudeville and pictures.

Muscatine.—The Princess theater, operated by Ludi Boston, will open August 15 at a new location, 227 East Second street.

LYNCHBURG, VA.

LYNCHBURG, VA.—Realizing good music as much a feature as good pictures, Guy Barrett, manager of the Belvedere theatre, has recently installed a Wurlitzer organ and the instrumental program has already scored a decided hit with patrons of this cozy photoplay house. Professor Earl Ball, a talented musician, is in charge of the musical feature. Mr. Barrett has changed the seating arrangement of the Belvedere, converting the theater into a classy photoplay house.

The Universal theater, which has been operated for several years by the Piedmont Amusement Company, a North Carolina corporation, is "dark" and it is persistently rumored that it will not be reopened the same way. Bryan Craver, who had charge, has accepted a position in Charlotte with the Piedmont theater.

Fred Karch, one of the cleverest Wurlitzer organists in Lynchburg, has been secured by Jake Wells to operate the big Seeburg in the Isis theater.

Charles E. Kessler, formerly manager of the Academy of Music, but now manager of the southeastern division of the Mutual Film Corporation, was in Lynchburg the past week.

Exchange Building Needed in Washington

Widely Separated Offices of Film Concerns Causes Inconvenience to Whole Trade—Large Improvements for Savoy Theater—Morgan Thinks Exhibitors Should Get Together Once More.

By Clarence L. Linz, 635 Tenth Street, Washington.

WASHINGTON, D. C.—There is one man who wishes that the long discussed film exchange building was indeed a reality, for it is fast becoming apparent that desirable places for the establishment of exchanges are few and far between.

When Arthur Lucas, general manager of the Triangle, hustled into Washington it was partly with the idea of making a quick selection of a good location and leave the rest to J. H. Butner, of Philadelphia, who will be stationed here. Fire laws, insurance regulations, lack of space, too much space, and whatnot, were among the few things that confronted him. After a search of five days he has succeeded in getting quarters at Thirteenth and G streets, Northwest, and in so doing assumes the novelty of having his exchange further away from the Ninth street center of things than any other exchange in the city, being one block away from Paramount, which previously held that title.

All Washington, and in fact the exhibitors of the entire territory, regret that conditions are such here that the exchanges are unable to get closer to over the lot. When a stranger comes here from out of town he finds himself at no little disadvantage because of the distance between exchanges and the necessity for going up and down stairs.

Even greater delays occur when operators are returning or calling for shows when the managers they represent are using a varied program, and it is no wonder one exchange sometimes gets the films intended for another.

There has been considerable talk about a building for film purposes exclusively, but up to the present time arrangements have gone no further than the production of floor plans. The proposition, it is rumored, is now in prospect, for there is a whisper along Ninth street that somewhere in the downtown section, some time in the dim and distant future, there is to rise a combined film exchange building and theater that will have its reputation spread broadcast. It is even stated options on property are being secured that plans are in the making, but one must discount this talk and await developments before becoming enthusiastic.

Exchangemen Complain of Film Damage.

There is a great deal of complaint among the motion picture exchanges of the way in which the average operators let their machines get into such shape as to rule large lengths of films, and heap upon the exchanges a great deal of unnecessary expense because of improperly adjusted machines. The complaints during the last few weeks have been more insistent and some of the exchange managers are perturbed over the matter.

"We lost eleven thousand feet of film in six days," was the complaint of L. M. Day, president of the Metro Film Service Company, of this city, "and we almost thought somebody was being paid to go around and endeavor to wreck our business. Why, we lost thousands of feet of good film ruined in two weeks. In some cases the entire side of a film has been stripped. This is evidently because the sprocket is worn on one side and the tension spring is not properly adjusted.

"It hurts us pretty hard, for the exhibitors in a great number of cases refuse to pay for the damaged film because they rely on their operators. These latter, to escape censure, declare the film was in bad condition when received, and as it means a great saving many exhibitors accept his report. The exhibitors place too much faith in their operators. We know when they stray away from the truth because we have an experienced man examine every film before it leaves the exchange and we know who is at fault."

At other exchanges the same complaint was heard, and the announcement that Mr. Richardson may come to Washington in the near future to lecture on the care of machines and what constitutes proper projection is being welcomed with delight. It is said that arrangements are now under way to endeavor to secure a suitable meeting place and insure a representative attendance.

Big Improvement for Savoy.

Up-to-the-minute methods are being followed in making the considerable improvement at the Savoy theater, on Fourteenth street, Northwest. One of the most important is the erection of a balcony with a seating capacity of about 500, necessitating raising the roof a distance of 20 feet, making it 40 feet from the sidewalk. The theater will be closed down on August 5, and the work will then be rushed. The contractor has promised that the work will be completed in time for a Labor Day reopening.

A coat of stucco is to be spread over the entire front, covering the present decorations. Then a very attractive marquee is to be extended the full width of the building from building line to curb. This is to be ornamental iron and glass, and is to be very massive and give tone to the exterior.

Naturally, this other work will require the complete redecorating of the interior, and there is promised something that will prove a treat to the patrons. A small stage is to be erected and the new 13 by 17 Gold Fiber screen is to be set back several feet. This will serve to give several additional rows of seats which are now not used because of their nearness to the screen.

The Savoy will have a seating capacity of about 1,400.

Morgan Would Rejuvenate League.

There are a number of exhibitors in Washington who believe the time is ripe for the rejuvenation of the local league, and this thought was advanced by Joseph P. Morgan, who is associated with Harry M. Crandall in the conduct of several houses in the District of Columbia.

"Now that it looks as though we are going to have a regular league," remarked Mr. Morgan, "I think it is time for the exhibitors of Washington to read the handwriting on the wall and get together. This new organization looks as though it was going to do things right and we should help it along."

Crandall Goes Strong on Bath Stuff.

Harry M. Crandall, picture magnate of the District of Columbia, has a new abode of thirteen rooms and four baths in the most select and desirable section of the city. It is on 16th street and is said to have cost $16,000. Sixteenth street was formerly known as Avenue of the Presidents, and Mr. Crandall asserts his affinity to a residence thereon by reason of his being a former president of the local motion picture league. Another president, Woodrow Wilson, lives at the other end of the street.

Name Yacht for Theda Bara.

Carl F. Senning, manager of the Fox Film Exchange, has just returned from Atlantic City, where he participated in the christening of a $20,000 yacht in honor

Portland's Theatrical Situation in the Air

Indications That Exhibitors Are Lining Up for Radical Move—Price Cutting and Vaudeville Competition Ascribed as the Cause.

By Abraham Nelson, 601 Journal Building, Portland.

PORTLAND, Ore.—The theatrical situation in this city is up in the air. This state of affairs is true in all the branches of theatrical amusements. Which will be the legitimate theater when the season opens? Where will Orpheum vaudeville play? Is the Cort-Morris vaudeville a certainty and where will it play? Is the rumor true that the downtown theaters will abandon their mutual fifteen-cent policy and reduce the admission price to a dime? Will they combine musical and vaudeville acts with pictures, disregarding their tacit understanding of a year ago? Outside of the grab for business, these are the questions before the Portland showmen.

The photoplay policy of the downtown theaters is due for a change. A spirit of unrest that has existed among the larger exhibitors for the past few months indicates this. For nearly a year there has been a tacit understanding among exhibitors not only with reference to the admission price but also regarding the exclusion of vaudeville acts where pictures are the biggest part of the program. Recently several so-called exclusive photoplay houses have added vaudeville or music to their programs.

The Heilig has cut to a dime for night shows and something has been said about a nickel for matinees. This is the city's legitimate house, running pictures only during the summer. The cutting the price of admission here to a dime is the first super-features and permitting the audience to dance on the big stage besides is worrying the managers of the exclusive photoplay theaters who run pictures all the year round.

One exhibitor stated that the appearance of vaudeville at low prices and the keen competition will make some kind of a change of policy certain in the near future. Another exhibitor stated that he was of the opinion that a ten-cent admission could not live because theater men had worked out their business on a basis of fifteen-cent admission price.

Joe Merrick Returns to Portland.

Portland.—Joe L. Merrick is back in Portland as traveling representative for Universal. Until recently he has been road man for the General Film Company in Arizona, New Mexico, part of Texas, Nevada, and Southern California, with headquarters in Los Angeles. Merrick was at Columbus, N. M., a few hours after the recent battle and had some vivid tales to tell to the Portland boys. On his way north he stopped at Universal City, where he was shown the workings of the company by whom he is now employed.

Joe L. Merrick.

Merrick was formerly an exhibitor, operating the Bijou and Isis theaters at Missoula, Mont., for three years from 1911. Leaving Montana, he was employed by the General as road man for over two years. In this capacity he has traveled all the territory on the Pacific Coast from Canada to Mexico.

Seattle Censor Calls on Portland.

Portland.—Seattle exhibitors please note: Miss Lord, secretary of the Seattle censor board, was in Portland gathering data. The Seattle censors are not essentially a prepublicity inspection board, but views most of the city's pictures during their runs at the show houses. It views before exhibition pictures it is called upon to inspect and those which it is advised need pre-publicity inspection.

Campaign for Modified Censorship Progresses.

Portland.—The campaign by the Oregon Motion Picture Men's Association for a fairer censorship ordinance has progressed fairly well at the time of this writing. Thousands of names are on the petitions to the city council asking for appealable censorship in place of the kind now in force. Exhibitors have been favorably surprised at the attitude of their patrons on the issue and feel that the sentiment of the people in favor of the ordinance asked for by the picture men is so strong that if the council follows the will of the people it must pass the ordinance.

When interviewed, Mrs. E. B. Colwell, secretary of the board, intimated that the censor board was not concerned about the campaign, did not consider it as a fight, and would not do so unless it believed the motion picture interests were using unfair tactics.

The writer gathered from remarks of William Warren, the mayor's secretary, that the present picture situation, from a standpoint of the class of pictures shown, was not viewed by him with the greatest favor and that there was still lots of clamping to be done to the lid of our little old town to make it fit nice and snug.

Sennett Representative in Portland.

Portland.—S. L. Rork, personal representative of Mack Sennett, spent a few days in Portland looking over conditions. Mr. Rork is on his way back to New York City, coming here from Los Angeles.

Picture Men Celebrate.

Portland.—At the Clear Creek dairy, up the Clackamas River, the milk was late one morning not long ago.

"The reason? The milkmaids tripping through the dewy pastures lingered overly long to listen to the strains of sweet music that filtered through the pines at Clear Creek Park with the sunrise. The occasion was the outing of the Portland picture men. They left Portland at midnight in fast automobiles, taking three hours for the going trip. On the banks of the Clackamas, they swam, fished and feasted. The return was made the next afternoon in fifty minutes. Present were, G. T. Holtzclaw, Sam Fleishman, E. J. Myrick, M. Donovan, A. S. Graeper, W. M. Rogers, Art Phillips, W. A. Reed, Mike Rosenberg, W. A. Mead, A. S. Kirkpatrick, F. M. Simonton, C. B. Pumphrey, Lew Bronaugh and Jimmie Cassell.

Hip Pages Mother When Baby Cries.

Portland.—The Hippodrome has installed a nursery with telephone connections to the projection room. There the operator has a bunch of appropriate slides and when baby in the nursery becomes hungry or obstreperous beyond nurse's control, she phones the operator who flashes a slide on the screen stating baby's condition, also baby's number and requesting the mother to hie to the nursery forthwith.

Heard on Film Row.

Seaside.—B. J. Callahan has opened the Strand theater here.

Portland.—The Majestic theater has signed up Esther Sundquist for a long engagement. This popular violinist worked sixty-six weeks at this house on one engagement.

Portland.—Among the week's visitors were H. A. Zollner, Mont Angel; L. E. Partridge, Tillamook; T. S. Wilson, Camas, Wash.; N. H. Klaus, of Vollmer, Idaho, and J. B. Johnson, of Amity, Oregon, who took over the Palace theater there a few months ago.

Portland.—H. M. Wilson, road man for General, is back in town after a trip to the Kinkaid Public consolidated School, manager for Bluebirds, returned recently from a trip through northern Washington and Idaho.

Albany.—B. A. Rolfe, of the Rolfe theater, and C. A. Myers of the Globe have formed a corporation to handle both theaters. The Rolfe will only run two days a week and the Globe every day.

Roseburg.—Werner and Koehler have given up the Antlers theater. The Elks are now conducting the house, with Mr. Parrot, trustee, as manager.

IN THE LAND OF THE DAKOTAS.

Devil's Lake, N. D.—The Unique theater is being remodeled to resemble Talley's well known Broadway theater in Los Angeles, Cal. The theater has been purchased by Charles Finkle of Los Angeles, a former resident of Grand Forks, N. D.

Rapid City, S. D.—Arthur Rose has sold the Dreamland theater to Frank Keys of the Empress theater.

Devil's Lake, N. D.—Olson & Turner sold the Unique theater to Charles Finkle and John Wolfe.

Union Operators Boning for Examinations

Vancouver Local Institutes Course of Instruction Designed to Increase General Knowledge of Members—Censor Passes With Cuts Subjects Previously Banned.

By E. C. Thomas, 821 Rogers Building, Vancouver.

VANCOUVER, B. C.—In anticipation of the forthcoming provincial examinations for operators, under the provisions of the recent amendment to the Moving Pictures act, Vancouver Local 348, I. A. T. S. E., has instituted a course of instruction for its members, with a view of making them thoroughly conversant with the different types of projection apparatus, and thus make it more certain that some men who have been operating the examinations without trouble.

The recent trouble between the operators' union and some of the exhibitors of this city served to bring out the fact that some men who have been operating for several years—perhaps at a single house, or with some particular current or type of machine—were placed at a disadvantage when called upon to take charge of an operating room with which they were not familiar. Although these were not union men, the lesson was not lost upon the organization.

As the examinations to be held will deal with practical projection problems, with the various types of machines at hand, it was thought advisable to enlarge the scope of the operators' knowledge. Although the World man is informed that no difficulty is anticipated in passing the required tests, the officers of the local body feel that the move will be distinctly beneficial to the men who follow the course of study planned, as they will undoubtedly be better operators when they are finished, and a higher standard of efficiency will mean increased prosperity for the union and its members.

Censor Experiences Another Think.

Vancouver, B. C.—Another instance of the fickle nature of the British Columbia censor's decisions has just come forth with the passing of the Essanay-Chaplin subject, "A Woman," which has just been run at the Rex theater here. Originally

banned in this province some months ago, the picture has now been resubmitted, and, although much has been cut from it, the picture was finally passed. The local office of the General Film Company, however, has sustained a direct loss of many hundreds of dollars through the infliction of the censor's delicate sensibilities on the theatergoing-public, and there is a general tendency to question why the film was not passed many months ago, after such cuts as were considered necessary had been made.

Many men in and out of the industry are firmly of the opinion that the changes in the standards of censorship are simply induced by the imminence of the provincial general elections, scheduled for the early part of September.

Wells Undergoes Another Operation.

Vancouver, B. C.—Sergeant Fred (Doc) Wells, lecturer with "Canada's Fighting Forces," the official Canadian government's films, both throughout the length of Canada and during the recent engagement in Boston, has returned to this city for the purpose of undergoing a further operation on his amputated arm, which was riddled with machine-gun bullets during the first battle of Ypres. He is now at the Vancouver General Hospital, and is reported to be swiftly recovering from the effects of the operation.

Burton Holmes in Calgary.

Calgary, Alberta.—Burton Holmes, the noted lecturer, who is now supplying scenic films for the Paramount program, has arrived here, accompanied by Mrs. Holmes, and after a short stop left for Banff, where some time will be spent in securing pictures of the beautiful mountain scenery which abounds in this region. After a trip to the coast the party will return to this city and during the harvest season will take scenes throughout the province.

Johnson and Gunn Join Kean.

Vancouver, B. C.—The business of Kean's Canada Film Exchange has just been taken over by A. I. Johnson and W. H. Gunn, who will in future attend to the distribution of the Kean films, while Mr. Kean himself will give his entire attention to the photographic end of the business. The rapid growth of this branch of the work has made it impossible for him to give any considerable attention to the booking of the films, and it is now anticipated that the new arrangement will result in a greatly increased business.

Costly Alterations for the Winnipeg.

Winnipeg, Man.—Harvey & Walker, owners of the Winnipeg, are about to make extensive alterations in the building, amounting to about $15,000, and the work will be undertaken immediately. The fronts on Notre Dame avenue and Adelaide street are to be embellished in stucco relief, and the entrances and exits will be improved. Alterations are also to be made in the interior of the house.

Universal Manager Flouts Censor: $50.

Vancouver, B. C.—J. E. Finch, manager of the local office of the Universal, recently appeared in court to answer to a charge under the Theater Act, and on conviction was fined $50 and costs. The prosecution was conducted by City Prosecutor R. L. Maitland, and the offense consisted of booking to an exhibitor a film which had not been submitted to the censor for examination.

Official Defines Status of Dual Licenses.

Winnipeg, Man.—Representatives of the Majestic theater have made an effort to ascertain from the government the exact status of moving picture theaters in this province, pointing out to W. J. Ptolemy, deputy provincial treasurer, that they are at present operating under both city and provincial licenses, and inquiring from whom they should take orders relating to the conduct of the houses.

Mr. Ptolemy stated that the provincial license is simply for the purpose of obtaining revenue, while the city license is for supervision on behalf of the public, to prevent fires, insure cleanliness, and so forth.

Before departing the theater men advanced the opinion that the present board of censors is an untraveled and uneducated body.

Notes from Western Canada.

Rossland, B. C.—E. J. Cann, formerly musical director at the Regent theater in Calgary, has taken over the Star theater here, opening with Mutual service.

Calgary, Alberta.—J. B. Cronk, manager of the Allen theater, recently left with other Shriners on a pilgrimage to the convention at Buffalo, and incidentally to take his first vacation in many years. During his absence the house is being looked after by Mr. Cloakey. The Allen has just inaugurated a summer attraction for the children in the shape of ice cream cones, which are presented to each child attending the Saturday matinee.

Winnipeg.—"Cabiria" has just closed a two weeks' engagement at the National theater here, the picture's first date in Western Canada.

Vancouver, B. C.—Manager C. R. Dippie of the Mutual Exchange reports that the "Whispering Smith-Medicine Bend" tenreeler will be here October 30 and arrangements are already being made for booking the big picture.

Calgary, Alberta.—The following out-of-town exhibitors were recent visitors at the local office of the Famous Players' Film Service, Limited: H. Hemmings of North Battleford, C. W. Johnston of Blairmore, A. E. Martin of Kindersley, and Mr. Weiss of High River. All report that business is unusually quiet even for this time of the year, but are confident of an improvement in the fall.

Cincinnati's Veritas Photoplay Bankrupt

Ohio Company, Which Never Reached the Producing Stage, Has Liabilities of $21,785—Verdi Theater of Canton Has Big Opening—Summer Uniforms for Attaches Help Business.

By Kenneth C. Crain, 610 First National Bank Building, Cincinnati.

CINCINNATI.—Another of the several companies organized in Cincinnati within the past year or so for the announced purpose of getting into the producing field here has just moved the Highland Film Corporation into the discard. This is the Veritas Photoplay Company, which was incorporated something over a year ago, with many of the leading business men of the city interested as officers and stockholders. A voluntary petition in bankruptcy has been filed in the United States District Court at Cincinnati on behalf of the company, liabilities being fixed at $21,785 and assets at $13,392.80.

The largest item among the assets by a good deal is a claim against John Von Rittberg, of Newark, who is also known as Jacques Jansen, for $11,355. Mr. Von Rittberg was the chief promoter of the company, spending some time in Cincinnati in the work of securing local investors to take stock in the enterprise. Most of the larger creditors of the company have claims for money loaned to the corporation, ranging from $500 to $3,500. The company never reached the producing stage. Upon the filing of the petition in bankruptcy adjudication of bankruptcy followed as a matter of course, without opposition, and the liquidation of the company's affairs will proceed in due course.

Verdi Has Auspicious Debut.

Canton.—The opening of the new Verdi theater, at Tenth street and Cherry avenue, took place on Wednesday evening, July 19, with a quality audience filling the 700 seats available at every performance. The house is thoroughly modern, a rest room between the foyer and the auditorium, with adequate toilet and other facilities, being a feature, while the decorations are unusually handsome. On the opening evening Edelmann's orchestra was augmented by a special musical program. Mayor Stuhldreher made a talk to the first audience. The Verdi will be open every evening and on Saturday and Sunday afternoons, with a ten-cent admission charge.

Wiring in Canton Is Commended.

Canton.—Inspection of the wiring in Canton moving picture houses by representatives of the Ohio Fire Marshal's office was completed a short time ago, a special wiring inspector looking over the work. Very few instances of defective wiring were found, and these were promptly corrected when pointed out. The inspector stated that much higher standards are now observed by the theaters than was formerly the case, and that the general rule now is that moving picture houses are better wired from the safety standpoint than structures of any other kind.

Anent Summer Uniforms for Attaches.

Cincinnati.—Among the several devices which numerous moving picture houses in Cincinnati have been using during the summer season to help their patrons think and feel cool are the uniforms which are worn by the staff. Uniformed door and ticket men and ushers are the rule in all of the leading houses at all seasons, but most of them have discarded the warm-looking suits of blue which are the rule for the greater part of the year, in favor of something lighter and cooler. In one of the largest and most popular of the downtown houses the management decided upon an extremely attractive summer uniform, with a neat jacket of silver gray, braided with black, and white duck trousers. The combination has the virtue of looking as cool as ice, and as the material used is very summery it is as cool as it looks.

Filmmen Provide Shows for Soldiers.

Cincinnati.—By arrangement with several local film exchanges the uneasiness of the prolonged wait suffered by the Kentucky National Guard regiments held in camp at Ft Thomas across the river, has been considerably relieved. An excellent variety of pictures has been contributed by the Cincinnati exchanges, and the show, which was of course without charge to the soldiers, proved to be as popular as the most ambitious exhibitor could desire.

Censors Cut and Pass "Inspiration."

Cincinnati.—Ohio exhibitors are taking advantage of the opportunity now available to show the Frankenstein art study, "Inspiration." The film was passed twice by the Ohio censors, but after elimination had been made of parts to which the censors objected they passed the picture.

Sunday Shows Are On in Ontario Province

It Is in the Military Camps, However, Where the Civilian Authorities Can't Butt In —Soldiers Also to See the Johnson-Willard Fight Pictures—Applegarths to Build Thousand-Seat House.

By W. M. Gladish, 1262 Gerrard Street East, Toronto.

TORONTO, Ont.—The ice has been broken with regard to the holding of a real, honest-to-goodness moving picture show in the Province of Ontario on a Sunday. Throughout the past winter and spring seasons numerous film shows were held for patriotic purposes, such as for recruiting rallies, but no admission was charged at the "performances."

On Sunday, July 23, however, M. S. Marvin of Toronto, manager of the Strand theater at Camp Borden, where 35,000 Canadian soldiers are in training for overseas service, staged a series of picture exhibitions for which an admission fee was charged in the usual way. No attempt was made by the Provincial authorities to stop the show, as the big encampment is located on federal government property and the tented city is entirely controlled by the military officers.

Two more moving picture theaters have been authorized by the Militia Department for Camp Borden. The latest concessions have been extended to H. H. Paling, of Dundas, Ont., and Captain A. R. Burke, who formerly exhibited pictures at the military camp at Niagara-on-the-Lake, Ontario. The two other theaters within the camp lines at Camp Borden are owned by M. S. Marvin and Stanley Adams, both of Toronto.

Moving pictures are also screened nightly at the Y. M. C. A. Canteen, at Camp Borden, while occasionally the military authorities themselves stage a moving picture exhibition for the camp's athletic field in conjunction with night sports. Although the Johnson-Willard fight pictures were banned for Ontario by the Provincial censor, arrangements have been made, it is declared, for the screening of the famous fight views in the camp, where interference by the Provincial or by civilian organizations will be impossible. Every soldier in camp is waiting to see the Havana fight feature.

Applegarths to Build Fine House.

Toronto.—Toronto is promised a replica of the Rialto, New York's new but smaller theater which will be erected by L. J. Applegarth & Sons, who are of the early exhibitors of the Queen City of Ontario. The new film palace is to be erected on the present site of His Majesty's theater, 141 Yonge street, and on the adjoining area of 143 Yonge street as well. The capacity of the house will be on the floor and one balcony, will be 1,000. The architectural plans for the new house have been drawn by F. W. Lamb of New York. The structure will be of the latest approved type, with rest, retiring and smoking rooms, and a pipe organ which will be the best in Toronto, it is declared. Special attention is also being paid to the ventilation problem. The entire cost of the new structure will be $100,000.

Not long ago, the Applegarths reconstructed their present theater, His Majesty's, which was formerly the Crystal Palace, one of the pioneer picture houses of Toronto. The building was given a brand new front of attractive design and interior improvements were made. A greater theater is apparently wanted by the Applegarths, however.

Famous Players Has House Organ.

Toronto.—The film exhibitors and other picture men of Toronto were handed a surprise recently in the shape of the first issue of the house organ of the Famous Players Film Service, Limited, distributors of Paramount, Famous Players, Pallas and other photoplay brands. The first number of the publication, which still has no name, was a magazine of sixteen pages, containing paragraph after paragraph of live reading matter as well as attractive photographic reproductions and advance notices of many coming features. Many announcements, interesting to the trade, are made in the columns and, incidentally, an offer of $25 is made for a suitable name for the journal which will be published semi-monthly. The editor of the paper is Mr. Howard, formerly a reporter, who was recently made publicity manager of the Famous Players.

Weekly for Strand and Star.

In connection with newspaper matters, M. S. Marvin of the Strand theater, has made arrangements for a co-operation with the Toronto Star Weekly in the production of the Strand Star Weekly Review. The local paper will supply the "cues" for the pictures and Marvin's cameramen will take the views. One still picture of each moving picture subject will be reproduced in the Star Weekly each week.

New Canadian Producing Company.

Toronto.—Still another picture production company has sprung into existence in the Toronto territory, and if all the proposed enterprises reach the producing stage the Dominion of Canada will have enough and to spare of Canadian-made photoplays. The latest film company to be announced is the Ideal Feature Photoplay Corporation and its plant is to be in International Park, across from Cornwall Island, at the mouth of the St. Lawrence River. The president of the new company, which is being incorporated, is H. Wilmot Young, a stock player, who will be assisted by Marjory Adams, his wife, both of whom have been the leading spirits in the Young-Adams Dramatic Company. Announcement is made that New York players are being engaged for the first film feature. Uscan Inn, one of the summer hotels in the park, has been purchased, it is declared, to serve as the headquarters of the company. A studio will also be erected, it is said. The Thousand Islands, St. Lawrence River, surrounding woods and other scenic features are to be utilized in the securing of picturesque backgrounds for proposed productions.

In and Around Toronto.

Toronto.—W. A. Bach, publicity manager of the Canadian Universal, has selected the wilds of Derry Scotch for a three weeks outing with Mrs. Bach.

Thomas Harris has taken over the sole management of the Park theater, Lansdowne avenue and Bloor street, Toronto, relieving his recent partner, D. A. Lochrie, for the fulfillment of a Government contract for munitions.

The Criterion theater, Queen street and Northcoet avenue, has been taken over by Mrs. Wainwright. The manager is L. R. Duck.

It is expected the new Regent theater, a downtown palace of considerable size, will be formally opened September 1.

E. Noble, formerly associated with the Specialty Film Import Company, Pathe distributors in Canada, has become manager of the Arena theater, Queen street and O'Hara avenue.

The headquarters of the Ontario Board of Censors have been moved to the second floor of the Playtorium theater, Danforth avenue, Toronto.

P. Bardessono, an exhibitor of Porcupine, the famous gold camp of Ontario, has opened a new theater in the mining center. He formerly owned a picture show at Timmins.

Theater Sets Apart Hours for Women Only

In Kansas City's New Rialto from 2 to 6 o'Clock in the Afternoon No Mere Male Need Apply—News from the Missouri-Kansas Border.

By Kansas City News Service.

KANSAS CITY, MO.—Things have begun to happen in the moving picture circles of Kansas City. C. G. Bard, who raised the old Pearl—New Rialto—from mediocre nickel business to packed house 25-cent business, has taken over the Tenth Street theater from the Standard Amusement Company. He has redecorated and refurnished it, dressing up the house inside and out. And he has renamed it the Columbia. It is to be the house de luxe for the women of Kansas City. From 2 o'clock to 6 each day only women are to be admitted. Men may gain access between 10 a. m. and 2, and after 6 in the evening. But men and women, any hour, will pay 10 cents admission. There is to be no variation from this price. The Columbia is being equipped with many small conveniences for women, one of which, for instance, is a booth with free telephones, to the left of the stage.

The first picture is to be "The Little Girl Next Door." A private view is to be given ministers and social workers the day before the formal opening.

The Columbia has always played up to a high-class trade. It has nearly always had a picture of 10 cents. It was closed several weeks ago because of a fire.

Richards & Flynn are Busy.

Richards & Flynn, proprietors of the Wonderland, Twelfth and Grand; the Richland, Twelfth and Central, and the Subway, Eighteenth and Kansas City, Mo., have been readjusting and changing their plans, which will not be completely worked out until fall. Recently they disposed of the Subway, which has been closed and probably will not reopen; the room may be rented for store purposes. They have closed the Richland for the summer, except for pictures Saturday and Sunday, occasionally. The Wonderland is for the present continuing with five cent programs week-days, and usually ten cent programs and serials on Saturday and Sunday. They have bought an interest in the Standard Amusement Company, which already controlled the Twelfth Street theater, Twelfth near McGee, and the Palace, Ninth and Main. Richards & Flynn continue to operate their own houses, and E. D. Ennesser continues to manage the Twelfth Street and the Palace. Mr. Ennesser managed the Tenth Street also, prior to its sale to C. G. Bard.

News from Around Kansas City.

The Monarch Feature Film Company has established an Oklahoma City branch, with Arthur G. Hull in charge.

Jack Brainard, formerly of Wichita, has been appointed assistant to F. L. Klitz, manager of the Mutual exchange at Kansas City. He succeeds E. C. Mills.

A. C. Melvin, manager for George Kleine at Kansas City, is in Nebraska looking after the remarkable bookings in that territory for Billie Burke.

Lexington, Mo.—T. J. Ragland, of the Orpheum Picture Show, and Zach Keith have opened a airdome at 108 Franklin avenue.

Higginsville, Mo.—The Rex theater, formerly under lease by Milford Taylor, has been purchased by Howard Johnson, who took immediate charge. It will resume Universal service. Mr. Taylor and his wife left for Colorado.

Pleasant Hill, Mo.—The Tucker theater at this place will soon begin a series of improvements. A ceiling will be put in, the walls plastered and decorated. Later additional seats will be added in the front part of the house. Manager McDaniel also announces that an improvement in the service will be made.

IN AND ABOUT PHILADELPHIA.

THE Kline Poster Company, Thirteenth and Vine streets, Philadelphia, Pa., has recently been granted a charter under the laws of the state of Delaware for the purpose of conducting a general poster business. The concern has been capitalized at $50,000.

R. C. Jackson, well known exhibitor of Lebanon, Pa., was numbered among the recent visitors to Philadelphia and while here paid a visit to the Calehuff Supply Company, where he purchased some new equipment including a Power 6B machine.

Sadler and Blowers have opened their new theater in Towanda, Pa., and say it has been very successful to date. Much of the equipment in their house has been installed by the Swaab Film Service, 1327 Vine street, Philadelphia. It includes a modern screen and a Simplex projecting machine.

Alterations will be made by the Hogg Construction Company to the moving picture theater located at the southeast corner of Broad street and Erie avenue for Nicholas Hayes at a cost of $18,624.

The Brandywine Realty Investor Company, of Wilmington, has recently been granted a charter under the laws of the state of Delaware for the purpose of engaging in the moving picture exhibiting business. The new company has been capitalized for $100,000.

Lewis M. Swaab announces the sale of a motor-driven machine to A. Rothschild, of the Strand theater, Chester, Pa. Mr. Rothschild is exhibiting to large houses and announces that the summer season has little interfered with his profits.

Mr. Buhler, of the Central Market Street Amusement Company, recently purchased considerable equipment from the Calehuff Supply Company to be used in the Victoria theater, Ninth and Market streets. This house is daily playing to large audiences and is one of Philadelphia's most popular theaters.

NEBRASKA NOTES.

Beatrice.—Hal Kelley, manager of the Gilbert theater, has been negotiating for a lease on the Bluebird theater, operated by William Crosson. Crosson is a member of the commissary department of the Nebraska National Guard.

Norfolk.—Manager Howard of the Auditorium has been trying out the Renfax talking motion pictures.

Omaha.—H. Cunningham, general manager of the W. T. Warren Film Company of Chicago, was here during the week selected for a studio for his company.

Wisner.—John and Deane Brisben of St. Edward have taken over the Royal theater there.

Alma.—William R. Moore is now proprietor of the Crescent theater.

Omaha.—George O. Monroe, proprietor of the Monroe theater, 2655 Farnam street, who went to Colorado some time ago for the benefit of his health, has returned greatly improved and resumed the management of his house. Mrs. Monroe will remain in Colorado, but she is much improved.

CHANGES IN BADGER STATE.

Columbus, Wis.—E. A. Rudloff and Henry Altenhwagner have purchased a site for the erection of a moving picture theater.

Manitowoc.—Roach & Son have sold the Crystal theater to Z. G. Stebbins, who will transfer it to the Paramount service, which he had been running at the opera house.

Oconto.—The Dondon Amusement Company has taken over the Grand theater, succeeding J. A. Phillip.

Rio.—W. T. Bridges and Wilkie Collins have opened a moving picture theater here.

Waupaca.—A. E. Sherr is now manager of the Lyric theater, succeeding John Ross.

Clinton.—F. V. Atherton is now in control of the Gem theater.

Weather Kind to St. Louis Airdome Men

Days and Nights Have Been Hot and Dry in Missouri Metropolis and Outdoor Shows Have Recouped Losses of Last Year—Geibler Looks 'Em Over—New Producing Company for St. Louis.

By A. H. Giebler, 236 Vanol Building, St. Louis.

ST. LOUIS started out to be one of the best airdome towns in the country. Visitors to our city have always remarked upon the beauty, equipment, and number of outdoor places devoted to the exhibition of pictures. Last year the old town almost lost its reputation, however, for from the middle of May until closing time it was a race between the exhibitors and the skies to see who wept the most. There is one cheerful soul going around town yet who claims that there were nineteen nights last year when it didn't rain and the temperature was warm enough to obviate the necessity of the management furnishing an overcoat with each admission ticket, but nobody believes him.

At the beginning of the present season there were many predictions that if we had a repetition of last summer's weather the airdome business would die, that no one with nerve or money enough could be found to open an al fresco place, in the face of past weather records. But the weather and the dry days have been kind to us. We have been having days and nights as hot and dry as the name of a photoplay released by the Triangle company a short time ago. You remember that one about Hinges.

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We made a little trip out Easton avenue the other night and stopped at a number of places. At Easton & Compton we found William McDonald's snug little garden in a flourishing condition. Mr. McDonald was sitting in his box office with a smile on his face while a big crowd filed in at the entrance and the first show crowd filed out of the exits.

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Our next stop was at the Alps, managed by the well known Wagner brothers. We did not get to see Gabe, which we regret, because Gabe is one of these old-timers, and a regular mine of information and of interesting reminiscences. His brother was there, however, and Louis is some little entertainer himself, and we fared very well. Business was good at the Alps.

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Further out, where Cora crosses Easton, we found a new place, that has been going just a month. J. C. Norris is the manager. He is a new-comer in pictures, but he says he likes the business, and he's right up on the job with an attractive lobby display and a nicely maaged house, and from the looks of things the Cora, as the place is called, is going to be a success. Mr. Norris is giving his audiences a Universal program, for which 5 cents is charged. The Cora seats 700.

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At the Aubert Garden, where there is room for 2,400 people, and a promenade all set out in flowers and shrubbery that would seat as many more, there was a big crowd. Julius Steger in an Equitable feature and a Unicorn feature formed the big program. The Aubert is under the management of Bruggeman & Goll, who also operate the Penrose Garden, at Grand and Penrose avenues. Mr. Goll had just come from the Penrose and said that the two places keep him on the jump. Mr. Goll says business is good, and certainly a vast improvement over last year.

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Out at the Fairy, August Roettger's beautiful place, the goodnight crowd was just pouring out between the long row of pillars topped with electric lights. This airdome has one of the most attractive entrances in the city. The airdome is directly behind the theater, at the entrance there is an ornamental kiosk where tickets are sold, and from there a long lane flanked on either side with a latticed wall and pillars at close intervals, each with a large electric globe on top. The lane is about a hundred and forty feet long, and is a regular blaze of light. "Gloria's Romance" was part of the bill at the Fairy, and to judge from the smiles and evident good humor of the audience as they came out they had been well pleased.

Burglars Should Not Step on Piano.

The Criterion theater, 2644 Franklin avenue, was broken into at 1 a. m., on July 22, by a burglar who, in placing a fan which he had taken down from the wall on the piano, stepped on the keys of the instrument, thereby giving the alarm to two patrolmen passing in the street. The officers forced their way into the theater and discovered the burglar hiding in a corner. At the Dayton street station the man was identified as William Warren, alias Nick Maloney.

Olympic Theater Is Condemned.

The Olympic theater, on Broadway and Walnut, famous to theatergoers of two generations, has been condemned for theatrical purposes by building commissioner McKelvey, who said that structurally the building was sound, but its ancient construction, which provided floors and supports figured prominently, made it too much of a fire hazard. The Klaw & Erlanger lease, under which the theater was operated, still holds good, and it is understood that the house will never again be the scene of a theatrical production. "The Birth of a Nation" film ran two engagements at the Olympic during the last year, and was said to be the only production, with the exception of the Ziegfeld Follies and the Maude Adams engagement, that made money for the management.

New Picture Company for St. Louis.

A company organized by G. W. Helmerich, to be known as the Mississippi Valley Motion Picture Corporation, has acquired Suburban Garden, at one time one of the most popular amusement parks in St. Louis, for a studio. The buildings, according to Mr. Helmerich, will be altered and improved into a modern motion picture plant. Suburban Garden is situated at the edge of town, and if St. Louis is to have a studio no more fitting spot could be found for it. As work is being done on the grounds, it is earnestly hoped by a large number of loyal citizens and picture fans that the project will be carried through to a successful culmination. The company is said to have been incorporated for $250,000 last April.

Motion Pictures in Missouri Campaign.

A Traveling Men's Organization conducting the "Gardner for Governor of Missouri" campaign, includes a moving picture entertainment as well as stump lecturers in its itinerary.

ITEMS FROM MICHIGAN.

Battle Creek, Mich.—The Bijou theater, which has been running moving pictures, has been closed and will reopen with vaudeville and pictures. Ernest A. Latimere, who has been managing the Majestic theater at Flint, succeeds Harry Lorch at the Bijou.

Manistee.—The Ramsdell theater had three successful days July 28-29 with "Ramona."

Calumet.—Will H. Foster and William Olson, local camera men, did the film work at the semi-centennial festival of the Calumet and Hecla Mining Company, including the parade of 6000 employes.

Blanchard.—The picture theater operated here by Manager Fitzgerald has been destroyed by fire.

San Francisco's Camera Club May Build

Thriving Bay City Organization, Containing in Its Membership Many Film Men, Talking of Erecting Home of Its Own—Moving Pictures in Famous Greek Theater—T. & D. Report Business Good.

By T. A. Church, 1507 North Street, Berkeley.

SAN FRANCISCO.—The Camera Club of San Francisco, with which a number of persons engaged in the motion picture business here are affiliated, is considering the proposition of erecting a building of its own in the downtown district, several splendid sites being under consideration. This club has made its headquarters for several years in the Commercial Building, on Market street, where Edward H. Kemp, a member of the organization and agent for the Enterprise Optical Manufacturing Company, has his offices.

The membership of the Camera Club of San Francisco has passed the three hundred mark and new members are being added at such a rate that new quarters are rapidly becoming imperative. With additional space at its command it is believed that moving pictures would be given more attention than ever before and that the new home would be designed with this in view. The club recently had its annual outing in the Yosemite Valley and the trip was made by several prominent camera men, as well as by men engaged in film exchange work who are camera enthusiasts.

H. L. Knappen, International Manager.

San Francisco.—H. L. Knappen, manager of the San Francisco branch of the International Film Service, at 280 Golden Gate avenue, is one of the successful men in the business who have come into this line of work by way of the newspaper route. He had had much experience in various branches of newspaper work and while engaged in this line at Salt Lake City became interested in the moving picture business. For a time he covered the Northern California field for the Pathe Exchange, Inc., and quickly won an enviable place for himself as a business getter. Later he was manager of a Pathe exchange at Denver and filled a like position at Georgia before affiliating himself with the Hearst interests.

H. L. Knappen.

Mr. Knappen is a great believer in advertising, and the amount of space which he has been able to get in local press touching upon the moving pictures released by the International Film Service sustains his reputation as a press agent. While some of this must be attributed to the very favorable connection he has made a great deal of it has been the result of his early training in publicity work. That his policy has been a paying proposition may be judged from the fact that the local branch stands right up in the front with the other offices in the volume of bookings and greatly surpasses some of those serving a great many more theaters.

Exchange Man Off on Long Trip.

San Francisco.—George Chamberlain, owner of the Independent Film Exchange, 122 Golden Gate avenue, left recently for Portland, Ore., and points in the Pacific Northwest, accompanied by Mrs. Chamberlain, the trip being made by automobile. Several weeks will be spent in visiting relatives and friends, and on returning home they will bring their children, who have been visiting there for some time. Mr. Chamberlain was formerly in the moving picture business at Portland, Ore., as an exhibitor, and has a wide circle of friends there. Brief stops will be made at various towns in Northern California in the interest of the exchange of which he is the head.

Moving Pictures at Greek Theater.

Berkeley.—Moving pictures were shown, recently, for the first time in the famous Hearst Greek theater on the grounds of the University of California, these being presented in conjunction with a travel talk on the Yosemite Valley. This classical structure is an open-air theater set in a magnificent eucalyptus grove and has a seating capacity of about 9,000.

Municipal Theater for Moving Pictures.

Oakland.—Arrangements have been completed by E. Kehrlein, of the Kinema theater, Fresno, for taking over the motion picture exhibiting privileges in the Municipal Auditorium, erected a year ago at a cost of more than $1,000,000. The beautiful opera house section, with a seating capacity of 2,000, will be used, and it is the intention of Mr. Kehrlein to present the best photo-plays that have been made in the past, as well as the finest new subjects. No attempt will be made to put on a show every day, engagements being planned to conform to the desirable material available. It is intended to work in conjunction with the Oakland high school department and matinees of an educational character will be featured during the school season. Moving pictures will be presented with exquisite settings and fine music and the prices that will prevail will range from 25 to 75 cents.

Turner & Dahnken News.

San Francisco.—The Turner & Dahnken Circuit has been experiencing good business at all of its houses during the summer months, having booked a number of attractions of exceptional drawing power for this season. Managing Director Claude L. Langley returned some time ago from a visit to the new house at Portland, which is reported as showing a steady gain in business. Several changes have been made this season in house management, A. E. Northey having been transferred from Watsonville to Berkeley, and J. R. Wilson changed from Richmond to Watsonville. J. Hunter, who has had charge of several T. & D. houses, has left the employ of this concern to return to his former work as bank teller at San Francisco. Ground has been broken for the new theater at Stockton, Cal., and plans are now being considered for the opening of the big house at Oakland.

Commissioner Issues Permits.

San Francisco.—The Ellis Street Investment Company of this city has been granted permission to transfer to Aiden Moyer in consideration of the payment of $161,700 to the corporation and to sell the remainder of the capital stock at par. The proceeds are being used to acquire real property at Ellis and Mason streets and to erect a theater, construction work on which is now under way.

The South Seas Films Company has also been permitted to sell stock to net the concern not less than 95 per cent of the selling price and to issue a certain amount to E. F. Caldwell, R. Hodgkins and L. D. Mills in payment for services to be rendered. Caldwell and Hodgkins, motion picture photographers, are to be outfitted for a trip to the South Seas and the East Indies to secure pictures.

House Planned for Richmond District.

San Francisco.—James H. Hardman, formerly active with the Sullivan-Considine interests, has taken a ninety-nine year lease on property at Clement street and Sixth avenue and plans have been drawn for a moving picture house to have a seating capacity of 2,200. The announcement that a house would be built at this location followed the recent announcement by the interests that a theater of large capacity would be erected shortly at Clement street and Tenth avenue.

To Return to China.

San Francisco.—Bed Brodsky, president of the China Cinema Company, who has been here for several months, is preparing to leave shortly for China to resume his duties with this producing and distributing concern. Some of the Oriental productions he brought to this country with him have been favorably received here.

Minneapolis Censors Seek Control of Films

Not Satisfied With Acting in an Advisory Capacity to the Mayor, They Ask for Legislation That Will Make Them the Exhibitor's Boss.

By Perry S. Williams, The Tribune, Minneapolis.

MINNEAPOLIS—The censorship board, composed of representatives of fifty of the most prominent civic and betterment organizations of Minneapolis, is seeking greater power. So far the board has been able to act only in an advisory capacity to the Mayor, who has had the final word to say with regard to the propriety of permitting the showing of films in the city. Now the members want to be given authority which will enable them to pass on films and not allow them privately any film which is suspected of being improper. C. J. Rockwood, a prominent attorney here, is studying the tentative draft of an ordinance which would give that power to the censorship body.

Mr. Rockwood is attorney for the Minneapolis Civic and Commerce Association, the strong body of business men here, and he expects to submit the draft of the proposed ordinance to the association before seeking to have it put through the council.

"The censorship organization as it exists is really nothing more than an advisory board," said Mr. Rockwood. "It is the Mayor who is looked to for action in all matters concerning the exhibition of motion pictures that may be considered objectionable for public showing here. It has been proposed that an ordinance be drawn that will give the present advisory board, or any board that may be created, sufficient police power to make its findings not merely suggestions to the Mayor, but orders that exhibitors must obey."

Hoffman Visits Minneapolis.

Minneapolis.—M. H. Hoffman, general manager of exchanges for the Universal Film Corporation, was in Minneapolis several days ago looking over the company's trade in this territory. He was accompanied by E. H. Goldstein, his assistant; Claude McGowan, general accountant, and O. E. Gurney, traveling auditor. The Laemmle exchange here will be known in the future as the Uni-

versal, and Mr. Hoffman's trip principally is being made in order to take over the offices of the Powers and Laemmle companies which have been merged with the Universal.

Twin City Film Men Hold Picnic.

Minneapolis.—All plans have been completed for the big half-day picnic at Parker's Lake, Minn., on August 2, at which all persons in any way connected with the film business in St. Paul or Minneapolis are expected to be present with their families. All film men within striking distance of the Twin Cities or their playground at Parker's Lake are being urged to come along.

Sherman and Elliott Buy Into Empress.

Minneapolis.—Harry Sherman and Jack Elliott, two of the best known film men of the Twin Cities and the Northwest, have further widened their interest in the picture field. Several days ago they took over the Sullivan and Considine theater in St. Paul—the Empress. This deal involved a purchase of $25,000 worth of the theater stock and a cash consideration to the former managers. J. A. Bozeyer of Los Angeles, Cal., formerly manager of the Empress, will return to resume his old place. Sherman and Elliott recently have come into national prominence through their connection with the Sherman-Elliott-Connolly combination, which took over the boxing clubs of St. Paul and Minneapolis.

Thall Goes to California.

Minneapolis.—This city is about to lose one of its best known moving picture men. Charles Thall, who for the last two years has been manager of the Minneapolis exchange of the Kleine-Edison Feature Film Company, has accepted a call from the Elliott-Sherman Film Corporation Company of Minneapolis. The local company in making a bid for Thall's services dropped the word that he would be sent to California to handle "The Birth of a Nation" in that city. Inasmuch as Thall is a "native son," having come out this way from San Francisco, no one here is blaming him for the change he is making, but many friends will be sorry to see him leave.

Henry D. Graham, formerly manager of the Merrill theater in Milwaukee, Wis., has taken the place left vacant at the Kleine-Edison exchange. Graham has many friends in the trade here. Ten years ago in Chicago he began his film career and then worked five years for the Mutual. Graham at one time had a road show of his own and became acquainted in Twin City territory when he went through here with his unit.

Harry Reubenstein, former manager of the Garden theater in this city, has gone to Milwaukee to succeed Graham at the Merrill.

Independent Takes Over New Film.

Minneapolis.—The entire stock of the New Film Corporation here has been taken over by the Independent Film Corporation, of which Nelson & Moor are proprietors. Many features and hundreds of reels were included in the sale, which is said to have involved a cash consideration which is one of the largest ever paid in a deal in Minneapolis.

New Garden Opens to Capacity.

St. Paul.—The New Garden theater has been opened on West Seventh street in this city. The new playhouse is as modern as present day planning can make it and played to a capacity house the first night it was open. Its equipment and general attractiveness have caused the closing down of the Royal, only a few blocks away, one of the oldest in St. Paul.

Seigel Retires to Cut Coupons.

Virginia, Minn.—Just to show how money is lost in film exhibition it is only necessary to refer to the case of J. Seigel of this place. Mr. Seigel has disposed of his interests in the Lyric theater to William Rozac to retire from business on his savings and investments.

Ask Receiver for Amusement Company.

Minneapolis.—A petition asking the appointment of a receiver for the National Advertising and Amusement Company in order to obtain an equitable adjustment of the receipts of the Crystal theater has been granted by Judge Fish in district court here. The petition was filed by Harry H. Green a year ago. Green alleged his brother-in-law, Jacob Barnet, and Mrs. Annie Cohen, had taken control of the theater and voted themselves excessive salaries. The license of the Crystal since has been revoked, but the receivership will enable a proper division of receipts and salaries.

New Grand Opens at Mohall.

Mohall, N. D.—One of the most modern picture theaters in the country has just been opened here by R. B. Wilson. The theater, the New Grand, is of concrete.

Morris' Strand Deserts the Stage.

Morris, Minn.—The films have captured another playhouse built for the "legitimate" business. The new Strand theater here has been turned over to the projection machine and the screen.

Mann, Too, Goes Over to Screen.

Billings, Mont.—Arthur Mann, proprietor of the Gem theater here, has succumbed to the lure of pictures. He shortly will reopen his playhouse with a regular offering for film fans.

Fargo of Princess Ill.

Minneapolis.—E. G. Fargo, proprietor of the Princess theater at Blue Earth, Minn., is in a hospital in this city suffering from a cerebral hemorrhage with which he was stricken while on a business trip to Minneapolis. His left side is paralyzed, but only temporarily, according to physicians who are attending him.

Around About the Twin Cities.

Springfield, Minn.—W. H. Snyder has purchased the Grand theater here from T. H. Swenson.

Devils Lake, N. D.—Olson and Turner have disposed of the Unique theater here. Charles Finkle and John Wolfe are the new owners.

Hamilton, Mont.—C. E. Freshwater has sold the Family and Star theaters here to Grand Forks parties.

Bolfield, N. D.—A new moving picture theater is to be erected here soon, according to an announcement made several days ago. Merlin Boston and Carl Peterson are behind the project.

Minneapolis.—H. Apperson Jones of New York City is in Minneapolis to direct the work of placing "Civilization" in the Northwest territory by the Supreme Feature Film Company of this city.

Minneapolis.—Richard Mencel has resigned as manager of the Regent theater here. He left Minneapolis to enter into business at Cleveland, Ohio.

Exhibitors "Can" Chattanooga Chatter Board

Because Committee of Women's Council Refuse to Pass "The Evil Thereof" Theater Men Decline to Invite Members to Sit In on Advance Viewings—Appeal to Mayor Brings No Results.

By J. L. Ray, 1014 Stahlman Building, Nashville.

CHATTANOOGA, Tenn.—Following the refusal of the women's censorship board of the Women's Council to pass "The Evil Thereof," a Famous Players release of June 5, at the Grand Arts theater, the power of the board appears to have terminated. Women of the board declare that since their interference with this picture the existence of their board as a censorship body has been completely ignored by the exhibitors, and they are no longer invited to view advance showings of any pictures by the managers of the local theaters. Without the consent of the managers the women's board is powerless to fulfill the purpose for which it was created. This information was made known to members of the Women's Council replied to numerous inquiries as to why no protest was entered against the showing of "The Eternal Sappho," a Theda Bara subject, at the Fine Arts.

The exhibitors feel that the matter has gone far enough, and that the condemnation of "The Evil Thereof" was unjust, in and of itself. The women's board consists of seven members of the Women's Council, a civic organization representing seven thousand Chattanooga women. Mrs. C. C. Huntington, chairman of the board, stated that in the beginning the exhibitors had shown a disposition to co-operate with them, but that after their refusal to pass the picture in question the attitude of the managers had been one of total indifference. An appeal was recently made to Mayor Littleton for some action to be taken, but as yet nothing along this line has been attempted by the city officials.

Mrs. H. Goodman, a member of the women's board, declared she believed the board would be fully justified in demanding an advance showing when another Theda Bara picture is offered. However, it would seem the exhibitors themselves have more or less of a voice in the matter when such a "demand" is made. Individual members of the board who have seen some of the recent productions strongly denounce them, stating that much evil is brought to bear upon children's minds, which leaves an indelible impression. One patron of the Chattanooga houses, who has a child five years old, states that if the parents who indulge in such censorship agitation would follow the example of himself and thousands of other parents and keep the children away from so-called "salacious" offerings, there would be less trouble and grievance all around. He adds that these same children are carried by the fond parents to see stage plays and vaudeville performances which far surpass the silent drama from a standpoint of immorality and nothing is thought of it.

Cresent Makes Changes.

Nashville.—Extensive alterations have been made in the lobby arrangement of the Crescent theater, feature house. The ticket booth, formerly far back in the lobby, has been closed, and a handsome circular booth, obtained from the Morgantoze Supply company, Chicago, has been placed in the center of the spacious corridor, some thirty feet nearer the pavement. A rest room, with wicker furniture, has been provided in a section between the outer corridor and the auditorium, in which mahogany fixtures have been placed. New electrical appliances, together with neutral decorative effects, lend an artistic appearance to the theater.

Rex Installs Electric Flag.

Nashville.—A handsome new electric image of "Old Glory" now graces the lobby of the Rex, and is attracting much attention on Fifth avenue.

Unicorn Makes Bow in Nashville.

Nashville.—Unicorn films made their initial appearance in Nashville this week, showing at three Fifth avenue houses at once. They got off to a good start, and

Sex Pictures Arouse Louisville Churchmen

Men's Brotherhood of St. John's Pass Resolutions Urging Managers to Cooperate in Making Screen Power for Good—Object, Too, to the Restriction "No Children Under Sixteen Admitted."

By G. D. Crain, 1404 Starks Building, Louisville.

LOUISVILLE, Ky.—The showing of several "sex" pictures in rapid succession by some of the moving picture theaters of this city has called a rise out of the Men's Brotherhood of St. John's Evangelical Church. The organization at a recent meeting adopted resolutions in arraignment of film plays whose themes exploit the sex problem and calling on civic and church organizations and the city government to protest against such showings. After calling attention to the fact that the motion picture has become a popular form of recreation and of deep, lasting impressions created by the pictures, the resolution reads:

"Resolved, That we insistently urge the management, directors and stockholders of local playhouses to co-operate with us in our endeavor to make the screen a power for good and not a source of evil; that we call on brotherhoods, churches, civic clubs, fraternities, our city government and other agencies concerned about the common good to lift their voices in protest against the misuse and corruption of what otherwise might be one of the greatest educational factors in our modern life, the moving picture show."

A rap was also taken at the exhibitors for making the shows doubly attractive and enticing by the restriction "No children under sixteen admitted," and by raising the price of admission for such shows to attract where a show at the usual price of 10 cents would not appeal of any unusual attractiveness. It was alleged that many of the films present scenes and suggest transactions bordering on the obscene.

Exhibitor Suggests Stripping of Fans.

Louisville.—One of the local moving picture exhibitors is working out a theory to the effect that electric fans make less noise, deliver more air and work more advantageously if the entire fan stand is removed and the fan is allowed to run naked. He contends that as the fans are placed on brackets high above the heads of the audience there is absolutely no chance of anyone getting a finger into the fans, which as a rule are turned off and on by switches in a switch box. In many cases fan guards quickly become tarnished, bent and even flyspecked, and have no advantage whatsoever where a fan is placed at a sufficient height from the floor. According to this exhibitor there would be just as much sense in placing a guard on a wooden panel ceiling fan as on a fan that is located on a wall bracket. Another Louisville exhibitor has decided to cover all of his semi-indirect lighting fixtures with mosquito netting or screening of some kind to keep the bugs out in the summer time. With open houses the inverted bowl fixtures have to be emptied of dead bugs every few days, layers one to three inches deep accumulating in the bottom of the globes.

Summer Hasn't Affected the Aristo.

Louisville.—H. S. Gilbert, manager of the Aristo theater, reports that the house is maintaining its usual attendance and in spite of the fact that it is in a wealthy neighborhood where many people have left the city until fall. For some time the house, which is a suburban theater, has been showing first run Bluebird features under an old contract whereby the Strand theater had the first run and the Aristo the second. The Strand theater closed, and as no downtown house took the first run Bluebird the Aristo used the first run films until the contract expired, then the films were taken away from it. The theater has arranged a new program whereby V-L-S-E pictures will again be run on Fridays and Sundays; Daniels comedies on Fridays and Mondays; four Paramounts, on Monday, Tuesday, Wednesday and Saturday. Serials and series pictures are run to fill in the other bills, all shows running about seven reels.

Louisville Concern Takes Vice Film.

Louisville.—The Big Feature Rights Corporation, of Louisville, which handled the "Battle Cry of Peace" and several other big features in this district, has announced that it has booked the new feature, "The Little Girl Next Door," for showing in Kentucky and Tennessee.

Field in Industrials Expanding.

Louisville.—That national organizations are now fully aware of the importance of moving pictures as a means of showing members of various industries important features in their trades is shown by the fact that at almost every national convention special pictures of some kind are shown. During the recent national convention of dyers and cleaners in Louisville a special show was held at the Alamo theater showing inside operations in the cleaning and dyeing field. The following week during the National Association of Dentists' convention, also in Louisville, pictures were shown at the old Masonic theater in which many interesting features of the profession were shown.

Berryman Issues Favorable Report.

Lexington.—At a recent meeting of the Board of Directors of the Berryman Realty Company, owners of the Ben Ali theater and the Lexington opera house, President Berryman reported that business for the year had been very satisfactory and that there was complete confidence on the part of the board that the favorable conditions would continue. Reports in circulation to the effect that there were negotiations on between the Strand, the Ben Ali and other theaters looking toward an amusement combination with the introduction of more vaudeville and road shows and the elimination of some of the expensive competition in pictures were denied by President Berryman.

Phoenix Directors Clear Slate.

Lexington.—Officers of the Phoenix Amusement Company, operators of the Strand theater here denied there was any truth in the rumor that a combination was under consideration. The company recently held a meeting at which reports at which meeting an assessment of $10,000 was made against the stockholders to be applied in removing a standing indebtedness against the concern. Reports were made at the meeting by M. Switow, president of the company, and Slaughter Sparks, the manager, indicating the company's business was in satisfactory condition. The authorized capital of the company is $40,000, of which $28,000 has been issued.

Slight Fire at New Grand.

Henderson.—The New Grand theater was damaged by fire which broke out in the rear of the building at noon on July 18. The rear of the building and a lot of stored merchandise, consisting largely of chairs and extra equipment, was damaged. The loss was not very heavy, as the contents were not of any great value

Kentucky Notes.

Georgetown.—It has been announced that N. W. Grantz is preparing to remodel the Alamo theater building.

Hickman.—Many friends of H. A. Colvin are somewhat worried over his sudden disappearance from the city without notice. Mr. Colvin for some time has been operating the Crystal theater under lease from Addison Wright, and the Empress theater under lease from J. T. Dillon. Nothing is known concerning his whereabouts.

Paducah.—Sheriff Bailey Huddleston, of Hickman, recently passed through the city with E. H. Rucker, a negro prisoner, captured at Metropolis, Ill. Rucker is alleged to have taken a moving picture machine out of a theater at Hickman.

Winchester.—On account of poor business, the Colonial theater, operated for several months by R. L. Badger, has been closed. It is claimed the house has operated at a loss for some time.

Maysville.—At a recent meeting of the creditors of the Maysville Amusement Company of the Gem theater, Harry L. Walsh was appointed trustee in bankruptcy to wind up Mr. Mills' affairs. The theater has been closed, but may be opened after the second creditors' meeting on Aug. 8.

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will be given a thorough trial by the theaters here.

Wassman Entertains Soldiers.

Nashville.—W. H. Wassman entained the Tennessee troops at the Knickerbocker during the run of the Ince feature, "The Deserter," which Mr. Wassman considered a fit subject for every man in the camp to witness. The best seats in the house were provided for the soldiers.

Tennessee Topics.

Nashville.—Messrs. Tony Sudekum and Harry Anderson, president and booking manager, respectively, represented the Crescent Amusement Company at the Exhibitors' Convention in Chicago. W. H. Wassman was another delegate from Nashville.

Nashville.—General Manager Oldknow of the Consolidated Film and Supply Company, Atlanta, was in Nashville and closed bookings with the Princess for "Where are My Children?"

Nashville.—Exhibitor Harry Sudekum is the proud father of an eight and a half pound girl.

Memphis.—The Old Majestic No. 1 is booking the Essanay-Bushman releases, which are extremely popular in Memphis.

Lawrenceburg.—E. R. Braly has sold the Princess theater to the Lawrenceburg Band Company. A ten-piece orchestra has been added. Admission remains at 5 cents.

Tullahoma.—Manager Aaron Campbell opened his new theater to the public July 24. The house is one of the handsomest in this section and a crowd greeted the opening performance.

Maryville.—Operations are being pushed rapidly in the construction of the $11,000 theater for Maryville, which is leased by W. E. Drummond, of Knoxville.

End Spokane Censor Fight

Exhibitors and Theatrical Men Bury the Hatchet—New Censorship Ordinance.

By S. Clark Patchin, Spokane.

SPOKANE, WASH.—Moving picture exhibitors and other theatrical managers of Spokane have practically buried the hatchet over the censorship fight, according to all reports. The city commissioners repealed the censorship ordinance held up by referendum, thus giving the picture men the best of that deal. They have had two readings of a second ordinance to supplant the former ordinance passed a few weeks ago, which it is understood is acceptable to both sides, as a public hearing was held. This ordinance was so strongly approved that its adop-

tion is predicted as certain. It still gives the city commissioner of public affairs oversight, and follows:

An ordinance relating to and regulating the exhibition of pictures, motion pictures, shows, theatricals and other public entertainments, and providing a penalty for the violation thereof.

Section 1. No person shall publicly produce, exhibit or assist in publicly producing or exhibiting any picture, motion picture, show, theatrical, or other entertainment which is immoral, indecent, obscene or licentious, or which shall have a harmful influence upon public morals, or which tends to disturb the public peace.

Sec. 2. Each performance contrary to the terms of this ordinance shall constitute a separate violation thereof.

Sec. 3. The provisions of this ordinance shall be cumulative and in addition to the provisions of existing ordinances of the City of Spokane.

Sec. 4. Each person proposing or intending to exhibit publicly any picture or motion picture shall, before making such exhibition, file with the Commissioner of Public Affairs a written notice of such proposed exhibition. Such notice shall state the name of the manufacturer thereof, the time and place of the proposed display of the picture, and the name and address of the person or persons filing the notice. Each person proposing or intending to give any public performance, show, theatrical, or exhibition, other than pictures or motion pictures, shall, before the production of such performance, show, theatrical, or exhibition, deliver to the Commissioner of Public Affairs a written notice, giving the title of the performance and, if the performance consists of several acts, the title of each act.

The Commissioner of Public Affairs shall have free access to any such entertainment or exhibition given in the City of Spokane.

Sec. 5. Any person who shall violate any of the provisions of this ordinance shall, upon conviction thereof, be punished by a fine not exceeding one hundred dollars, or by imprisonment in the city jail for a period not exceeding thirty days, or by both such fine and imprisonment.

Sec. 6. This ordinance shall take effect and be in force thirty days from and after its passage.

Ohio Clubwomen Assert Censorship Fails

At Cleveland Meeting of Representatives of Fifty-four Organizations Exhibitors' Officers Ask Them to Lend Influence to Fight Censorship Law—Women Pleased by Co-operation of Theater Men.

By Hubert Persons, 410 Standard Theater Building, Cleveland.

CLEVELAND.—That the "better film" movement started here by the Federation of Women's Clubs and indorsed by the local Exhibitors' League has gained sufficient impetus to carry it through the hot weather was evidenced the night of July 25, when a "better film" meeting was held in the Old Stone Church, on the Public Square. The meeting was called by Miss Bertelle Lyttle, chairman of the civics committee of the federation, which is in charge of the better film activities as far as the clubwomen are concerned.

While the clubwomen thus far have been passive as regards any active fight on the Ohio censor board, some of those in touch with the federation activities express the belief that an open fight on censorship will develop as a result of the co-operation given the clubwomen by the Cleveland exhibitors in their plan to improve picture theater programs.

Miss Lyttle denies that her organization has any intention of entering the lists against official censorship, but admits that the failure of censorship started the better film movement by the clubwomen.

"The question 'Why is censorship not meeting the needs of our people?' is raised by so many of our women, started this movement," Miss Lyttle said. "We cannot see that censorship is accomplishing anything in Ohio. We cannot see the logic of its procedure, but I do not believe we are contemplating a censorship fight. Our idea embraces rather a campaign of education—education of the manufacturers, the exhibitors and the public."

Representatives of fifty-four women's organizations attended the meetings in the Old Stone Church. In charge of them were present B. J. Sawyer, president, and Charles A. Megown, secretary of the local Exhibitors' League, and Allen T. Burns, of the Cleveland Foundation.

Mr. Sawyer and Mr. Megown urged the club women to go a step further in their convictions on the censorship question and lend their influence actively for a fight to repeal the censorship law.

Mr. Burns, on behalf of the Cleveland Federation, indorsed the plan of the clubwomen to establish educational moving picture programs as an adjunct to regular public school courses.

The clubwomen differ widely on the advisibility of centering their activities on the creation of special family programs in suburban moving picture theaters. Some favor this course and others insist that at least a part of the organization effort go toward children's programs. Miss Lyttle said that undoubtedly the special children's matinee idea would be tried out, but said there was a doubt as to whether this would fill the need of the public in as great a measure as the family programs.

A special sub-committee of the civics committee is now at work on a plan to be carried out in the early fall. The principal work of this sub-committee will be in arranging programs. The exhibitors have promised to co-operate with the clubwomen as far as possible.

Some of the clubwomen also expressed opposition to the proposal to have the special programs run on Sundays as well as other days, but this is not expected to hamper the working out of the plan.

A list of educational children's films recently published by The Moving Picture World is now being studied by the club women.

No Exhibitors' Meeting at Mansfield.

Cleveland.—The proposed meeting of Ohio moving picture exhibitors at Mansfield on July 25 did not materialize, being called off by the Cleveland exhibitors at the last minute. It had been the intention of the Cleveland exhibitors on the advice of National President Lee Ochs to send W. H. Horsey, state secretary, to this meeting with an invitation to the Columbus and Cincinnati exhibitors to apply for a state charter. Some of the Cleveland exhibitors oppose giving any heed to the activities of any organization of exhibitors not embraced in the Motion Picture Exhibitors' League of America.

Reserve Studio Nearing Completion.

Cleveland.—Johnny and Emma Ray, stars of the producing staff of the Reserve Photoplays Company, are taking a fortnight's vacation, during which the new studio in the Wilshire building will be completely equipped. The studio proper has space for five "sets" at a time, and contains thirty dressing rooms, scenting room, laboratory, cutting room and carpenter shop. In addition the roof of the big six-story building is to be equipped for use as an outdoor studio.

When the Rays return to work the Reserve Company will put out a new edition of one-reel comedies, the first of which is expected to be "Casey Goes Shopping." Scenes in a big department store will be reproduced in the studio and Johnny Ray, in the title role, will take a wild ride on an overhead parcel carrier.

"Casey's Servants" is the latest Reserve release. It opens for a four-day run at the Strand theater and is booked in many other houses later.

Other early releases in the Casey series are "Casey The Bandmaster," "Casey The Fireman," "Casey The Janitor" and "Casey's Kids."

Here Is Something New in Photoplays.

Cleveland.—The Midland Film Company of this city has just made the dual announcement of the purchase of a 150-acre tract of land for the erection of a modern studio and the intention to produce a seven-reel feature play written by a Sandusky woman and embracing her life story.

According to H. P. Angel, secretary of the Midland Company, real Cleveland people are to be named in the cast, including Probate Judge Hadden, Dr. A. B. Howard, Dr. Willis Tobson and A. B. Williams, the latter of the Cleveland Humane Society. They will not act in person, but their parts will be taken by screen actors.

The story tells how the author of the play was wronged in girlhood, how her children were taken from her, how her family kept her prisoner in a garret for four years, later sending her to Newburgh Asylum for the Insane. She escaped from the asylum, proved her sanity and married a Sandusky man. Now she hopes her life story on the moving picture screen will enable her to find her two children, for whom a search has proven futile.

Bullock's Houses on Part Time.

Cleveland.—Just to show that he has the courage of his convictions, Sam Bullock, who recently failed in an effort to induce local exhibitors to close their houses for a few weeks during the hot weather, has announced that the Columbia and the Boulevard theaters, which he manages, will be closed part of the time during the hot weather. His notice to the public, printed on the Boulevard program, was as follows:

"The motion picture business is a 365-day grind and our employees need a breathing spell this hot weather. Consequently we shall, until further notice, close the Boulevard theater on Mondays and Wednesdays with full pay to our employees. We sincerely hope that this arrangement will not inconvenience our patrons."

A similar notice on the Columbia theater program arranges for closing three days a week, Monday, Wednesday and Friday, with full pay to employees.

Warns Against Fake Acting Schools.

Cleveland.—John DeKoven, photoplay editor of the Cleveland Leader, has just printed a lengthy warning against fraudulent schools for acting, particularly as applied to persons offering to put girls on the moving picture stage. The article, DeKoven says, was inspired by the receipt of incoming letters from girls who had taken "courses" intended to make them "stars" in a few weeks. Third-rate producers, DeKoven says, had in several instances urged girls to take such "courses."

Exhibitors Install Officers.

Cleveland.—Newly elected officers of the Northwestern Ohio Motion Picture Exhibitors' League were formally installed at a meeting of the league in its headquarters in the Republic building, August 1. The new officers elected a fortnight ago are Benjamin J. Sawyer, president; Henry Lustig, vice-president; C. A. Megown, secretary, and Adolph Maher, treasurer

Kleist Will Canvass Michigan for League

With Secretary Moeller, State President to Tour the State in the Interest of His Organization—Believes Through Personal Talks With Exhibitors He Will Be Able Greatly to Increase Membership.

By Jacob Smith, 503 Free Press Building, Detroit.

DETROIT.—The World representative went to Mt. Clemens the other day to interview August Kleist, Sr., President of the Michigan State Branch No. 4, Motion Picture Exhibitors' League of America. Mr. Kleist is running the Lyric theater in the Bath City, having moved to Mt. Clemens from Pontiac about eighteen months ago. He is the only exhibitor who has ever met with success in the operation of the Lyric. The house seats 316, is in the very heart of Mt. Clemens' hotels and prices are five and ten cents. The service is Universal, World and V-L-S-E.

Regarding association affairs, Mr. Kleist said: "Our next convention—as well as all future meetings—will be held in the city of Detroit. We are extremely anxious to get out a big attendance at the coming meeting which takes place in December. There will be a lot of important matters to take up. For instance, there is the matter of state censorship, the $1,000 license and the closing of theaters on Sundays. Our association intends to vigorously oppose any advertising stunts, and it is unfair that we should spend our money and get results for even those exhibitors who refuse to belong to our association. Michigan State Branch No. 4 is for all exhibitors, big and little, and the only sure way to get results that will protect the industry in this state is for every exhibitor to be a member.

"Early in August, A. J. Moeller, secretary of the Michigan association, and myself plan to make an extended trip through the state, calling on hundreds of exhibitors from city to city in the hope that we can secure their membership. We fully believe that if we can personally talk to an exhibitor and can get the opportunity to present our side to non-members, we will have little difficulty in materially increasing our membership. And more members means greater strength to our organization and greater results for all."

Wide Exploitation of Young Films.

The Harry I. Garson Productions, Inc., is the name definitely decided upon for the exploitation of the Clara Kimball Young productions, the first of which will be "The Common Law." J. O. Kent, manager of the exchange, has leased the second floor of the building at 318 Woodward avenue. The lease not only includes the entire second floor, but also the use of the roof for a huge electric sign. According to an announcement by Mr. Garson, this will be a moving electric sign that will announce each week where the various Young productions are showing. As approximately 200,000 people pass the point in the course of a day one can readily appreciate the value of the sign for advertising purposes. The exchange will be ready early in August.

If plans decided upon by Mr. Garson are carried out to the letter, the advertising and publicity campaign that has been outlined will be the greatest known to the motion picture exhibitors of Michigan. Mr. Garson has already contracted for one thousand billboard spaces and has already placed his orders for twenty-four sheets. The campaign not only includes billboard advertising, but a newspaper campaign as well, along the lines of general publicity.

Anglin Studio Near Detroit.

On a site of twenty acres on Michigan avenue, about three and one-half miles east of Wayne and about twelve miles out of Detroit, is to be established the Michigan plant of the Margaret Anglin Pictorial corporation, according to an announcement by James D. Barton, president and general manager of the corporation, who has completed the purchase of the property.

George W. Weeks Promoted.

George W. Weeks, manager of the Detroit Universal Film Company, has been appointed district manager of the central division for the Universal, which includes Detroit, Cleveland, Cincinnati and Indianapolis. Mr. Weeks returned from a trip to these cities on July 27, accompanied by M. H. Hoffman, general manager of Universal exchanges.

George Weeks has a host of good friends in Michigan—real friends—the kind that stick through thick and thin. As he gets better acquainted with exhibitors in other sections of the country, he will unquestionably create many new friends, not only for himself but for the Universal.

The promotion of Mr. Weeks will mean the promotion of M. S. Bailey, his assistant at Detroit, and we await the word from New York of the appointment of Mr. Bailey as manager of the Detroit Universal exchange.

Bert Graham, formerly traveling representative for the Detroit Universal, has been appointed Detroit salesman, and he is succeeded on the road by Robert Rowan.

Two Owners of One State Right.

An interesting suit on the film "Charlie's Stormy Romance," created the end of excitement for Detroit exhibitors. Judge S. Hosmer rendered a decision which permits two prints of this film to do business in Michigan. The suit was between the Standard Film Feature Service Co. and the Wolverine Feature Film Co., both claiming full Michigan rights on the film. The Standard Film Co. leased the film to the Royale theater on Monroe avenue, while the Wolverine leased its print to the Monroe theater, also on Monroe avenue. The Standard asked for an injunction against the Wolverine, but this Judge Hosmer refused to grant, which gives the right to both exchanges to make bookings in Michigan on "Charlie's Stormy Romance."

International Opens Detroit Office.

L. E. Davis, of the International Film Service, controlling Detroit, has opened an office at 1 and 2 Campau building. He reports increasing business every week.

Drury Lane Opens to Big Business.

Detroit's newest downtown theater, The Drury Lane, at 26 Woodward avenue, opened on Friday, July 21, to big business. The house is managed by Frank Drew, whose assistant is G. C. Deats, formerly associated with the Avenue theater. The style of decoration in the theater is of the Adam period. There is a 40-foot lobby from Woodward avenue, and the theater is 60 feet deep and about 60 wide. Music is furnished by a Wurlitzer organ. The policy of the house is a new feature every day and prices afternoon and evening are ten cents. Performances are continuous from 9 A. M. to 11 P. M. The Drury Lane seats 550 people and is a cozy playhouse. The annual rental is said to be in the neighborhood of $25,000.

Organist Fruetchey Favors the Organ.

C. F. Fruetchey, former organist at the Majestic theater, Detroit, contends the organ is the best medium for the interpretation of motion pictures because of the frequent changes in the story, both as to mode and temperament. He further contends it is impossible to get as good an interpretation with an orchestra as it is with an organ. Mr. Fruetchey has prepared a list of "400 suggestions to movie-organ players."

Spaeth Moves to Kalamazoo.

George Spaeth has resigned the house management of the Majestic Gardens theater at Grand Rapids, Mich., to manage the Fuller theater in Kalamazoo, Mich., having purchased a half interest in the house. The Fuller seats 1,700 people and plays both legitimate attractions and motion picture productions.

A. J. Gilligham announces that the Majestic Gardens will remain open Saturdays and Sundays until August 27, when it will resume its regular policy of keeping open seven days a week.

Aladdin Doubles Up.

The Aladdin theater in Bay City, Mich., has closed for about six weeks, while extensive repairs are being made. About $3,000 will be spent in re-arranging it. The seating capacity will be doubled, bringing the accommodations up to 1,000.

Michigan Notes.

The Park theater, Battle Creek, Mich., has been taken over by Harry Sicolor to Samuel Bowne and son, Edward Bowne. The house was closed for slight repairs and reopened July 30.

A. J. Gilligham has given up his lease on the Columbia theater, Grand Rapids, Mich. No announcement is made by the Temple Theater Realty Company as to the future policy of the house.

The Knickerbocker theater, at Holland, Mich., will be sold at public auction at the court house in Grand Haven on September 1. The Grand Trust Company of Grand Rapids is acting as administrator for the Slagh estate, who own the property.

Pending the bankruptcy proceedings involving the Grand Circus theater, 301 Woodward avenue, Detroit, Henry P. Seaborg will have full charge of the affairs of the theater, having been appointed receiver by the court.

News from the Bay State

Boston Photoplay in New Quarters.

BOSTON, MASS.—The Boston Photoplay Company, which books "Where Are My Children?" which has been playing for two months at the Majestic theater, is opening new headquarters at 205 Pleasant street. Edward A. Golden, manager of the company, has taken part of the quarters of the Criterion Film Exchange at that address and is fitting an up-to-date office and exhibition room there.

Paramount Fitting Up New Offices.

One of the finest moving picture headquarters in New England is being built for the Paramount Pictures Corporation and will be opened for business about September 1. The building is located on Shawmut to Piedmont streets and will have ornate entrances on each street. It is a one-story building, and besides the general offices, distributing rooms and film deposit vaults will have one of the best exhibition rooms in the country. The company's quarters on Pleasant street have been outgrown long since. The large volume of business that the company is doing in New England.

Dave Manley to Open the Crystal.

"Dave" Manely, well known of theatrical fame, is opening a new theater in Worcester within a few weeks. It is a $200,000 structure and will be known as The Crystal. It is on Trumbull street, just off of Front street, the main thoroughfare between the Union station and Main street. The new theater will seat 1,025 persons and will be thoroughly up-to-date. On the Saturday before Labor Day Manager Manley expects to invite the public to a big band concert in the theater and to open the house for public inspection. On Labor Day the house will be

opened for regular business. Mr. Manley has been in Boston, making bookings of big feature films for his new house.

Exhibitors Look Over Kalem Serial.

Sixty exhibitors from all over New England came to Boston this week to see the first run-off of "The Girl from 'Frisco," a Kalem film produced by the Western Company. It will be released in the regular Kalem service on August 9.

Regan With World Film.

C. F. Regan, who has been a moving picture exhibitor in the Western field, has joined the force of the World Film Corporation as a road man. He takes charge of the New Hampshire and Vermont interests of the World company. W. H. O'Brien, who has been with the World traveling in Maine, has returned from a trip through that State and has gone to Rhode Island.

Marion to Test Sunday Law

Indiana Exhibitor to Fight Arrest for Showing Sacred Picture.

MARION, IND.—Marion is to have a Sunday closing test case. There have been many in Indiana, but for some reason no definite construction has ever been placed on the closing laws. The Supreme Court has never been asked to rule on Sunday closing. It is possible the Marion cases will make their way into the upper courts before a definite decision is reached. Other cities of the state, principally the larger ones, have the Sunday show. In most cases restrictions are thrown about Sunday opening but not always.

The Royal Grand theater opened its doors recently, after having advertised Sunday shows. Only sacred pictures were shown and only sacred music was to be heard. The vaudeville was cut out. Then Bill Policemen arrested the owner, Miss Dollie Spurr, and her brother, Howard, who was operating. The two gave bond and employed attorneys.

Sunday opening was tried several weeks ago, but it failed and no fight against the police decision was made. The owners of the theater were convicted of following their usual avocations on Sunday and paid light fines.

Petitions are being circulated here to permit Sunday openings, but no use of them has yet been made.

Byrd Joins Sheppard Forces

Resigns from Fox Dallas Office to Handle Three Southern States.

By A. B. Harrison, Box 859, Dallas.

DALLAS, TEX.—William M. Byrd has tendered his resignation as manager of the Fox Film Corporation here, effective August 1, which office he has been managing since September 1, 1915. Byrd has just closed a fifty-two week contract to manage "The Fall of a Nation." This feature will be handled on the same basis as "The Birth of a Nation," by K. Sheppard in Texas, Oklahoma and Arkansas, with headquarters at Dallas.

O. P. Hall, formerly of Atlanta, and a well known film man throughout the South, will succeed Mr. Byrd.

Mr. Byrd has been in the amusement business practically all of his life, formerly promoting large skating rinks. Five years ago he became an exhibitor and so remained for two years. He disposed of his theaters in Texas and Oklahoma and accepted a position with the first feature film company in the South, The Famous Players. Later he was manager of the World Film Corporation, succeeding Frank Sanford in that capacity.

Mr. Sheppard of Brownsville has purchased "The Fall of a Nation" for the three states named and has arrived in Dallas July 21 to perfect arrangements for its handling.

Crown Returns to Houston.

Houston.—P. C. Crown, manager of the Crown theater, has returned to Houston after an absence of several months and he will again look after the active management of the Crown theater.

Gilson Succeeds O'Leary.

Houston.—F. L. O'Leary, manager of the Beacon theater at Houston, has resigned and has been succeeded by J. W. Gilson.

Theater at Palacios Changes Hands.

Palacios.—Lawrence Nelson has purchased the LaBelle theater here from G. Martino. Mr. and Mrs. Martino have gone North on a months vacation, at the end of which time Mr. Martino says he is coming back to Houston to look for a location.

Texas Exhibitors Visiting Dallas.

Recent visitors to Dallas included L. M. Ridout, manager and owner of the Star theater at Denison; J. W. Sayeg, manager of the Grand and Jewel theaters at Ennis; Saul Dan, manager of the opera house at Wichita Falls; Messrs. Kimbel and Davidson, managers of the Princess theater at Weatherford; A. V. Wade, manager, and R. L. Wood, operator, of the Dreamland theater at Lewisville; J. W. Rushing of the Dixie theater at Kemp, and C. W. Batsell, manager of the King and Queen theaters at Sherman.

Pittsburgh Has New Film Container Rules

Department of Public Safety Issues Instructions Designed to Protect Traveling Public—Youngstown, Ohio, to Have Big House—Walters Theater, Davis, West Virginia, Enlarges.

By Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh.

PITTSBURGH, PA. — Pittsburgh exchanges have received an order from the Department of Public Safety for the purpose of enforcing the regulations as to cases in which moving picture films are carried in the city. Director Hubbard of the department has asked the co-operation of the managers in carrying out the following rule, which will likely be embodied in an ordinance. It applies to the carrying of films on street cars and other conveyances.

"Moving picture films must be packed in tightly closed metal cases inclosed in a strong, spark-proof wooden box, or in the case of sheet iron not less than 2 inches (number 26 U. C. standard gauge) and lined thoroughly with flax board one-eighth of an inch thick or some other equivalent insulating material. The covers of cases must fit tightly and lap over body at least five-eighths of an inch on the sides, forming a tight joint."

Strand and Court Change Owners.

Two well known theaters in Washington, Pa., changed hands recently, the Strand and the Court. Roy Fulton and Abe Vaught have purchased the Court theater from W. P. Delaney, who will continue in the capacity of house manager. A number of improvements will be made by the new owners, including a five-piece orchestra. A policy of big feature pictures will be instituted at the Court. The Strand theater has been sold by B. Brandon to a former owner of the house, Mr. Clark.

Big Theater for Youngstown, Ohio.

One of the most pretentious moving picture theaters in the western part of the Buckeye State is to be built soon in Youngstown, Ohio, by the Federal Holding Company. It is to be operated by C. W. Diebel, according to reports received here. The concern backing the project has been incorporated with a capital of $200,000. The incorporators were A. E. Adams, L. J. Campbell, C. W. Diebel, Richard Galick and R. C. Steece, all of Youngstown. The theater will occupy a fine location on Boardman street, with a Federal street entrance. When the plans will be put into effect has not yet been announced.

Fairmont's Grand Is Remodeled.

The Grand theater, Fairmount, West Va., has been reopened after undergoing a remodeling process which has greatly increased the attractiveness of the house. Much up-to-date equipment has been added and a new pipe organ installed. The Grand is now one of the best arranged and most inviting theaters in its section of the state. Manager W. M. Miller visited in Pittsburgh several days ago, and while here booked a number of features to be shown soon.

Walters Theater Enlarges.

The Walters theater, Davis, West Va., has been closed for the purpose of remodeling the house and enlarging it by several hundred seats. Its capacity will be 750. New and up-to-date equipment also is being installed. The reopening will take place about August 15. The owners of the Walters theater are also conducting the Opera House as a picture theater this summer, and if its success warrants, the policy will be continued in both houses.

New Bethlehem to Have Theater.

C. E. Andrews is erecting a modern 800-seat house at New Bethlehem, Pa. This is the first moving picture theater in the town, which has a population of 2,500. It will be completed in about three months.

Aronson Puts in First Run Universals.

Manager Aronson has announced that his downtown Cameraphone theater, 347 Fifth avenue, Pittsburgh, has inaugurated an important change in its attractions, having become the first run house on the Universal Program in western Pennsylvania. The program will be shot™ throughout the week, with Bluebird features on Saturdays.

Solz Manages Uptown Cameraphone.

J. Solz has been appointed manager of the uptown cameraphone theater, at 1609 Fifth avenue, Pittsburgh, recently purchased by the Rex Amusement Company. The house is closed temporarily, but the work of remodeling will be completed within another week.

McClelland Names House Committee.

President A. H. McClellan has appointed the following members to constitute the House Committee of the Pittsburgh Screen Club: Ludwig Hommell, chairman; Harry Reiff, Harry Megown, Dale R. Cratty and Ralph Dickson.

Kindly See Announcement on Page 1106

Calendar of Daily Program Releases

Releases for Weeks Ending August 12 and August 19

(For Extended Table of Current Releases See Pages 1158, 1160, 1162, 1164.)

General Film Company.

Current Releases.

MONDAY, AUGUST 7, 1916. Serial No.

BIOGRAPH—The Telephone Girl and the Lady (Drama—Biograph Reissue No. 70)..... 20999
SELIG—The Gold Ship (Two parts—Drama)..... 20995-6
SELIG—The Selig-Tribune No. 63, 1916 (Topical)..... 20998
VITAGRAPH—Pa's Overalls (Comedy)..... 20997

TUESDAY, AUGUST 8, 1916.

ESSANAY—The Three Scratch Clue (Two parts—Drama) (Reissue)..... 21000-1
KALEM—Good Evening Judge (Comedy)..... 21002
LUBIN—Their Mother (Two parts—Drama)..... 21003-4

WEDNESDAY, AUGUST 9, 1916.

BIOGRAPH—The Fatal Wedding (Three parts—Drama) (Biograph—Reissue No. 71)..... 21006-7-8
ESSANAY—The Fable of "Books Made to Balance" (Comedy)..... 21005
KALEM—"The Fighting Heiress" (No. 1 of "The Girl from Frisco") (Two parts—Drama)..... 21010-1
VIM FEATURE COMEDY—That Tired Business Man (Comedy)..... 21009

THURSDAY, AUGUST 10, 1916.

SELIG—The Selig Tribune, No. 64, 1916 (Topical)... 21012
VIM—Dreamy Knights (Comedy)..... 21013

FRIDAY, AUGUST 11, 1916.

KALEM—Daisy the Demonstrator (Comedy)..... 21017
KNICKERBOCKER STAR FEATURE—The Better Woman (Three parts—Drma)..... 21014-5-6
VIM—Rushing Business (Comedy)..... 21019
VITAGRAPH—Romance and Roughouse (Comedy). 21018

SATURDAY, AUGUST 12, 1916.

ESSANAY—Worth While (Three parts—Drama)... 21020-1-2
KALEM—"Hurled Through the Drawbridge" (No. 92 of the "Hazards of Helen" Railroad Series) (Drama)..... 21023
SELIG—A Western Masquerade (Comedy)..... 21024

General Film Company.

Advance Releases.

MONDAY, AUGUST 14, 1916.

BIOGRAPH—Saved from Himself (Drama) (Biograph-Reissue No. 72).
SELIG—The Germ of Mystery.
SELIG—The Selig-Tribune No. 65, 1916 (Topical).
VITAGRAPH—Conductor Kate (Comedy).

TUESDAY, AUGUST 15, 1916.

BIOGRAPH—A Temporary Truce (Two parts—Drama) (Biograph Reissue No. 73).
ESSANAY—My Country, 'Tis of Thee (Two parts—Drama).
KALEM—Ham Comedy (Title to be announced later).
LUBIN—A Lesson in Labor (Two parts—Drama).

WEDNESDAY, AUGUST 16, 1916.

ESSANAY—Canimated Nooz Pictorial No. 14 (Cartoon—Com.).
KALEM—The Girl from 'Frisco. Series No. 2, "The Turquoise Mine Conspiracy" (Two parts—Drama).
VIM FEATURE COMEDY—Their Dream House (Comedy).

THURSDAY, AUGUST 17, 1916.

SELIG—The Selig-Tribune No. 66, 1916 (Topical).
VIM—Life Savers (Comedy).

FRIDAY, AUGUST 18, 1916.

KALEM—He Wrote Poetry? (Comedy).
VIM—Comrades (Comedy).
VITAGRAPH—There and Back (Comedy).

SATURDAY, AUGUST 19, 1916.

ESSANAY—A Little Volunteer (Three parts—Drama).
KALEM—With the Aid of the Wreckers (No. 93 of the "Hazards of Helen" Railroad Series—Drama).
SELIG—A Bear of a Story.
VITAGRAPH—The Wandering Horde (Three parts—Drama) (Broadway Star Feature).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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Calendar of Daily Program Releases

Releases for Weeks Ending August 12 and August 19

(For Extended Table of Current Releases See Pages 1158, 1160, 1162, 1164.)

Universal Film Mfg. Company.

SUNDAY, AUGUST 6, 1916. Serial No.

BIG U—The Captain of the Typhoon (Two parts—Drama) 01655
IMP—The Finishing Touch (Drama)..... 01656
L-KO—The Youngest in the Family (Comedy).... 01657

MONDAY, AUGUST 7, 1916.

NESTOR—He Maid Me (Comedy)..... 01660
RED FEATHER—The Mark of Cain (Five parts—Drama) 01659
UNIVERSAL SPECIAL FEATURE—The Adventures of Peg o' the Ring No. 15, "Brother and Sister" (Last No.—Two parts—Drama)..... 01677

TUESDAY, AUGUST 8, 1916.

GOLD SEAL—Onda of the Orient (Three parts—Dr.).. 01661
POWERS—The Henanpup (Comedy) 01662

WEDNESDAY, AUGUST 9, 1916.

ANIMATED WEEKLY—Number 32 (Topical)..... 01665
LAEMMLE—A Knight of the Night (Drama)..... 01663
L-KO—Unhand Me, Villain (Two parts—Comedy).. 01664

THURSDAY, AUGUST 10, 1916.

BIG U—The Silent Man (Drama)..... 01667
POWERS—Ben, the Sailor (Manikin-Comedy)..... 01668
—Salmon from the Egg to the Table (Educational) 01668
VICTOR—Aschenbroedel (Two parts—Comedy-Dr.). 01666

FRIDAY, AUGUST 11, 1916.

LAEMMLE—The Highway of Fate (Two parts—Dr.) 01669
NESTOR—Some Medicine Man (Comedy)..... 01671
REX—By Conscience's Eye (Drama)..... 01670

SATURDAY, AUGUST 12, 1916.

BISON—Along the Malibu (Two parts—Drama)... 01672
JOKER—She Wrote a Play and Played It (Comedy) 01674
LAEMMLE—The Intruder (Drama)..... 01673

SUNDAY, AUGUST 13, 1916.

IMP—The Great Corona Race (Two parts—Drama). .....
L-KO—No release this day.
VICTOR—What Darwin Missed (Comedy)..... .....

MONDAY, AUGUST 14, 1916.

NESTOR—The Battle of Chile Con Carne (Comedy). 01680
RED FEATHER—The Yoke of Gold (Five parts—Drama) 01679
SPECIAL UNIVERSAL FEATURE—Timothy Dobbs, That's Me, Episode No. 1, "The Sody Clerk (Two parts—Comedy) .....
UNIVERSAL SPECIAL FEATURE—Liberty No. 1, "Fangs of the Wolf" (Three parts——Drama).. 01694

TUESDAY, AUGUST 15, 1916.

GOLD SEAL—A Son of Neptune (Three parts—Dr.). 01681
VICTOR—He Wrote a Book (Comedy)..... 01682

WEDNESDAY, AUGUST 16, 1916.

ANIMATED WEEKLY—Number 33 (Topical)..... 01685
IMP—The Toll of the Law (Drama)..... 01683
L-KO—The Mother in Law (Two parts—Comedy).. 01684

THURSDAY, AUGUST 17, 1916.

BIG U—A Woman's Eyes (Drama)..... 01687
POWERS—The Riddle of the World—Japan As Seen by Dr. Dorsey (Educational)..... 01688
VICTOR—Ashamed of the Old Folks (Two parts—Comedy—Drama) 01686

FRIDAY, AUGUST 18, 1916.

BIG U—Weapons of Love (Drama)..... 01690
IMP—Good and Evil (Drama)..... 01689
NESTOR—No release this day.

SATURDAY, AUGUST 19, 1916.

BISON—Beyond the Trail (Two parts—Drama)..... 01691
JOKER—Soup and Nuts (Comedy)..... 01692
LAEMMLE—No release this day.

Mutual Film Corporation.

SUNDAY, AUGUST 6, 1916. Serial No.

BEAUTY—Just As He Thought (Comedy)..... 04950
GAUMONT—"Reel Life" No. 14 (Mutual Film Magazine) 04952
VOGUE—Lost and Found (Comedy)..... 04951

MONDAY, AUGUST 7, 1916.

AMERICAN—The Little Troubadour (Two parts—Drama) 04953-4
MUTUAL MASTERPICTURE DE LUXE—Father and Son (Five parts—Comedy-Drama—No. 124).....

TUESDAY, AUGUST 8, 1916.

VOGUE—No release this day.

WEDNESDAY, AUGUST 9, 1916.

BEAUTY—Bill Van Deusen the Cave Man (Comedy) 04956
GAUMONT—See America First, No. 48 (Scenic).... 04957
—Kartoon Komics (Cartoon)..... 04957
MUTUAL WEEKLY—Number 84 (Topical)..... 04955

THURSDAY, AUGUST 10, 1916.

AMERICAN—The Power of Mind (Three parts—Dr.). 04958-9-60
MUTUAL MASTERPICTURE DE LUXE—The House of Mirrors (Five parts—Drama—No. 125).....

FRIDAY, AUGUST 11, 1916.

CUB—Jerry's Celebration (Comedy)..... 04963
MUSTANG—The Courtin' of Calliope Clew (Two parts—Drama) 04961-2

SATURDAY, AUGUST 12, 1916.

CENTAUR—For Her Good Name (Two parts—Dr.) 04964-5

SUNDAY, AUGUST 13, 1916.

BEAUTY—Too Bad Eddie (Comedy)..... 04966
GAUMONT—Reel Life No. 15 (Mutual Film Magazine) 04969
VOGUE—Some Liars (Two parts—Comedy)..... 04967-8

MONDAY, AUGUST 14, 1916.

AMERICAN—Ruth Ridley Returns (Two parts—Dr.) 04970-1
MUTUAL MASTERPICTURE DE LUXE—A Wall Street Tragedy Man (Five parts—Drama) (No. 126) .....

TUESDAY, AUGUST 15, 1916.

FALSTAFF—Guidus (Comedy) 04972

WEDNESDAY, AUGUST 16, 1916.

BEAUTY—Perkin's Mystic Manner (Comedy)..... 04974
GAUMONT—See America First, No. 49 (Scenic.... 04975
—Kartoon Komics (Cartoon-Comedy).... 04975

THURSDAY, AUGUST 17, 1916.

AMERICAN—Title to be announced later..... 04976-7-8
MUTUAL STAR PRODUCTION—A Welsh Singer (Five parts—Drama) (No. 127).....

FRIDAY, AUGUST 18, 1916.

CUB—Jerry and the Counterfeiters (Comedy)..... 04981
MUSTANG—El Diabolo (Two parts—Drama)..... 04979-80

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Stories of the Films

V-L-S-E, INC.

SELIG ATHLETIC FEATURE FILM SERIES NO. 4 (July 17).

A series of seven champion high jumpers of the world, some in spectacular contest at Selig's Zoo, Los Angeles.

Fast wrestling match between Sam Vargo, an amateur, and Ben Reiber, amateur middleweight wrestling champion of the world, Sam defeats Vargo in only after a sensational bout.

Annual push ball contest between freshmen and sophomores at Rensselaer Polytechnic Institute, Troy, N. Y. The game is contested by two hundred students, one hundred on each side and is an annual college event.

Johnny Kilbane, of Cleveland, O., world's featherweight champion boxer, presents methods he uses to train and condition himself for the ring contests, and is shown in a scientific glove contest with Joe Burman, of Chicago.

THE STING OF VICTORY (Essanay—Five Parts—Aug. 7).—The cast: David Whiting and Walker Whiting (Henry B. Walthall); Ruth Tyler (Antoinette Walker); Edith Whiting (Anne Leigh); Jack Spencer (John Lorenz); David Whiting, Sr. (Thomas Commerford); Thomas Spicer (Richardson Cotton); George Spicer (Jack Dale). Directed by J. Charles Haydon.

David Whiting belongs to a fine old aristocratic family of the south and is an officer in the United States Army. He is loyal to the Union and is opposed to slavery. When the Civil War breaks out he frees his personal slaves and joins his regiment to fight for the north. His brother, Walker, is an honorable man, but hot-headed and impetuous, the opposite of his brother. He joins the southern army fighting against his brother. Edith Whiting, the sister, and her parents are extremely bitter over David's disloyalty.

The play opens shortly before the Civil War, when David is visiting his home with a friend and brother officer, Jack Spencer, who is engaged to Edith. Edith quarrels with Spencer over their differences in political views and breaks his engagement ring. David is in love with Ruth Tyler. During the war the Whiting family, deserted by the slaves, have a hard time to make ends meet, and borrow from a professional money-lender, Thomas Spicer, giving mortgages on their property. It is obvious that his son he recognized by the better class of people. He is ambitious for him to marry Edith Whiting. Edith always quarrels with him, even though word reaches her that Spencer has been killed.

After the war David, now a colonel, returns to his home town with his troops as military commander of the district, and pays off the debts on the plantation and saves his sister from further humiliation at the hands of Spicer. A few days afterward Spicer is found murdered. Walker Whiting is found leaning over the body. A gun belonging to Walker is found by the dead man's side. It is proven that there was bitter feeling between Walker and Spicer, so he is arrested and accused of the murder. It devolves on David to conduct the trial and try his own brother. However, Rufus, a slave, confesses he killed Spicer because he once horsewhipped him.

Although David had done all of this and much more for his family, had restored order and saved the residence from the great humiliation and outrage, both his family and all his old friends are cold to him. At the end of the story comes when the woman he had long loved, Ruth Tyler, reveals him and throws herself into the arms of his brother. David has won the fight for his principles, but lost the girl.

SELIG ATHLETIC FEATURE FILM SERIES, NO. 5 (July 24).—Chas. Evans, national amateur golf champion, plays some marvelous shots. Jake Schaefer, Jr., and Hoppe, champion balkline style of billiards, Edward Ross, champion three-mile walker, wins prize at San Francisco.

Knock-about wrestling match between Kalla Pasha and Jack Dribbs. Bowling contest on the lawns of the Crescent Club at Brooklyn, with a close-up view of Wm. H. Herbert, champion bowler, with his trophy.

SELIG ATHLETIC FEATURE FILM SERIES, NO. 6 (July 31).—Faith de Palma and Darie Booth women champions, show racing on various speedways. Gus Schoenlein and Johnny Rogers engage in a wrestling match to a finish. Theodore Combes awarded the medal for being the world's most perfect man physically. Frank Thoma and H. S. Merino present the finer points of the bowling game.

SELIG ATHLETIC FEATURE FILMS SERIES NO. 7 (Aug. 7).—Gotch and Jack Wade vaudeville in roller skating contest. Students of Columbia University engage in a strenuous tug of war. Cleveland and Weinrich engage in an expert billiard match. Field day at White Sox Park, Chicago. Sack race, relay race and the hog, skin and bladder. Bill Lewis, who wrestled Joe Fletcher five hours to a draw, has a hundred wrestling contest against Cutler and Gotstout and wins within an hour.

INTERNATIONAL FILM SERVICE.

HEARST-INTERNATIONAL NEWS PICTORIAL, No. 30 (July 25).

Chicago, Ills.—After a lapse of eight years, horse racing is revived here, and thousands see the American Derby.

Galveston, Tex.—Largest indoor swimming tank in country here and holds sport in the salt water drawn from the Gulf.

London, England.—Field Marshal Lord French reviews 40,000 volunteer army, formed of men too old for field service, but accepted by the government for military duty at home.

Ocean Park, Cal.—Annual Pier Pageant fish is one of the most popular summer sports at this resort.

Desert Section.—The latest fashions of the season are pictured in beautiful settings. Exclusive importations of Lucile, Lady Duff Gordon.

Brownsville, Tex.—Major-General John R. O'Ryan, and his staff of six colonels of the New York National Guard officers, are entertained by regular army officers. Illinois cavalrymen drill grand circuit for duty.

San Diego, Cal.—A giant log raft, 900 feet long, is towed 1,500 miles down the Pacific coast.

New York.—Thousands of babies compete in prize-drills at Coney Island.

New York.—The excursion steamer Keyport, carrying 1,000 passengers, is rammed and sunk at her pier. All on board are saved.

Cincinnati, Ohio.—Christy Mathewson, for 16 years the most dependable pitcher on the staff of the New York Giants, becomes manager of the Cincinnati Reds.

The appropriation of millions of dollars by Congress will put the United States Navy on a par with the best fighting machines in the world. Pictures of the various branches of the navy that are to be strengthened.

METRO PICTURES CORP.

THE DEVIL AT HIS ELBOW (Popular Plays and Players—Five Parts—July 31).—The cast: John Ashton (Clifford Bruce); Meg (Dorothy Green); Robert Gray (J. K. Roberts); Andrew Sealey (Frank McDonald); Grace Sealey (Mary Sandway); Wilfred Carleton (Adolph Menjou); Franklin Darrell (Edward Martindel). Scenario written by Wallace O. Clifton. Produced by Burton King.

John Ashton, a young mechanical engineer, is completing the plans of a new submarine. The government is interested in his work, and he has promised to have it done by the tenth of the month, which gives him only six days in which to complete it. Ashton and others have been resorting to whiskey to keep his brain active. His friend, Franklin Darrow, and his assistant, Robert Gray, remonstrate with him, but to no avail. His fiancee, Grace Sealey, telephones him and urges him to attend a dinner party at the home of the bride-to-be's father against his will. He falls asleep and dreams that he prepares to attend the dinner; he is still intoxicated when he arrives, Grace's father at once breaks off the engagement, and he leaves the house in disgrace. Ashton awakes and finishes his plans on the morning of the tenth, and then, still wearing his evening clothes, goes to the water-front, where he goes into a saloon on the waterfront, and drinks until he is insensible. There he is noticed by the captain and mate of a freighter, and shanghaied on board the vessel. When he comes to his senses he is far out at sea, and is told that the crew will occupy six months, but that he may have all he wants to drink.

At the end of the cruise Ashton and the captain, coming ashore, take a farewell drink together. Ashton, intoxicated, attracts the captain's attention, and he attempts to force his attentions upon her. Ashton comes to her assistance, angering the captain, who gets two stevedores to attack him. Meg takes him to her own meagre quarters and takes care of him. Gradually she induces him to stop drinking.

Passing the building where he formerly had his office, he sees Franklin Darrow, a government engineer, and Gray, and learns that they speak of Grace's wedding. She is to marry Wilfred Carleton, a broker, thinking Ashton dead. The news sends Ashton back to drinking heavily once more. But Meg learns of his real identity and helps him to win back his self-respect. They are married and Ashton's ambition returns. He resumes his work and seeks out his former friends.

But Meg is unused to the new life. Her husband's work takes him more and more away from her, and she decides to take drastic measures. Since he will not live with her when under the influence of drink, she induces him to drink again, by preferring his society to loneliness and sordid surroundings to his neglect in luxury. The new plans for the government's submarine are made while he is intoxicated. They are wrong and the crew of the first boat launched is drowned. Meg confesses what she has done, and takes the blame on herself. He flies at her throat—and waking up, kneels over the body of his wife. His original plans are as yet unfinished. He puts from him the devil at his elbow—whiskey—and he and his fiancee, Grace, are early marriage, with the promise of a life full of achievement and ambition that is not clouded by an enemy which steals away the brains.

Universal Film Mfg. Co.

IMP.

THE GREAT CORONA RACE (Two Parts—Aug. 15).—The cast: Tom Ross (Richard Stanton), Olaf Short (Clyde Benson); Margery Trumbull (Marcia Moore). Scenarist, Walter Woods. Produced by Richard Stanton.

Ross owns a bicycle and motor shop and is building himself a racing car, which is entered in the Corona race. Trumbull reads a description of "Speed King" in the papers and wagers a large sum with Short that this unknown will "show in the money." Short proposed by Margery's request. Accepted.

Margery's car refuses to start and Ross is phoned for to come and repair it. He meets Margery and her little aunt for the first time formerly, he telling her of his racing ambition and of the repair because he has not money to complete his car. They visit machine and he is impression on Margery. She longs for another that, to Margery's chagrin, is important part of her machine and tosses it away. Ross is again called to repair it. Again their conversation is most interesting, so much so that Trumbull feels it his duty to cut it short, so he calls Margery to the house, where Short, who has been visiting, is entertained with Margery. Ross is lothe to leave, but as an excuse to return, he forgets" his tools.

Margery asks Ross to lend the young man money to complete his car. Trumbull refuses. Margery tells him that the man has a chance in the race if he can complete the car—that his name is "Speed King." Trumbull is stumped, but he doesn't need the money will lose the bet to Short. Short solves the problem by telling Trumbull to lend the money conditionally that if the car does not win during the race Short bribes the mechanician to cripple Ross's car during the middle of the race. Margery overhears the plot and informs Ross. The latter changes mechanicians. Ross wins the race and incidentally the love of Margery.

THE FINISHING TOUCH (Aug. 6).—The cast: Sam Newlands (Rex de Rosselli); Irene (Majorie Ellison); Danny (Buddy McQuoid). Written by Frederick Chapin. Produced by George Cochrane.

Sam Newlands, leader of a gang, is a man who needs no one to settle his disputes. His wife, Irene, is timid. Saturday is generally marked by the return of Sam to Irene from his carousing friends, broke and drunk. At last the heart of Irene rebels when her husband roughly shakes her child and starts out for one of his weekly celebrations. As she thinks over the indignities she suffers her eye lights on a rifle and she gets an idea.

Sam returns home that night and meets the surprise of his life, for the meek Irene is transformed and when he roughly orders her to do something she covers him with the rifle and orders him to throw up his hands. Irene then ordered the sun and binds him securely to a piece of furniture. She has hidden a whip

and now, bringing it forth, she uses it on her drunken husband. When she is exhausted Irene unties Sam and leaves him to wash his cuts and bruises. He determines to seek out his wife and punish her for the punishment she has dealt him.

He sets into the next room and finds Irene cuddling her child and singing it to sleep. Sam realizes how meanly he has acted and he soul-naturedly says he supposes he deserved his whipping. The next day is quite different from the usual run, for Sam, instead of hurrying off to his friends to drink, remains quite indevision. While they are pleading Sam hears his wife say "Samuel," and with a muttered excuse Sam hurries home to the wife and child.

REX.

BY CONSCIENCE'S EYE (Aug. 11).—The cast: John Spencer (Rex De Rosell); Maud, his wife (Mignonette Ellison); Jane (Virginia Carlin); Jimmie Franklyn (Maxfield Stanley). Scenario by Fred Myton. Produced by George Cochrane.

John is busy all day and tired at night. Maud seeks diversions with Jimmie, a "man about town." "Cooter" is deserted. "Cooter" has a doll which she calls "Conscience" because the eyes wink. Jane is the maid who cares for her and her father the other. But father drops his on the sofa by accident.

Maud at last decides to run off with Jimmie. She leaves a note for her husband, but when she gets to the station she finds the eye of "Conscience" in her veil, which blinds her to her senses and she goes back. At home she finds that "Cooter" has put the letter in the box outside the door, so that her husband has not received it. She destroys the letter and the family are happily reunited.

LAEMMLE.

A KNIGHT OF THE NIGHT (Aug. 9).—The cast: Jim Corey (Hobart Henley); Dr. Randall (Sydney Bracey); Myra, his ward (Sydell Dowling); Norton Craig (Anthony Merlo). Written and produced by Robert F. Hill.

Dr. Randall and his ward, Myra, leave for a reception with Norton Craig, a friend. At the party the doctor is called away on an important case to the hospital, but before he goes he asks Norton to take Myra home.

In his disagreeable way Corey who has been a failure in life, is desperate that night. He decides to steal to keep alive and happens to select the Randall home for his first. He enters the house and makes his way about the upper stories looking for valuables. By accident he gets into the nursery and seeing the children's little child sleeping, says to himself that he would be a dog to take the child's trinkets.

As it is about to leave Myra and Norton come home. The thief hastily hides and the sight he sees makes his blood boil within him. Norton tries to force his attentions upon Myra and at last Jim can restrain himself no longer. Just as he is downing Norton Myra screams in. When Myra tells him how she has been saved by Jim the doctor offers to reward him, but Jim says that he is reward enough and the incentive he received to go straight. The picture ends as Jim Corey is striding out into the night.

THE HIGHWAY OF FATE (Two Parts, Aug. 11).—Cast: Roxanne (Ethel Grandin); Zeb (Joseph Smiley); Jack Underwood (Sidney Bracey); the Doctor (Paul Panzer). Written by Harry Lyttmar. Directed by Robert F. Hill.

Roxanne is a Gypsy girl who has been wronged by a man of ruthless character. When he tired of her he cast his plaything aside and forgot. The girl did not forget. She cared for her child and brooded over her grievance.

Jack Underwood is in the last stages of consumption and the doctor tells him that he has two months to live. His wife has been tempered by his presence so he decides to clear out. He meets Roxanne and they tell each other their stories. The Gypsy girl decides to go to join the band, telling him that the open air will cure his heartaches.

A couple of years later the band of wanderers come again to the same region. Jack and Roxanne have come to care for each other. But one day Jack reads that his wife has married the doctor. At first he is angry, but finally he realizes that it is the best way out.

In the meanwhile Roxanne's rancor is reawakened by being in the vicinity where she met with her misfortune. But she can stand it no longer and decides to have vengeance. The man who had deserted her was none other than the doctor. She seeks him out and plunges a dagger in his back. Jack has decided that he wants to see his wife once more. He finds her and they are reconciled as the picture fades out.

BISON.

ALONG THE MAILINE (Two Parts, Aug. 12).—The cast: Jane (Anne Schaefer); her Father (L. M. Wells); her guardian (Irene Lewis); William V. Mong); Jane's fiancé (Jack Henderson); the Half-breed (Robert Kortman). Scenario by Harvey Gates. Produced by Cleo Madison and William Mong.

Jane is a country girl who lives in the mountains with her father, the sheep owner. She has two admirers, Jack Henderson, a cowhand, a barber by trade, but a gambler and ruffian as well. One day Lem after losing heavily decides that he will make a desperate effort to recoup his ailing fortune. Drawn with drink, he goes to Jane's cabin and tries to force his attentions upon her. Jane's fiancé hearing Jack comes along and gives Lem a thrashing. Lem leaves, vowing vengeance.

After he departs Jeff tells Jane of his love and she confesses to be in love with him. Right then and there they become engaged and Jeff promises to return that night to see her. Lem decides to kill two birds with one stone by robbing the stage and making a target of Jeff had done the job. That night he and his pal attack Jeff as he is leaving Jane's house and steal his clothing while he is unconscious. They then rob the stage and drop Jeff's hat where they know it will be found.

The next morning Jane starts out to look for Jeff, as every one thinks that he is the guilty man. The stage driver finds him as he is groggily walking in the road and takes him home, tells Jane to keep him there until he can get word to the sheriff and tell where he says he is innocent and lets him go. She has a suspicion that Lem is the one who committed the crime, so she goes to the cabin to investigate. Through the window she sees the two men hiding the stolen money.

Jane jumps on her horse and gallops for the sheriff. But when the sheriff and his men arrive they find nothing but death in the little cabin. The thieves have quarreled over the division of the spoils and both of them lie on the floor mortally wounded. Jane then goes to where Jeff is awaiting her and tells him they are happily united. Jeff's name is cleared of all blame in connection with the crime and he and Jane are married.

THE INTRUDER (Aug. 12).—The cast: George Maitland (Harry Millarde); Delta, Maitland (Edith Roberts). Written by Catherine Carr. Produced by George Ridgwell.

Delta, Maitland's daughter by George Maitland, a widower, goes off to a boarding school. Her father bids her good-bye at the railroad station, and, bouncing her baby girl at the station, he takes her home in his automobile. In the course of time they become much attracted to each other, and after a brief wooing decide to get married.

At the end of the session Delta returns from the boarding school, and considers her stepmother in the light of an intruder, stubbornly resisting all attempts on the part of her stepmother to win her affection.

Shortly afterwards Maitland is called to attend a business meeting after his wife and Delta see her stepmother kissing a photograph, and draws the conclusion that she has a secret lover. Thereupon she goes to the studio and writes a letter to her father, in which she asserts that he has been deceived into marrying a woman who is involved in another love affair.

A man arrives and Delta sees him enter the parlor and fondly kiss her stepmother. No longer able to contain herself, the girl denounces her stepmother's scandalous conduct and is about to leave the room in great anger when Mrs. Maitland begs her to wait, exclaiming Barton, says: "This is my son. She clears up the whole difficulty and all ends happily.

GOLD SEAL.

ONDA, OF THE ORIENT (Three Parts, Aug. 8).—The cast: Pedro Bontiago (E. N. Wallack); Fernando Bontiago (Jack Conrad); Onda (Marie Waters); Colonel Benton (J. C. Shumway); Aldo (Eddie Polo). Written by Jim Gleason and Walter Woods. Produced by Henry McRae.

More radical than ever was the Mexican war to secede from Spain. Fernando Bontiago began by wholesale assassinations of Spanish officials and friends. Assassination.

The leaders were Pedro Bontiago and Emil Aguinaldo. Pedro Bontiago has lived in San Francisco for years. She wealth comes from an enchanted gold mine. His younger brother Fernando, the son of a dissolute young man and Onda, supposed queen, tries to betray him. He dislikes interference and hates Onda.

Pedro dying confesses to her son how in Manila he was the agent of Don Jaime De Ayale, how when the volution of 1896 broke out he secretly aided the rebels, assuming them to be successful. De Ayale was assassinated, how he stole papers, bonds and other means of retaining its profits, since the rebels looted and burned the house, how he rescued De Ayales little daughter from the flames and escaped to America, how he married a girl in which the plantation was her by Lem and the proceeds from the estate has been paid to him ever since, how he read will was destroyed but he remembered it, how he has the key, the scoundrel, is in Manila, saving been taught by Aldo, how he has come to Onda confesses this as his conscience troubles him and he wishes to make amends before he dies.

The key that will lead to the gold is restored to her rights, but it is far from his intentions to be subdued to poverty while the girl inherits the gold. Onda comes to the bedside of her supposed father to hear him speak out. The dagger contains the secret of your parentage. Find it and go to your inheritance. The scabbard is in Manila. A More named Aldo has it. It is the key your father's name was known. He falls back dead. Onda takes the dagger and resolves to go to Manila.

Then Fernando, with all his usual criminal combinations, resolves to stay her in Camarotown, secure the dagger and kill her. The plan is frustrated by Eddie's bravery. Another attempt is made on Onda's life as she is about to board the steamer. Failing in this attempt, Fernando secures surreptitious passage in the boat. On the trip Renton and Onda develop a strong attachment for each other.

On the arrival in Manila he has come to America on a mission of revenge. He has seen Pedro die—has followed the son and supposed daughter. Many mysterious words occur on ship board—the dagger is stolen from Onda and is later found in the breast of Fernando's female companion. Fernando is thrown overboard and is drowned. Aldo is about to kill Onda when he is discovered and arrested by the ship's officers. He then confesses his attempt to revenge his master—discovers that Onda is the daughter of his master and restores to her the scabbard. The knife is fitted and the cipher will read. Onda is restored to her rights and marries Renton.

NESTOR.

HE MAID ME (Aug. 7).—The cast: Winner (Eddie Lyons); Loser (Lee Moran); Grace (Periola Caprice); Mary (Jean Calhoun); Mistress (Ben Cohn. Produced by Lyons & Moran.

Eddie and Lee have a bet up over Arizona going, getting married, either party to any duty to be performed by the loser. Lee loses and Eddie is pondering what he shall have him do. At this moment Eddie's wife, Periola, tells that their maid has left, and that he will have to get another, so he decides that Lee will have to play that part.

Later we see him installed as the new maid, Mary, and poor Lee is almost overwhelmed as he sees the big bunch of clothes and the dirty condition of the kitchen. Lee phones his sweetheart, Grace, that he is called to Mexico for a month. But Grace is very kind to the new maid—too kind, so Eddie soon begins to think and he is soon told of the bet of which he is quite happy and wants to stay, for he knows that he is making Eddie jealous.

Helen comes in the afternoon and Mary is asked to bring in the tea. Lee did not know that Helen was coming and so great is his astonishment that he overturns the tray. He drops the tea things and is soundly treated by Eddie. Lee absolutely refuses to return to the other room and Eddie is forced to serve the tea himself, but when Lee tells him that if he does he will tell the other fellow Eddie is willing to let him go. Later Lee is dressed in Eddie's clothes. The doorbell and there is much joy for one little girl has sweethearts.

SOME MEDICINE MAN (Aug. 10).—The cast: Doctor Mehema (Ben Cohn); Chief Hoochie Mehema Man (Clyde Benson); Indian Princess (Peggy Cowles); Her father (Al Solloway).

Pat and Grouch arrive on the coast of Medicine Sap, a tropical town. In addition to the valid there are two medicine men, Mehema and Mehema Man. The Indian princess wants her father to get some fresh water for her bath. She sends her maid, Peggy Cowles, for it and he daughter. Pat is here to meet her, but has to submit to the ordeal of a swim. In the room Pat thinks of the water. He is the same person minus one fin.

In trying to get rid of the extra fin Pat comes in contact with a shark. Pat runs in the water and the shark follows, but it only gets the fin. He starts to be going to be good meals for one or two days. The shark tells Pat that the only chance on the complex is drug Mehema into the tied up with the whole. Pat finds it in the Indian room.

Kindly See Announcement on Page 1106

gets the medicine man, sends him to the hotel and resolves to flirt with the princess.

In the meantime the medicine man calls on the Grouch, and the latter promptly kicks him out of the room. So the medicine man and the chief declare war. The town people learn that the Indians are coming and wonder what to do. Princess promises to save them and she and Pat set out. Pat gets frightened when he sees the Indians and climbs a telegraph pole. The Indians try to smoke him off, but Pat throws down high tension wire and puts the Indians out of commission. Pat returns to town with trophies and is showered with prizes and presents by the people.

L-KO.

UNHAND ME, VILLAIN (Two Parts—Aug. 9).—The cast: Gertie (Gertrude Selby); Bill, the motorcycle cop (Billy Bevan); Chief Schmalz (Dan Russell).

Bill managed to work his little graft gag quite profitably until he tackled the wrong party. This party was the friend of the commissioner. Commissioner Logan immediately wrote a stinging letter to Chief Schmalz, who, in turn, issued an order forbidding any of his motorcycle cops accepting bribes under the penalty of being imprisoned in a brewery with a muzzle on for life. Under this category came Bill, and promptly given the "hook." Bill would have to work henceforth should he desire any of the luxuries of life. Suddenly an auto shot by Bill. Here was his chance to revenge and, giving vent to his feelings, Bill went pell mell after the fair one in the auto. After a long chase he found himself face to face with a most entrancing beauty. Bill almost succumbed to her wiles, but he remembered his duty, so he proceeded to the station with the charming miss.

At the station Bill was informed that the young lady was a friend of the chief's, but Bill had made a bit with her and had no difficulty making an engagement with her for the following evening. The chief stood in with her father, and it was an agreed thing that Gertie must marry Chief Schmalz. Bill, however, was a resourceful sort of a fellow, so he and Gertie eloped. Bill, in his haste, had confiscated a flivver and the owner immediately reported the loss to the chief, who ordered an immediate search.

These flivvers are liable to turn one queer trick, and this one succeeded in driving Bill to the robbers' lair. They forced Bill and Gertie to a railroad track. Gertie succeeded in escaping and managed to get a telephone booth where she went an "S. O. S." call. Of course, Schmalz was determined to shine and once more win Gertie by exhibiting his bravery, so with lightning speed he was on the scene and rescued poor Bill from a horrible death by only a second's time. When the chief discovered whom he had saved there was blood in his eye, but Bill was too quick for him. He made one dash for one of the police flivvers, and with this good start would have managed to get away had the flivver hadn't started to leak. The chief saw his chance for revenge and gave chase. Another line flivver which had leaked. The fire soon gained on Bill and blew up the flivver and Bill to the land of dreams.

VICTOR.

ASCHENBROEDEL (Two Parts—Aug. 10).—The cast: The Fairy Godmother (Mrs. Hugh Leah (Dorothy Phillips); Reb. Litwak (Jos. W. Gerard); Litwak, the tailor (Fred Herzog); Sarah, his daughter (Sonia Markova); Cohen, the schatchen (Chas. Ogle); Melikoh (Joseph Granby). Scenario written by Helmer W. Bergman. Produced by Ben Wilson.

Old Reb. Litwak always sits by the kitchen stove, playing doleful tunes on an antiquated guitar. Even Leah, who does the housework, asks him to play livelier tunes, but he only smiles. It is out of Leah's life that the sweet sorrows of Litwak, the tailor, and his daughter, Sarah. Leah is jealous of Sarah's fortune and matrimonial prospects.

A few nights later Leah sits on the front steps talking to the policeman, when the schatchen appears with a husband-to-be for Sarah. They inquire where the residence of Litwak is and Leah directs them. The policeman asks her who they are and Leah replies: "Sarah's husband being brought for my cousin Sarah." At this the policeman makes the promise that, some day, he will bring a chief with him to see her.

In the room upstairs a lively bargaining is going on. Litwak promises a dowry of $2,000 to the man that will marry his Sarah. The young Jew, with thoughts of the pretty girl on the porch in his mind, is slow to grasp his golden opportunity. The schatchen finally drives him into line when he reminds him that he cannot pay rent with good looks. The young man never takes Sarah out, as he prefers to remain in the house and gaze upon Leah. One afternoon he calls when Sarah is out and plunges into an animated conversation with Leah, declaring that if she had a dowry he would prefer to marry her instead of Sarah. He is much surprised to hear Leah say that the man she marries would get no dowry, that he would have to take her for herself alone.

The night before the betrothal ceremony the family is seated discussing the coming matrimonial event, when a thunderous rap sounds upon the door. Before a word can be spoken, the policeman steps in and surveys them. He inquires for the little girl and, with a cry, Leah springs toward him and then introduces the family. The policeman goes over to the tailor and announces: "I have wants to marry Leah, that is, if she'll have him. "But," stammers Litwak, "you are a stranger to me." "Sure, I am," admitted the policeman. "But it's me that's goin' to marry her," and the policeman puts his arms about Leah and begins to coax her. Litwak finds that she has a nice dowry. "I'll with dowry! I don't want money. All I want is you!" Old Reb then says that he will give all his money to the young couple, and so when the picture ends Leah has a fortune and a husband.

WHAT DARWIN MISSED (Aug. 13).—The cast: Prof. Alonzo Dozzle (Victor Potel); a Wise Oran-Outang (Joe Martin). Scenario by Frank Wiltermood. Produced by Beverly Griffith.

Prof. Alonzo Bozzle, an eccentric zoologist, has taken up the study of evolution as promulgated by Darwin and is pondering especially on the idea that there is a "missing link." One night he dreams that he is an explorer, and that he has landed upon a foreign shore; he secures the aid of a mahout and an elephant to move his tent. Soon he penetrates the jungle, where he will take up the study of trying to find the "missing link." He builds his tent and establishes himself as comfortably as he can, and then with his trusty rifle starts out to explore the jungle.

Then it is that he encounters the wise orangoutang, Joe Martin; the two are attracted mutually and the professor takes Joe to his tent and there commences his education along the lines of table etiquette. That night while the two are in bed a couple of lions come prowling about the tent. Joe startles the two in the jungle, Bozzle takes his gun and with the help of Joe fires upon the lions. The professor suddenly awakens to find the papers on his desk burning and in extinguishing the flames his own clothing catches on fire. He is therefore compelled to rush from the house and immerse his body in a barrel of water.

BIG U.

THE SILENT MAN (Aug. 10).—The cast: The Silent Man (Jack Hoxie); His Niece Hal Girl (Irene Hunt); The Doctor (Frank Smith). Written by Frank Smith. Directed by King Baggot.

The man is a mystery in the little town. He lives alone in his cabin and will not meet the advances of his neighbors. One night he talks and tells the story of his life. He had been a prosperous lawyer in an eastern town and was engaged to be married to the sweetest of girls. The night before the wedding day she died and in his anguish he called the devil. The devil said that he would bring back the departed life, but that if the man laughed he would lose his love again. And in the joy at his wife's return heart's recovery he forgot and laughed and straight the girl died.

"Here is Satan now," said the man, as he fell over dead.

JOKER.

SHE WROTE A PLAY AND PLAYED IT (Aug. 12).—The cast: Miss Scribbles (Gale Henry); Bill, her lover (William Franey); Romeo Hamlet Othello Sothern Booth (Charles Conklin); Heroine (Lillian Peacock). Scenario written by Ben Cohn. Produced by Allen Curtis.

Bill Bones, the village undertaker, sheriff, judge and a holder of a few minor offices, is the wrong, but favored lover of Miss, who has the writing fever. His suit has met with little success, owing to her interest in her new profession and Bill is stumped.

Romeo Ham, from the legit's stage—and a long ways from it at that—has had a streak of luck and has landed in the village with a capital amounts to the sum of one "jitney" and he calls on the village merchant to buy some refreshments.

Romeo learns that Exeter is writing a play and is open to professional instincts are aroused. He introduces himself and he and Exeter at once find a common interest. Romeo suggests that she produce the play and act the leading part in it. He agrees to look after the production. This just suits Exeter and plans are put under way for the effort. Ham has learned that Exeter has a large bank account and his zeal is influenced mostly by the sight of her ample bank book.

The rehearsal proves quite a task and time after time Romeo is on the verge of quitting, but each time the vision of the bank roll comes to bolster up his courage. At last the play is produced and proves a "frost." The audience start out in disgust and then Exeter discovers that her manager has eloped with the cash, so she marries Bill and leaves the stage.

POWERS.

THE HENANPUP (Aug. 8).—It was a strange coincidence that Frank's dog and Mabel's rooster should have died at the same time. But it happened that way, and so the two were given a common funeral and buried in the same coffin.

A few months later Prof. I. M. Wise notices in the paper that there was a new bone exposition at the museum, and, being much in love with the daughter of the mother of the children, he decided to take her to the exhibit. Seeing the bones at the exhibit suggests to the children that their pets must be there at this time, so they tell the professor that they know where some old bones are. The professor is delighted with the bones, as he thinks that he has discovered the remains of an animal that was the cross between a hen and a dog.

From the bones he draws a picture of the way the creature must have looked and calls it the "Henanpup." He publishes his discovery in the paper and thinks that he will be famous. At last he finds that the bones are nothing more than the remains of an ordinary dog and chicken and is chagrined. The children sell the bones for two cents and with the proceeds invest in a can of salmon.

BEN, THE SAILOR (Aug. 10).—Written by Olga Printzlau. Produced by R. F. Taylor and W. W. Wheatley.

Old Captain Jonah's stories of the sea make such an impression on Little Ben that he wants to be a sailor. He dreams that Captain Jonah is in command of the battleship, and that the captain accepts him as one of the crew. Ben is taken aboard and fitted out with a uniform. The ship puts out to sea.

The rocking motion of the ship makes it hard for Ben to walk on the deck and he even becomes seasick. He is in comparison with the deck with the other sailors. He falls over with his bucket of water. The water runs down through a hole in the skylight and falls on the captain, who is reading in his cabin below. The captain rushes up on deck to find the careless sailor who has splashed him and slips on the wet deck, falling at Ben's feet. Ben apologizes profusely.

The captain shows him an "enemy" ship through his telescope about to launch a "bomb" at their ship. Ben dives down over the side of the ship and, hanging by a rope, awaits the approach of the missile. And when the bomb is about to hit the ship Ben lets go with a capstan bar used as a billiard cue and it returns to the "enemy" ship, which is destroyed by its own bomb. Ben is then seen to have again falls out of his hammock and finds himself—on the floor of his own room, having tumbled out of bed in his troubled dream.

SALMON FROM THE EGG TO THE TABLE (On Same Reel As Foregoing).—Salmon are shown just a few hours old, with their transluscent bodies and jocular heads, grow after grubbing for several years in mountain brooks, make their way to the sea. After a few more years they come to spawn and are killed as they jump up the waterfalls, and then friend Salmon finds his grave in the "tummie" of some hungry human.

UNIVERSAL SPECIAL FEATURE.

THE ADVENTURES OF PEG O' THE RING. No. 15, "The Circus Act"—Two Parts—(July 24).—Episode number twelve left Peg and Dr. Lund on the projection on the cliff, with Marcus and his assistant hacking at the rope, by means of which they were about to climb up. As this episode begins they are finally helped up by the circus people, who arrive in time to drive the villains away. Peg is still in her tawdry costume and returns to the tent in order that she can dress.

At the tent, Peg sees Marcus and his accomplice in the distance, so she and Doctor and Filp arrange a false plan to put them on the wrong track. Marcus then goes to report what he has found to Mrs. Lund. The doctor comes home before they have left, so they hide in the next room. When he goes into his room they follow him, and after a violent struggle succeed in overpowering him. They then lock him in the room. But Marcus has seen what has happened. She aids him to escape by dropping him the key through an old trapdoor.

In the meanwhile, Peg is at the circus. The clowns have just finished an act where they make some one disappear in a box when Marcus and his gang arrive, disguised as clowns. They take Peg and rush her into a box in the ring of the circus, while the audience laughs, thinking that this is another of the clown's stunts. The circus people realize too late that Peg has been abducted. They run frantically

after the car in which Peg is being carried away, but do not succeed in rescuing her.

It is lucky to be a blind cripple, because she makes a terrific struggle to free herself from the clutches of the villains. But they are too many for a single girl to fight. At last she is overcome and thrown into a room. A man is placed at each door and window to see that she does not escape, with instructions to shoot if she tries to get away.

Then Dr. Lund arrives upon the scene. He quickly overpowers the guards and changes clothes with one of them to escape recognition. But upon again looking at the unconscious guards are discovered and he is attacked by the whole mob. He manages to get into the room where Peg is, but finds as they are about to escape through the window a shot rings out and the doctor falls limp on the bed.

RED FEATHER.

THE MARK OF CAIN (Five Parts—August 7). The cast: Dick Temple (Lon Chaney); Doris (Loretta Phillips); John Graham (Frank Whitson); Jake (Gilmore Hammond); Mr. Wilson (W. C. Crittenden); Mrs. Wilson (Gretchen Lederer); Dick's mother (Lydia Yeamans Titus); Dicks' father (Mark Fenton); Baby Wilson (Georgia French). Written by Stuart Paton. Produced by Joseph De Grasse.

Dick Temple is living a happy life with his parents until a father for many years proves been a crook. One night the police come for him. Dick, in order to save his mother the pain of knowledge of her husband's guilt, takes the blame on himself and is sent to prison. Before he goes his father proclaims to live honestly, but two years later dies without confessing his true character. Some years later Dick is released from prison on parole behavior. In vain he searches for some trace of his family. Employers are wary of hiring a "jail bird."

Doris lives with her Uncle Jake, who makes her steal for a living and beats her when the returns are not large enough. The girl's aunt can stand it no longer and decides to run away. But the greasy streets are the only paths open to her and in despair she, too, resorts to the river. She is prevented from committing suicide by Dick, who has come to the river for the same purpose. Their common plight forms a tie for a strong friendship and they decide to help each other. However, the task is not easy, since they are at last destitute. Each fights his own battle. Doris is tempted to steal again, and Dick is sorely tempted to leave the girl alone and strike out for himself so as not to starve. One day Doris rescues a child from a burning house—and finds it a reward is given to the nurse.

Dick meanwhile determines that he will steal rather than see Doris starve. But being a novice he is easily detected by the man whose pocket he tries to pick. Graham is also a convict. Graham is glad to hear this, as he is himself a crook, and the gives him a hold over Dick. Now he finds out that the wife of the Wilson home he plans to rob the house with her help. They send Dick to get in the house and then let the gang in.

Dick arrives to find Doris alone with the housekeeper. Doris is very surprised at the point of letting Jake and his pal in to rob the house. She confesses her past life and he tells the hysterical girl to let the housekeeper. Imagine his surprise and joy when he finds that the housekeeper is his mother. Dick then gets the idea of getting both crowds of crooks in the house and setting them on each other. The result does not end disastrously for them. But before dying he confesses and exonerates Dick from any blame in the affair. Doris and Dick leave the dead upright lives. Later they are happy in the possession of a beautiful baby and a little home.

UNIVERSAL.

ANIMATED WEEKLY, NO. 31 (Aug. 2).

Parade for Preparedness.—Women join men in march to endorse military training.—San Francisco, Cal.

Cup Defender's Fate.—Defiance, built in 1914, to race for America's cup, turned into freight boat.—Norfolk, Va.

Made in America.—Russian officials testing new type of gasoline engine for use behind trenches.—Philadelphia, Pa.

Spanish Envoy at Launching.—First undersea freighter built in U. S. is christened by Ambassador Riano's wife.—Quincy, Mass.

Enjoying Life in Jail.—New York City's prisoners celebrate first anniversary of J. J. Murtha as warden.—Blackwell's Island, N. Y. Subtitles: Commissioner Lewis addresses the "boys." Parole Commissioner Kate Davis speaks. Race in bags. Three legs, slow speed. Murtha Stars vs. Battleship Oklahoma's nine.

Sword Fish, Newest Terror.—Four hundred pound sea terror caught off Jersey coast where sharks are free bathing.—New York City.

Three Thousand Boys Ready for War.—Field Marshal French inspects Protestant Church Cadets.—London, England.

Sea Trip for War's Invalids.—Wounded British soldiers on way to hospital as Jamaica.—Norfolk, Va.

Building a Soldiers' City.—How citizen soldiers on border make home for themselves.—El Paso, Texas. Subtitles: Barbed wire difficulties. Rough country to work. Machine gun practice.

Alaska Patriotic Too.—Juneau in Uncle Sam's "Farthest North" parade per arrangements on July 4th.—Juneau, Alaska.

Wilson's Advisers Join Him.—Official Washington learns to shoot at Marine Rifle Range.—Winthrop, Md. Subtitle: (Left to right) Assistant Secretary Roosevelt, Secretary Lane, Secretary Baker, Secretary Tumulty, Secretary Vrooman.

All Rescued Saved.—Three hundred women and children escape as collision sinks excursion steamer off New Jersey coast. Subtitles: Diver puts hoisting hawsers under boat. Raising the Keyport.

Greeting Their Baseball Hero.—After 16 years of star pitching for Giants, "Matty" makes debut as Cincinnati manager.—Polo Grounds, N. Y. City. Subtitles: Flowers for Mathewson. Sorry to leave. Herzog, traded for Matty. Slim Sallee, new pitcher. Hal Chase, still peerless at first.

Cartoons by Hy Mayer.

General Film Co.

KALEM.

HAM'S WHIRLWIND FINISH—(July 25). The cast: Ham (Ham Tyler); Bud (Bud Duncan); Bambino (Ethel Teare); Tony (A. Edmondson).

Ham and Bud succeed in landing jobs as cooks to a gang of husky ditch-diggers. They are vigorously taught in handling the spaghetti and the vino, but finally the pace gets too swift for them and there is a pitched battle in which Ham and Bud are victorious, mainly because of the supply of ammunition provided by the kitchen. But later the pair's fondness for the latter brings about their downfall, when they arouse the jealousy of Tony, the camp foreman. A succession of laughs leads Ham to the new labor union.

A MIX-UP IN ART—(July 26). The cast: Dolly (Ethel Teare); her aunt (Myrta Bortell); Tom (Victor Rothman); his uncle (Gus. Leonard); Tom's father (Freddie Fraehlich). Producer, Harry Millarde.

Tom and Ethel, back from their honeymoon, are greeted by Dolly's aunt announcing a get rich by Tom's friend, but they need five hundred dollars. Ethel's aunt is a pauper, while Tom's uncle is a miser. Neither of folks secure the desired money by promising each relative that it is intended for the study of their talented genius.

Later both uncle and aunt decide on the same day to visit their protegees and learn how the study is progressing. Tom persuades Ethel in kidnapping a painter who is at work in the yard adjoining his uncle's. The kidnapped artist in a cupboard Ethel prepares to receive aunty. When Tom's uncle arrives the problem is more difficult, but is solved by a found by bringing a passing organ-grinder into the house and stationing him behind the curtains.

Ethel and Tom are getting along famously with their reception, but, of course, Tom's signals to the musician at the door are mixed up and Ethel's artist friend escapes from captivity. Pandemonium reigns when Ethel is smoothed over when Tom's friend arrives with the news that the investment has tripled their money.

THE GIRL AND THE TENOR—(July 28). The cast: Basil Gordon (Victor Rothman); Oscena (Henry Murdock); Gottee (William Mackay); Jack Hustler (Arthur Albertson); signoring Pantona (Max Taylor-Rowe), the hotel clerk (C. D. Perucli). Written by Frank Howard Clark. Produced by Robert Ellis.

Gottee, the theatrical magnate, is anxious to sign Signor Bologna, the celebrated tenor, who has just arrived, but he fears that the Signor will ask are thousand dollars a night. Noll, his daughter, offers to use Bologna's signature to a two thousand dollar contract on the promise of a thousand dollar commission for herself. She sets out on the task, but meets with trouble in the form of the tenor's jealous wife and from Jack Hustler, a rival manager. One ludicrous experience follows another. Noll finally succeeds, however, and when the dust clears Bologna and Hustler are pinned underneath the scaffold. Noll following his her own cat, escapes but will in extricating them as soon as Bologna places his signature on the contract which is speedily done.

A PLUNGE FROM THE SKY—No. 90 of "The Hazards of Helen"—July 29.—The cast: The Lone Point Operator (Helen Gibson); Dick Heston (P. S. Pembroke); the foreign agents (G. A. Williams, George Routh and Joe Robinson). Written by E. W. Mathews. Produced by James Davis.

Agents of a foreign power are seeking to get possession of the plans of a new aeroplane motor invented by Dick Heston. Upon arrival at darkness they succeed in getting the plans and are escaping in their automobile when it passes over an old mine in Lone Point. The conspirators jump to safety just in the nick of time, and seeing an aeroplane from Dick's plant purring there, they cut loose its engine, in the yard and race away. When the aero arrives Helen hears it and the pursuit is taken up.

The aviator lands over the Mellino drawbridge before the engine, and Helen, having formed a clever plan, dives from the air to the waters of the river. She rushes to the drawbridge, thus forcing the conspirators to stop, and at the moment of her arrival a train is collision with the Limited approaching on the same track. The auto leaves the tracks and runs back to the bridge, but Helen quickly lowers the bridge and uncoupling the engine of the Limited gives pursuit and overtakes them.

PEACHES AND PONIES—(August 4). The cast: Bess (Ivy Close); Ray (Arthur Albertson); Gluefoot Gasper (Henry Murdock); Henry Sutton (Frank Lanning); Gus (Frances Nemoyer). Producer, Robert Ellis.

For a recent bridegroom Ray gives altogether too much care to his horses and rather to neglect of Bess. To make matters worse, Bess has to discover his notebook with mysterious references to Grass Widow Sadie and Some Chicken, and other supposed charmers, who are in reality race track favorites. Bess engages the services of Gluefoot Gasper, who as Sherlock is a scream. But Gasper gets on the job and tracks to a fashionable cabaret where he dines with Betty. Suspicion at once has attained to use the evidence and there is a whirl of excitement as the trio dance and laugh in quick succession until explanations brim out the fact that Dolly is an out-of-town buyer whom Ray was entertaining to encourage sales and also the harmlessness of the notebook entries.

A MYSTERY OF THE RAILS—(No. 91 of "The Hazards of Helen"—August 5). The cast: The Lone Point Operator (Helen Gibson); Tom Ransom (P. S. Pembroke); Jud Hendricks (George Routh); the sheriff (G. A. Williams). Written by E. W. Mathews. Produced by Herman E. Blackman. Directed by James Davis.

Jud Hendricks, foreman of the construction camp, is first installed by Tom Ransom, who knows of a dark page in the Hendricks' past. Hendricks and Tom Ransom are rivals for the favor of Helen, with Tom in the lead. The latter, an engineer, is about to take his train out when he finds Gypsy Joe lying in a bus out of the freight car and revives her a brief scuffle. Later Gypsy Joe comes upon Tom fixing a broken rail with a spike follows, which leaves Joe senseless on the platform, while Tom strides to the station. Hendricks, who has witnessed the attack, sees his opportunity to settle two grudges, pounces on Gypsy Joe and a minute later informs Tom that "Joe" has been killed by the train.

Searching around the body Hendricks finds the broken half of a pencil and holds on to it as a precaution. Tom is arrested, while Hendricks, while proclaiming sympathy, stirs up the gypsies against Tom. Pandemonium camp and a lynching is planned. Hendricks, pretending sympathy, hurries to Helen's station to wait for Tom's arrival, for he knows will be too late. He starts to write the message, taking the broken half of a pencil found in Tom's pocket. Helen, free from him, and finds that it matches the one in her possession. Seeing that exposure is certain, Hendricks rushes from the station and rounding an electric hand car is seen speeding away.

Helen attempts pursuit on horseback, but is being carried out bound when she reaches the train offers a solution. Climbing a telegraph pole she swings over on a wire and drops to the train. As it comes alongside Hendricks she throws a lasso that drops over him just as he is about to leap to the ground and is carried from his seat to the speeding train. The train is then quickly brought to a stop and speeds quickly back to the camp to prevent unlawful lynching. Here a spirited battle has been raging on and the arrival of help is barely in time to save Tom.

LUBIN.

THEIR MOTHER (Two Parts—Aug. 8). The cast: Jim Maxwell (Jay Morton); Ned Maxwell (Bob Gray); Mrs. Maxwell (Adelaide Bronell); Jim's fiancee (Georgia Hendricks); Peter Bennett (Clarence Elsworth); Blake (George Berrell); Pete (the village chief of police) (Morgan Wallace); Tom Gibson. Produced by Leon D. Kent.

Ned Maxwell finishes his college course and

comes home to do his share of supporting his mother. His elder brother, Jim, is a plain clothes detective. Ned has difficulty in finding a job but finally does so as a jewelry salesman. He does not know that he is working for a gang of crooks. Jerry Bennett, brother of Jim's sweetheart, is one of the gang, and believing that Jim is on him, reports to the gang who formulate a plan to get Jim discharged from the police force. This does not need to be a drag on Ned as it leaves home. This throws the full load of supporting the family on Ned and he bravely assumes it. He discovers the true nature of his job but fearing his inability to secure another position and care for his mother keeps on with the gang.

Jim finds a clue which leads him to Jerry whom he accuses of being one of the gang. Florence stoutly defends her brother and breaks her engagement with Jim. He is unable to accomplish anything about it himself and sends agents to the chief of Police. He is told that it is futile down the gang he will be reinstated. At present head of the gang is deposed and Ned elected to succeed him. The deposed leader, Kahn, hoping to be revenged, tells the police and they decide to raid the place. Jim locates the headquarters of the gang and discovers that his brother, Ned, is their leader. He thinks his duty is to turn Ned over to the police but is convinced Ned's motives were right, and they determine to leave and start all over again. The police raid the place before they can get away, and Jim, realizing that if Ned is taken to jail, it will break his mother's heart, takes Ned's place and is arrested. Jim serves his time in prison in contentment for Ned has reformed and Florence comes back to him.

BIOGRAPH.

THE TELEPHONE GIRL AND THE LADY (Reissue No. 20 Aug. 7).—The cast: The telephone operator (Mae Marsh); The lady (Claire Mellowell); The policeman (Alfred Paget); The thief (Harry Carey); The girl's father (Charles H. Mailes).

Over the wire two friends were made and a catastrophe averted. Then in gratitude for her deliverance the lady enabled two young hearts to realize their desire. Watchful eyes had reckoned without the telephone girl and her many branching wires, while her father had reckoned without the sergeant on the beat and the lady. The father coveted the grocery-man and his store for the girl, but the lady found a way to satisfy all.

*

THE FATAL WEDDING (Reissue No. 71—3 Parts—Aug. 5).—The cast: Cora Williams (Irene Howley); Mabel Wilson (Millicent Evans); Howard Wilson (Walter Miller); Robert Curtis (Charles H. Mailes); Bridget (Mrs. A. C. Marmont); Toto (J. Jiquel Lanoe).

Cora Williams, an adventuress, is in love with her wealthy cousin, Howard Wilson. Howard is in love with Mabel Wilson, and after a short courtship they are married. Cora accepts the attentions of Robert Curtis, a city and town. Several years elapse. Mabel is devoted to her husband and their two children, Jessie and Frank. Howard has three servants, Curtis, in Bridget, the cook, and Toto, the butler. Cora and Curtis are invited to attend the christening of Howard and Mabel's first child, but during her all the while. She is still madly in love with Howard and plans to separate him from Mabel. Cora suggests her plan to Curtis and he assures to bring about a divorce for a consideration of $20,000. Cora has no funds with which she states that she will agree to pay him $20,000 on the day she becomes Howard's wife. Curtis starts to form his plans to make trouble.

Howard receives a message calling him to the club which is really a subterfuge to get him out of the house. Curtis leads Mabel to believe that Howard loves his cousin. Cora, and further assures that he can prove to Mabel that her husband is unfaithful. He tells her to drop her fan as they are leaving if she wishes his help. Cora tells Howard that his wife is in love with some other man and intends meeting her lover that night. After the guests depart Howard tells Mabel he may have to go to the club. Mabel tries to persuade him not to go and begs him to remain early. Mabel gives Curtis the signal and under pretense of having forgotten something he returns to the house. He forces his way into Mabel's room and locks the door. Cora meets Howard as he is leaving his house, tells him the letter was only a ruse to get him out of the way and that Mabel gave her lover a signal and that they probably are together now. Howard returns home, going immediately to his wife's room and is astounded to find the door locked. He climbs through the conservatory window and enters Mabel's room. The evidence is all against Mabel and Howard denounces her.

Howard brings an action against his wife, and is granted a divorce, and the custody of the two children. Howard arranges for his cousin, Cora, to manage his house for him. Mabel returns to the house to say good-by to her children. Mabel pleads with Howard to let her have her children. Howard makes it clear to Mabel that he will provide her with plenty of money, but he refuses absolutely to allow her to have the children, and leaves the house. Mabel is desperate and explains to Bridget, who is packing to leave, that she is to be separated from her babies. Bridget suggests taking them without Howard's consent. Mabel, with the aid of Bridget and Toto, succeeds in abducting Frank and Jessie. Howard returns and discovers the children missing. He is bitterly distracted and Cora immediately begins a search, realizing that unless she finds the children she can never induce Howard to marry her.

Eight years have elapsed since Mabel left her home with the two children. Bridget, now Mrs. Toto, is Mabel's best friend. Mabel makes her living by sewing and her daughter, Jessie, contributes by selling papers. Cora pleads with Howard to marry her. He finally tells her that he will make her his wife after he recovers his children. Cora feels that her chances are slim. She meets Curtis at a secret meeting place and tells him Howard's ultimatum. Later Cora and Curtis see Toto on the street and believe at last they have a clue. Toto, having recognized them, rushes home to warn Mabel. Cora and Curtis discover Mabel and the children and notify Howard.

Jessie, who is now grown to very fair, are taken away from Mabel and Bridget is re-engaged to care for them. Cora is triumphant and Howard promises to marry her in a few days. Curtis, slightly under the influence of liquor, calls, and Cora is furious at him. Toto, who accompanied the children home, secretes himself behind portieres when Curtis enters the room. Cora asks for the written agreement and Curtis tells her that it is in his laboratory across the river. Cora refuses to give him any money till she is safely married.

Toto follows Curtis from the club, discovers where the paper is kept and takes an impression of the keyhole. Toto and Mabel go to Curtis' room and find the agreement. Howard and Cora are ready for the wedding. Toto and Mabel arrive just in time to denounce Cora and Curtis. Curtis attempts to shoot Toto and kills Cora. Before Cora dies she confesses the plot. Mabel gives Howard the agreement which Cora made with Curtis. Howard begs Mabel's forgiveness and they are reunited.

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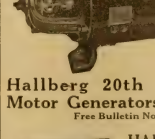

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KNICKERBOCKER STAR FEATURE.

THE BETTER WOMAN (Three Parts—Aug. 11).—The cast: Gilbert Merrill (Reaves Eason); Mrs. Merrill (Lucy Blake); Mark Grant (Frank Erlinger); Nell (Jinx Mayo); Harper (Thos. Dudley); Marie (Myrtle Reeves); Makato (Makato Inokuchi); Bart (Edward Hobson).

Gilbert Merrill in the employ of Mark Grant, a wealthy broker and bachelor is forced to work late in an effort to gratify his wife's social ambitions. Mrs. Merrill takes advantage of his absence from home by receiving Grant's attention. Soon the two will compromise her husband and arrange a future marriage. Merrill collapses from overwork in his office during which time Grant, who is embezzling and steal $5,000, which Grant promised to keep until morning for Wallace a friend of his. Merrill, after recovering from the attack, leaves the office unaware of the loss and, arriving home unexpectedly, breaks up a meeting between Grant and his wife. Merrill enters into a quarrel with his wife over a necklace which Grant has given her, when she refuses to tell where it came from. The following day the theft is discovered and Merrill is asked to resign. Mrs. Merrill believing it to be a frame up by Grant offering an opportunity for divorce refuses to have anything more to do with her husband, who later learns the truth of affairs from Marie, the maid.

Merrill, taking a gun, returns to the office in the vestibule in which Grant's body has left. He leaves and enters a saloon, becomes intoxicated and fails into the hands of strangers, who plan to "frame up" on and who rob him and leave him near a freight yard. Harper getting into trouble and fearing detection takes Nell, his girl, and leaves for Reno where a saloon and gambling den. Sometime later Merrill reaching the West enters Harper's saloon, where, defending Nell from Harper's attack, he is knocked out by Harper and thrown from the saloon. An altercation and shooting of Merrill, Harper finds her and a second fight follows in which Nell, drawing a gun from the belt of Harper, a mine owner, fires on Harper, wounding him.

Bart owner of the "Breezy K" Mine who has seen the affair, offers Merrill and Nell employment at his mine. Both accept. Later Merrill and Bart accidentally discover a rich location and become partners. Harper is traced to the West. He is arrested and brought East where, in a confession, he clears Merrill of the Grant murder. Bart and Merrill receive a large offer for their mine which they accept at about the same time Merrill receives word of

his wife's death in an automobile accident, and a request for him to return East at once and take charge of the property. Neil then learns that she is soon to be Mrs. Merrill.

VIM FEATURE COMEDY.

THAT TIRED BUSINESS MAN (Aug. 9).—The cast: Hubby (Harry C. Myers); Wifey (Rosemary Theby).

Hubby after the day's work is done usually stops for a late lunch and a cocktail while wifey waits at home for him with a hot supper. Hubby usually reaches home in an ugly mood finding nothing to his liking for supper and usually leaving the table without eating. Wifey finally insists on knowing what is wrong when Hubby tells her if she had to cook for one day as hard as he has to she would be tired too. Wifey thinks for a moment and tells Hubby that she will take his place at the office for one day and he must take her place at home. Hubby thinking he has a snap consents.

The next morning wifey gives hubby a taste of what she receives each morning, eating in silence and then asking what time it is to find she must rush off to the office. Hubby asks if she hasn't forgotten something. She remembers and gives him a long list of things to be done for the day. That does not satisfy him as he wants to be kissed. She laughs, kisses him and leaves. Hubby goes over the list then decides that his wife has been too easy with the maid. He goes into the kitchen and finds excuses a spook on a dish. The maid is very angry looks at the plate and shows Hubby with the dish cloth what to do her job.

Hubby does not know what to do, he phones his wife up now as he is in no humor to have the maid has left. Wifey tells hubby the work must be done and that he should do it. Hubby does not like the idea but decides he might try. He goes into the kitchen and begins to wash the dishes, but somehow cannot do it. After an hour or two of washing and rewashing the dishes he empties them into the ice chest and phones his wife again to send up a maid, but by his surprise the clerk answers the phone. When wifey finds her husband is on the phone she tells the clerk to tell him that she has gone to get a drink with a friend.

VIM.

DREAMY KNIGHTS (Aug. 10).—The cast: Flamy (Babe Hardy); Inez (Billy Ruge); Maiden in Distress (Ray Godfrey).

The fish were to blame, they would not bite so Flamy and Rent dozed off and dreamed. The bottle containing a message is picked up from the waves and they start out to rescue the fair writer of the script. Mounted on a mule and goat and armed to the teeth they encounter many adventures. Deceived by the voice of a parrot they become lost in the forest and wander upon a pirate stronghold. Once more on the raft and more by good luck than management they blunder upon the haunted house where the maid is imprisoned. Here they arrive in time to save the maid from the forced rush of an unwelcome marriage. Love hits them both and they are in a quandary how to solve their situation when the fish bite. Two or three vicious tugs at the lines and they wake up to find that though their qualifications as Knights Errant leave much to be desired, still as fishermen, they are in a class by themselves.

RUSHING BUSINESS (Aug. 11).—The cast: Pokes (Robt. Burns); Jabbs (Walter Stull); Cashier (Ethel Burns); Tough (Frank Hanson).

Pokes and Jabbs, having come into possession of a large income, decide to invest in business enterprises. After examining and deciding against several places of business that are for sale the attention of the two is drawn to a hat store, outside of which a crowd of men are struggling to enter. They decide that this certainly is a popular place to trade and after a fierce fight finally succeed in entering the store. Quickly making terms with the proprietor they buy the business and proceed to attend to the wants of the customers only to discover to their chagrin that the struggling customers are seeking not to have but to buy their poll taxes before the legal limit expires.

Nothing daunted Pokes and Jabbs plan to make business for themselves by breaking the hats of every man that enters. Success attends to the breaking end, Jabbs buying on himself with selling new hats to all the men that Pokes has caused to patronize the store. Their Waterloo comes, however, when Pokes in his zeal to help business accidentally hit the tough guy of the district with one of his well aimed brick throws. The tough catching sight of Pokes gives chase and Pokes seeks refuge in the hat store followed by the irate tough. In the melee that follows the entire store is wrecked, Pokes and Jabbs receive the beating of their lives and the tough presents compliments from the store the possession of a pool hall and the attentions of the nearest undertaker.

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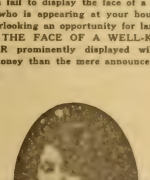

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ESSANAY.

THE THREE SCRATCH CLUB (Two Parts—Aug. 5).—The cast: Richard Bennett (Lieutenant); Lucien Albertini (Dr. Strong); Thomas Commerford (Judge); Helen Ferguson (Vera Wardell).

Lieut. Wardell, a wealthy cousin loses the power of speech in reading her engagement from the business he controls. He learns that Dr. Strong has purchased the secret of a remedy cure loose. Norman Rae succeeds in its use with Wardell, regaining his speech. Lieut. meets his cure and makes an impression. The latter thinks the medicine may cure the tongue and throat troubles of Vera Wardell and Bessie had him. The natural attacks the robber and is seized. The robber out of the house and leaves a note to find the fugitive. As they hear a convey tend he notes three scratches on the dirt of the sidewalk he can with the first letter of the name of each. Then the auto strikes a tree and we Norman you somebody Lloyd, proprietor of a hotel and a hungry stone. Following the direction and the auto drive up and Lloyd is arrested. The girl is the fortunate Lloyd successfully operates and Norman wins her.

THE FABLE OF BOOKS MADE TO BALANCE (Aug. 9).—Since there was a heavy employed as slave driver, who kept the accounts and the pay and increased the output. He was so handy that the directors declared him in on the secret of the business and pushed himself to Prosperity his daughter Kate who used to carry his dinners became known in high school circles as Kashmere. When Pinkey and his wagon load of kids daughter was registered at a vine-clad cottage on the outskirts of town. There she became Kash K-Nee. She dusted the mill town would never do so she went to Europe with a chaperone and had other days. There she met the Reppertons and came students and picked out as many a thing as ever happened in many a town. Now about once a month the Mathers drove up to make a sweet hands and regards her visit she must be content to remain at home.

MUSICAL. Burroughs make the money and they have a right to pull it down.

WORTH WHILE (Three Parts—Aug. 12).—The cast: Jack Thomas (Bayard Washburn); Elsa Thomas (Marguerite Clayton); Philip Cole (Patrick Calhoun); Randolph Murray (John Cossar).

With death near Philip Cole sends for Jack Thomas, a young broker and his most trusted friend. He asks him to care for his only daughter Thurston years since Thomas has been true to his trust and he would become as Elsa Thomas. She is in love with him, and daily Murray, a middle aged broker, is in love with her. Murray proposes and is refused by Thomas. To convince himself also on the case he lays a woman accomplice and an expensive ring into her coat. When searched by the police Thomas declares he stole it. He is sentenced to four years in prison. The girl goes to work in Murray's office. Ultimately the friends of the plot believing her love for Thomas to be dead She learns the truth concerning the conspiracy, secures authorities and wins a pardon for Thomas, who changes from guardian to husband.

SELIG.

SELIG-TRIBUNE No. 58 (July 29).—Charleston Mass. The sons of some of the westerner vies are in motion and health and pleasure are made as Naval recruits aboard the U. S. S. Virginia.

Falmouth Heights Mass. Swimming during special periods of recreation and the practice of life-saving are stressed by the instructors and host crews at Fortress Monroe.

Bridgeport, Conn. The recently commissioned U. S. submarine M-1 has her officers' mess here.

Chicago, Ill. Miss Frances Donnelly is now at the Chicago Motion Picture Studio to see the business end of the game from every angle in the two episodes to be shot.

Washington, D. C. Secretary Baker, the new Secretary of War, is now in his position as head of the army and navy of the country.

Philadelphia, Penn. With mimic warfare raging in the Mexican War Zone, a real battle is on in Philadelphia. It ensued from the refusal of Director General of Mint Raud Joseph to accept the new design.

Louisville, Ky. The Home Guard was formed by consolidating officers' association for rifle, pistol and machine gun practice. Regiment and are now known by Board Marshall Ferrell and Lieut. Hobbs.

Lake Forrest, Ill.—Society attends the fashionable County Fair held on the grounds of the Onwentsia Country Club.

Baltimore, Md.—This city acts as host to the many thousands of Elks who gather here for their annual convention.

Chicago, Ill.—Twenty-five thousand racing fans see Dodge, with Jocky Murphy up, win the American Derby, revived after twelve years at Hawthorne track.

SELIG-TRIBUNE NO. 59 (July 24).

Matawan, N. J.—Searchers at Matawan creek, where man-eating sharks killed two persons, explode dynamite charges in the creek, which brings to the surface the body of Lester Stillwell, one of the victims.

New York, N. Y.—Saving two persons at one time from drowning, and free instruction in swimming, form a part of the "Splash Week" program now on.

El Paso, Texas.—With a temperature hovering around the 100 marks, the boys who like Michigan find work and pleasure in their daily routine.

San Francisco, Cal.—Arrests follow the attempt of strike-agitators, who try to induce the United Railroads platform employees to leave their cars and go on strike.

Coney Island, N. Y.—Commanded by Mrs. Elaine Craig, the volunteer members of the new order of "Police Mothers" parade the beach from Sea Girt to Brighton.

Garden City, L. I.—In the final game for the open championship of the Metropolitan Golf Association, Walter Hagen wins by defeating Charles Hoffner and A. Tolm.

Sing Sing, N. Y.—Sixteen hundred prisoners join in giving Thomas Mott Osborne a rousing reception on his return to Sing Sing as warden of the prison.

Berlin, Germany.—The famous wooden monument of Von Hindenburg is being rapidly transformed into gold, silver and iron by the thousands of nails driven into it.

THE GOLD SHIP (Three Parts—Aug. 7).—The cast: Captain Roscoe (Harry Mestayer); John Loring (Wm. Hinckley); Mary Hastings (Edith Johnson); Humpback Joe (Sidney Smith). Written by James Oliver Curwood. Directed by Frank Beal.

Captain Roscoe, master of a sailing vessel, rescues Humpback Joe and his little dog from the hands of intoxicated cannon, and he takes Joe with him aboard ship. John Harding is the cook of Captain Roscoe's vessel, and he has with him his daughter, Mary, who is another in his work in the cook's galley. Mary is secretly in love with Captain Roscoe, but he thinks she is only a child. She seems too young to be given the love which he feels that he can give her.

Captain Roscoe is informed by his company that a consignment of half a million in gold is to be shipped on his vessel. While the gold is being placed in the ship's hold, a plotting clerk of the company meets with certain members of the crew and they lay their plans for securing possession of the treasure.

At sea the crew mutiny at night. Joe, the cripple, and Mary arouse the captain, after a struggle, is overcome, but is saved by Mary and Joe. Mary resolves to secure rockets, send these up and in that way call for help from any passing ship. She takes her life in her hands to secure them, and the cut-throats are dumbfounded when the roar of the first rocket is heard.

The mutineers find it impossible to break into Captain Roscoe's cabin so ably defended by Joe and little Mary, and resolve to make their escape in a boat. Half an hour later, the crew of a passing ship board the vessel, expecting, for they have seen the rockets. Captain Roscoe finally recovers from the wound received, and as his eyes fall on little Mary it is no longer a child, but a woman to whom he gives his whole heart and soul.

A WESTERN MASQUERADE (Aug. 12).—The cast: Tom Bruce (Tom Mix); Vicky Withers (Victoria Forde); Bill Stone (Joe Ryan); Bill Stone (Sid Jordan). Written and produced by Tom Mix.

Tom Bruce finds a thespian's life is not a happy one, and when the theatrical company goes on the rocks, he lands in a western town where a school master is desired. In order to eat three times a day, Tom teaches school and not the least interesting of his pupils is pretty Vicky Withers.

An uncouth rancher known as Bill Stone loves Vicky, and when he sees that Prof. Bruce and the girl are mutually attracted, he goes to Vicky's father. Old man Withers is a school trustee and he causes Tom to lose his job, and advertises for a school ma'am. Tom's ability as an actor comes to his rescue, and he masquerades as a school mistress in order to remain near his lady love.

Old man Withers is smitten immediately with the strange lady's charms. However, when he proposes the school ma'am proves herself to be none other than Tom Bruce, and the old man finally consents to Tom's marriage with his daughter.

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CENTAUR.

FOR HER GOOD NAME (Two parts—Aug. 12).—The cast: Belmont Blair (Crane Wilbur); Capt. Radcliffe (Harold Ingraham); Ponsonby Smythe (Frederick Montague); "Billie" Carrington (Alliaire Smith); Mrs. Ponsonby Smythe (Mae Gaston); Grace (Corinne Bradford). Directed by Robert B. Broadwell.

Mrs. Ponsonby Smythe is the frivolous young wife of an elderly millionaire whom she does not love. Mrs. Smythe's younger sister, Grace, is a member of the family. Mrs. Smythe secretly accompanies "Billie" Carrington, a social adventurer, to "The House of the Mask," a notorious gambling place where high play in secret with masked faces. Belmont Blair, a gentleman gambler, sees and recognizes Mrs. Smythe when her mask accidentally falls from her face. Later in the evening Blair comes to her defense when Carrington makes a drunken attack upon her in a private lounging room in the gambling house. In the ensuing struggle Carrington is accidentally killed. Blair gets Mrs. Smythe out of the house before the body is discovered and with his aid she reaches home without detection.

Capt. Radcliffe, a noted criminal investigator, takes the case and in a pocket of the dead man's coat finds a curious locket, the property of Mrs. Smythe. When Mrs. Smythe misses the fan, she is distraught and again turns to Blair for help.

A costume ball is given at the Smythe country home in honor of the "coming out" of Grace, the younger sister, and Radcliffe and Blair are both present. Beside the fan, Radcliffe has evidence in his possession which convinces him Blair is the guilty man. Blair meets Grace and the two fall in love. That night he cleverly steals the fan from Radcliffe's room but is seen by Radcliffe himself. To escape Radcliffe, Blair is forced to take refuge in a room which proves to be Grace's sleeping-room and rather than compromise the girl by being discovered there he leaps from a window to the ground many feet below.

The next morning Radcliffe discovers Blair in the act of burning the fan in a fireplace grate, and attempts to rescue it from the fire but Blair holds him back until the sole evidence against Mrs. Smythe has been destroyed. Radcliffe then produces his evidence against Blair and accuses him of killing Carrington. Blair is forced to admit his guilt and, although it would be easy to divulge the woman's name, he remains silent. His love for the woman's sister and his own heart prompt him to sacrifice himself for a woman's reputation.

GAUMONT

SEE AMERICA FIRST NO. 46 ("Philadelphia, Pa."—July 26).—Philadelphia, foremost among American cities in the writing of the nation's history, the home of Benjamin Franklin, and the birth place of the Declaration of Independence, is the subject presented in this release. Everything of importance in connection with the city's early history and many famous landmarks, carefully preserved, is shown. Philadelphia of to-day, with its hustling crowds, lofty buildings, beautiful homes and drives, and modern transportation facilities are presented in this film.

REEL LIFE NO. 13 ("How Gold is Mined in Georgia"—July 19).—Although it is not generally known, Georgia has been a consistent producer of gold since the days of the revolution. While in the amount to present has ever been mined in any one year, yet until the discovery of gold in California in 1848, it was the only source of supply worthy of mention within the confines of the United States.

Georgia even emulated the turbulent mining camps that have been accounted so associate only with the Far West. A United States Government mint was erected at Dahlonega, Ga., in 1838. This was in operation until the discovery of gold in California. Its site is now occupied by the North Georgia Agricultural College. All the processes which the ore undergoes are shown in the pictures. Some of them are extremely primitive and picturesque.

On the same reel are pictures of fishing on the Jersey coast. As the sharks are now plentiful, considerable interested in a battle which resulted in the capture of a baby shark. A drum fish weighing 40 pounds, is also landed in front of the camera. The reel is completed by views of "Four Fingered Joe," a celebrated southern negro who is without a peer in the art of making palmetto leaf fans.

MUTUAL STAR PRODUCTION.

THE STRENGTH OF DONALD McKENZIE (American—Five parts—Aug. 3).—The cast: Donald McKenzie (William Russell); Mabel

Condon (Charlotte Burton); Maynard Randall (Harry Keenan); John Condon (George Ahern); Pierre (John Prescott).

The story tells of the struggle of Donald McKenzie, a guide of the North Woods and a poet, to have his verses recognized. Condon, a publisher, recuperating in the woods, has a camp near Donald's. His daughter, Mabel, is the inspiration for many of Donald's verses. When they are completed, Donald sends his poems to Condon under an assumed name. Condon is backed in his publishing business by Maynard Randall, a wealthy lidler, who is engaged to Mabel.

Condon goes to the city, but is forced to return to the woods again. He brings Mabel and Randall with him, together with the manuscript of the unknown poet. Mabel meets Donald again and begins to admire his great strength which she cannot reconcile with his deep poetical nature. Randall notices the growing attachment and tries to belittle Donald on every occasion. Donald acts as guide for Mabel in her trips through the woods. Randall, in pique, makes advances to Marie, a clerk in the camp store. His actions become odious and Donald administers a severe thrashing to his rival.

Aided by Pierre, an enemy of Donald's, Randall plans revenge. While Mabel and Donald are on a long trip in the mountains, Pierre changes the guide posts and the couple are forced to spend the night in the woods. Randall poisons the mind of Condon against Donald, and when he returns he is accused of losing his temper to purposely compromise Mabel. Donald informs the irate parent that they are to be married. Randall then declares that, unless Mabel marries him, he will withdraw his money from the firm.

Pierre then confesses his part in the scheme, and Condon, sure that Donald's poems will aid him in getting his business going again, denounces Randall, who tries to destroy the manuscripts, but is prevented by Donald, who discloses himself as the author.

CHAPLIN-MUTUAL SPECIAL.

ONE A. M. (Two parts—Aug. 7).—Charles returns home at an early morning hour after an evening of celebration, in which water was not the principal liquid consumed. After an altercation with a taxi driver over the charge, and after numerous disastrous attempts to get out of the cab, he discovers he has left the key to the house in another pocket and climbs into the house through a window, upsetting a bowl of gold fish on the way.

Charles does a series of his grotesque falls when he steps on a rug, laid on a highly polished floor. Picking himself up, he finds himself with his hand in the mouth of a ferocious tiger, while the blazing eyes of a lynx gaze at him. The door is covered with heads of wild animals, and Charles imagines himself in a jungle of ferocious beasts, for the walls are adorned with trophies of the chase and stuffed animals of every species.

Many of the funny antics employed by the eccentric comedian follow one another during his endeavors to escape from the beasts, which he feels are pursuing him, for no matter where he turns he is confronted by some denizen of the jungle. Finally, he spies a decanter on a table, which has a revolving top. Whenever he tries to reach the bottle the table revolves until he finally sinks exhausted to the floor and the bottle stops in front of him.

Charles takes a final drink before retiring and encounters more difficulties when he tries to ascend the stairs. His feet become entangled in the carpet, and while he is able to negotiate part of the journey, he invariably tumbles to the floor. Seeing an alpine costume, he dons it, and employing a hall tree for a ladder succeeds in reaching the upper floor. In his bedroom is a folding bed, the mechanism of which is too much for Charles, who retires for the night in the bathtub with a bath mat for covering.

VOGUE.

PAINLESS EXTRACTING (Aug. 1).—The cast: A couple of bums (Rube Miller and Owen Evans); The dentist (Ward McAllister); His wife (Lillian Hamilton).

Rube and Evans, a couple of tramps, see a man and a woman meeting in the park in the park, and as they are short of money, they decide to let the man make up that deficiency. They rob the man. Later they meet a girl with whom they flirt, and while they are trying to cut each other out with the girl a policeman appears. They both get nervous and leave.

A flirtatious dentist has a large practice, and decides to put a sign outside of the house for an assistant. He does so, then goes inside and invites a girl patient to go out with him. As they are ready to go, Rube and Evans come along and see the sign. Both go in to get the job. Evans lands it. The dentist and the girl go out leaving the place in charge of Evans. Rube and Evans then proceed to rob the patients, while they are busy robbing one, the girl of the park enters the private office. Again they both try to make a fuss over her. She informs them that she is the wife of the absent dentist.

In the meanwhile, the husband of the girl that the dentist is out with, sees his wife and the dentist, bawls out the dentist who hurries away and returns to the office. There he sees Rube and Evans trying to buz his wife. This is too much, so he pulls his trusty revolver from his pocket and starts shooting about. Rube and Evans start to run from one room to another. Each of the patients whom they have robbed discover their loss and returning arrive in time to block them at the different exits. They finally get away and while they are dividing up their ill gotten gains they discover that they have seated themselves at the side of a sleeping policeman. He awakens, only to be caught by the irate patients. Pandemonium reigns after being roughly handled, the policeman enters and gives the plunder to the patients, and everything is again all right, with the exception that the run of hard luck has driven both Rube and Evans crazy.

LOST AND FOUND (Aug. 6).—The cast: The Man from Nowhere (Rube Miller); From the Same Place (Jack Furgin); The Girl (Lillian Hamilton). Written and directed by Rube Miller.

Two crooks see Rube and Ben when just arrived in town with a bag of money. The crooks follow them and steal their bag, taking it with the money. The rubes discover. That they are unable to locate the crooks, and finally land in a park bemoaning their loss. While in the park they find an employment agency sign. They apply for the positions, and are employed. Rube is given the men's department and Ben the women's. Ben goes to the manager, demands the women's side, but is refused.

A girl whom they had met in the park happens along, and comes in to purchase a pair of shoes. Ben insists upon waiting on her, and Rube, refusing to let him, starts an argument, while the girl intercedes. The girl's sweetheart comes back to the store and recognizes Rube and Ben as the two men he saw making love to his girl in the park. Thinking the girl has come back to make love, he becomes angry and starts an argument.

The manager, hearing the uproar, comes in in time to prevent a scrap, but start a fight which rears up his store. He goes for the police and returns with three large officers who mix up in the fighting. Rube to win favor against these odds, Ben and Rube flee, and a chase ensues. The chase leads Rube and Ben to a bar-room, where they discover the crooks with their bag of money. They seize the bag and start a struggle. Meantime, the manager of the shoe store, lover and girl reach the waterfront in the chase. Rube and Ben are thrown against the brick wall, going through upon their pursuers amidst a falling of bricks and dust.

AMERICAN.

THE DREAMER (Two Parts—July 31).—The cast: Betsy (Lizette Thorne); Ezra Caldwell (Frank Thompson); Martha, his daughter (Louise Lester); Roland Delaney (Edward Coxen); Sim (John Gough); George Caldwell (George Field).

On a small farm on the outskirts of a large city lives Ezra Caldwell, the owner, and his son, George. Betsy keeps house for the household while Sim, a half wit, who answers for a hired man, does the chores. Ezra Caldwell is reputed to be a very mean man. His treatment of Betsy, whom he calls an adopted daughter, has made him despised by all the neighbors. Betsy dreams and hopes for her release from old Ezra's abuse and through these dreams run recollections of better days long past. She remembers the first time she came to the farm with her mother, though old Ezra was with them even at that time only as the son. George was a small boy of whom Betsy was mortally afraid.

Roland Delaney, clubman and wealthy idler, lives almost in the lap of luxury. Bored from an to a week-end party at a friend's house in the country, Delaney motors down. At this time Ezra is getting ready for the harvest season and has told Betsy to prepare for several extra hired men. Delaney loses his way down the road and he goes to the nearest farm house for aid—arriving at the Caldwells while all but Betsy are out in the fields. Delaney, disheveled and dirty, appears to her only as another hired man and she intercepts his questions to tell him to wait on Mr. Caldwell's return. She offers him a seat in the kitchen and lodges serious auto conversation with her. He finds unaccustomed interest in the little slavey, and by the time Ezra and his men get back Delaney has decided to see this thing through. He applies for a job and gets it.

Delaney spends his evenings with Betsy and hearing of her dreams and hopes of the past. He wonders at the peculiar make up of the girl

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MUSTANG.

SANDY—REFORMER (Two parts—Aug. 4). The cast: Sandy (Art Acord); Henry Botsford (Warren Ellsworth); Beth, his daughter (Helene Rosson); Harvey Mortimer (John Dearholt).

Sandy, a cowboy, has saved up $2,000, and when he reads the alluring inducements of a mining company he exchanges his hard-earned money for worthless mining stock. He tells the other cowboys about it, and when it is finally impressed upon him that the stock is utterly worthless he does have the laugh on them, and when one night Sandy can stand their ridicule no longer he packs up and with his horse rides off in the night.

Henry Botsford is a mining promoter, and the man who sold Sandy his stock. He has a daughter, Beth. Harvey Mortimer, a wealthy idler has long been a suitor for Beth, but she despises him. Botsford gets into financial difficulties and, knowing that Beth has a ready access to marry Mortimer, he will be able to obtain loans from him, he insists that Beth consent to the arrangement. Beth refuses.

Leaving his horse to obtain a drink of water, Sandy climbs down a small embankment and stumbles across a skeleton of a man. By it he discovers a small chamois bag, which contains some rich nuggets. Taking them to town, he finds that they are of considerable value. An idea of revenge comes to Sandy and, exchanging some of the nuggets for currency, he rides off to the town where Botsford lives.

Meantime Beth decides that she will never have any peace at home, since her father is always insisting that she marry Mortimer, and, writing a note to her father to the effect that she is going out in the world to make her own living, she leaves. Back in the mining town Sandy meets Botsford and takes him out into a canyon some miles from town. There he brings him into an old cabin, and Sandy makes him a proposition. He tells Botsford that he has some mining stock for sale and shows him the same certificates that he bought from him. Botsford, anxious to consider buying them back, and Sandy loses him in the cabin and tells him that he is going to give him plenty of time to think it over.

At the restaurant Beth has obtained the position of waitress. Sandy enters, and recognizes her. He had never been much of a hand at making love, but he caught on quick, and that night told Beth that some day she was going to marry him. While out in the old cabin, Botsford, terrified by strange noises, finally manages to fall asleep on the table. With the morning, Sandy again puts his proposition to Botsford, and this time Botsford agrees, and writes out his check for $2,000. But Sandy refuses to give him his freedom until he has obtained the money on the check. With the $2,000 in his pocket, he meets Beth, and tells her that if she won't marry him he is going to marry her anyhow. Pushing her up he carries her to the Justice of the Peace's office. Beth concludes that Sandy ought to make a good husband, and they are married. Suddenly occurs to Sandy that Botsford is still at the old cabin, and with Beth he goes out to give him his freedom. On coming to the cabin, Botsford storms out—and discovers that the man who has held him captive is now his son-in-law.

BEAUTY.

DAREDEVILS AND DANGER (Aug. 2).—The cast: Art Hotwell (John Sheehan); Madge (Carol Halloway); Jenks (John Steppling); Michelevski, a Government Agent (Dick Rosson); Carl Montgomery (Carl Montgomery); Grieb, a chauffeur (Al Thompson).

The United States Government had conferred upon Art Hotwell the honor of inspecting a "Self-aiming-Gun" which had just been invented. Madge Dare and her brother, Jack, lived next door to Art. Jack was somewhat of an athlete and was practicing the international game of baseball when Madge called Art's attention and invited him over to her place. Art promised to come over and demonstrate the new invention. Then Jenks, Art's valet, taking advantage of his master's absence, supplied to two mysterious foreigners in a machine across the way.

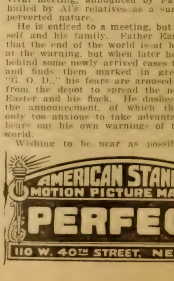
While Jack and Madge were watching Art demonstrate the gun, which he did by shooting a baseball at a target, the foreigners "blew" the safe that held the blueprints which showed the secrets of the invention, and started for the border. Art, Madge and Jack rushed back into his apartments to find the destroyed safe and the blueprints missing. He was at a loss, but Jack promised that he would give chase to the villains and bring back the precious documents.

The speeding auto followed the motorcycle, raced trains, jumped ditches, smashed through fences, hurdled walls and finally jumped the fence to a ball park, landing after a leap of forty feet. The jar disconnected the gas in some way and there was a terrific explosion. When the smoke cleared away, those who had come to see a ball game saw a wonderful fight between Jack and the two foreigners. Jack recovered the papers and rode for home.

Jack, disheveled, rushed into the apartment at the dire moment and handed Art the papers. Jenks, the valet, muttered curses, but he buttoned them too loud. Jack got wise, tipped off Art and the last of Jenks was a fleeing form scooting down the road with a "Self-aiming-Gun" pumping puncture pellets into his anatomy. Jenks' mother-in-law, Mrs. Banks calls daily and renders every room in the house a bedlam by her ubiquitous presence. In despair, Al throws a dog sorrow drink. A revival meeting, announced by Father Easter, is hailed by the relatives as a sure cure for his perverted nature.

He is enticed to a meeting, but disgraces himself and his family. Father Easter tells them that the end of the world is at hand. Al scoffs at the warning, but when later he steals around behind some newly arrived cases to take a drink and finds them marked in great big letters "G. O. D." his fears are aroused and he rushes from the depot to spread the news to Father Easter and his flock. He dashes to them with the announcement, of which the preacher is only too anxious to take advantage, because it bears out his own warnings of the end of the world.

Wishing to be near as possible to Heaven



when the end comes, and to steal a march on the others, he climbs on top of a haystack to await his doom. He falls asleep. A tramp crawls into the lower end of the stack to sleep, forgetting to put out his pipe, with the result that the stack takes fire. The revivalists and the harvesters all gather around the blazing stack, on top of which Al awakens at last, somewhat scorched, with the exclamation: "In hell, just as I thought." While the smoke from the burning stack is ascending in clouds, Al strikes a dramatic attitude and swears "Never Again."

MUTUAL SPECIAL FEATURE.

THE SECRET OF THE SUBMARINE. (Chapter 12—Two Parts—Aug. 7).—While Cleo is waiting for the happy day which will unite her to Lieutenant Hope, the latter receives a letter from Inez Machin, begging him to marry her to protect her honor, because she had been lured to spend a night in a cabin with him when lost in the woods some months before. Hope seeks an audience with Cleo at once and, disclosing the contents of the letter, relates the circumstances in which he was altogether blameless. Cleo agrees with him that the honorable course is for him to give up Cleo and marry Inez. Immediately thereafter, Hope is summoned to Washington and departs.

Hook grows dramatic when informed by Cleo of the termination of her engagement to Hope and threatens to force Hope to answer. Cleo convinces him that Hope is not to blame and Hook finds cheaper quarters for Cleo, as economy must be practiced until Hope's return in Washington. Hope learns that he has been left a fortune by the late Mark Edmond, whose life he had saved on a railroad trestle. He later visits Inez, and making her clearly understand that his heart is given to another, but he agrees to marry her to save her reputation.

In the meantime, while Hope is in Washington, Cleo and Hook undergo all the hardships of poverty. Cleo cannot find work because of her inexperience, and Hook is handicapped by his crippled hand. One day Hook meets Iza with his few keepsakes to raise money. At the same time he presents Cleo from pawning anything of hers by ingeniously manipulating his ability to get along. Mahlin and Morton and Olga and Satsuma are still making desperate efforts to locate the missing book.

The cowboys give a dance where Olga and Morton are still staying and while the festivities are in progress, Satsuma and gang are almost noiseless and can hurl a bomb farther than a man. Trench serial guns are of small calibre and fashioned from wood shells of piping.

Boston, Mass.—Salvation Army opens fresh air camp.

New York City.—Excursion boat is rammed by tug. Two hundred women and children saved as steamer "Kovig" sinks off Battery.

Newport R. I.—Boys of the Atlantic fleet have semi-annual field meet. Submitter: Gov. Beekman of R. I. can left acted as referee.

San Francisco, Cal.—Strike agitators tie up street car traffic during rush hours. Many arrests made.

Indianapolis, Ind.—Hoosier poet dies. James Whitcomb Riley passes away suddenly here. Subtitles: Note—This picture of Mr. Riley (on the left) was made on the beach at Miami, Florida. The gentleman at the right is "Major" Henry Watterson, famous editor.

New York City.—Preparations of the Dunn Diving Band. City officials watch test.

Seattle, Wash.—State naval militia off to Alaska. U. S. S. "New Orleans" loaned by the navy for cruise.

Polo Grounds, N. Y. City.—Christy Mathewson in new uniform wallops "Giants." Leads the "Reds" to victory on old home grounds. Subtitles: Charlie Herzog, former manager of the "Reds." Dave Robertson, the "Giants'" heavy hitter. Sam Salee, the Giants' new pitcher.

Provincetown, Mass.—Sunken steamer stops traffic. The Wm. Chisholm goes down in Cape Cod Canal.

San Francisco, Cal.—Listen to the bands in the big Brass Band Annual parade of western musicians.

El Paso, Texas.—Field artillery at target practice on the border. New type of observation ladder in use.

Holmesburg, Pa.—Eastern handicap at interstate trapshooting tournament. Won by Clarence Pratt. Score: 97 out of 100 shots. Subtitles: John Philip Sousa, famous bandmaster.

New York City.—Blackwell's Island Prisoners are hosts to Warden Murtha. First anniversary of reform methods in city prisons is celebrated. Subtitles: Left to Warden Murtha. Right Commissioner Lewis. Miss Katherine B. Davis, chairman of Parole Board.

CUB.

JERRY'S CELEBRATION (Aug. 11).—The cast: Jerry (George Ovey); butler (George Lessey); chief (Gordon MacGregor); 1st friend (Joseph VonMeter); 2d brave (Arthur Mund); 3d brave (Ray Lincoln); 4th brave (Harry Jackson); policeman (Jack Dempsey); 2d policeman (Bob Kenyon); father (Louis FitzRoy); mother (Janet Sully); daughter (Claire Alexander). Directed by Milton H. Fahrney.

Jerry starts out to celebrate the Fourth. He starts out with a blue gun and a few cracks after he has appropriated a number of giant crackers to himself. Pursued by the proprietor of the stand, he runs across a policeman in the park. He comes across a policeman slumbering on a bench and tiptoes away as the orders Jerry to. Jerry goes for a spin in the country and comes across a settlement of Indians. A happy thought occurs to him to sell the machine to the chief and with the money buy a better car so as to win over the consent of the parent of his sweetheart. He does pass a fabulous sum for the car.

In the meantime the entire police force turns out to find Jerry. They soon discover him talking with the Indians. In the melee Jerry escapes and gets in the auto. The police and Indians fight over the ownership of the small car, the former finally starting off with it with the redskins in hot pursuit. Jerry overtaken as he enters his sweetheart's home. The Indians have flocked about the house and a battle is in progress between the police and the angry warriors. Jerry pretends he has been shot and drops at the feet of the father. The girl is heartbroken until Jerry winks at her. Jerry is unable to carry his ruse out and he is observed by the officers. The house is in an uproar and Jerry, at last, leaps from the top floor of the building to the gardens, runs to the street and speeds away in the big car. The Indians gain possession of the car their chief bought and they too speed away, leaving the entire police department defeated.

Pathe Exchange Inc.

WHO'S GUILTY.—"The Road of Business" (Arrow. Two parts—July 31). How Tom Prescott falls in love with Olive Hall a nurse in the hospital where he was taken after a fractured shoulder healed how they are betrothed by nine-tenths pretense; how Olive is a romantic young lady who had read about love leaving her and how he repents and comes back to find her dead (with an interesting theme for this drama.

THE GRIP OF EVIL, NO. 2.—Two Reels—Pathe—Balboa. Cast: Betty Nuth, Mr. and Mrs. Alexander Howell (Mr. and Mrs. Arthur Housman) to marry them daughters. Mr. and Mrs. John Gordon (Mr. and Mrs. Jack Richardson) the man who has large interested a fortune and is devoting it to a school for the promotion of Humanity. Mr. and Mrs. Gordon.

Burton (at train wanting to marry Mary Gray, helps Ralph Morgan to escape with the girl.

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A MATRIMONIAL MIX-UP—(Muttenthal—July 31).—Heinie and Louie are commissioned to kidnap a fair dame whose father is about to lose a fortune unless a compromise count against her will. For this job the 'ansom 'ero flers them one thousand dollars. They pull this trick and demand the thousand, upon which the elopers bind them, change clothes with them and rush off. Heinie and Louie are found by Ira papa, who thinks them the rare away and they are hauled off to the station house, where the big disclosure stuff is worked.

LOSING WEIGHT—(Pathe—July 31—Goldberg Cartoon).—The following inserts taken from the picture itself will give some idea of the character of the film. Let Goldberg tell it:

"At my salary of $12 a week I would have to work a year to buy her a light lunch" muses a poor shrimp on looking at his well-upholstered fiancee. "Fatima decides to reduce. She follows Lillian Russell's example to roll it off. Doctor Grabcoin, the great beef specialist, recommends hot noodle soup baths for reducing and she takes the doctor's advice." There are a number of other cartoons before the subject is ended.

SOME TROPICAL BIRDS—(Pathe—On the same reel as foregoing).—A description of this film will be published in a later issue.

UNCLE SAM'S IMMIGRANTS—(Pathe—July 31).—A one-reel educational film, taken with the approval and under the direction of the U. S. Department of Labor and Immigration Service. The film shows the details of the inspection prospective Americans have to undergo before they may pass Ellis Island, New York's great clearing house for immigrant aliens.

WHO'S GUILTY? NO. 14—"The Irony of Justice"—(Aurora—Two Parts—August 7).—Jack a boy, Tom Morrisey is accused of skylarking and has his name put on the police blotter. In later years, when it will serve the interests and spite of certain men to have him out of the way, he is arraigned before a crooked district attorney on a petty charge, and his "past record" is dug up. He is sent away. Later when he comes out he makes an attempt to save his sister's honor from his old-time enemy, is again arrested and sent away for a long term.

THE GRIP OF EVIL NO. 4—"The Looters."—(Balboa—Two Parts—August 7).—John Burton is persuaded to be a mayoralty candidate on a so-called reform ticket by a crooked political bunch, in whose hands he will be soft stuff. He comes to a realization of the characters of the men with whom he is associated when he has to beat one of them to rescue a girl from his "attentions." He is double-crossed by this man, loses the election, and in the events that follow is more strongly than ever convinced that humanity is in the grip of evil.

LUKE'S LOST LAMB—(Rolin—August 7).—"Lonesome Luke," as Harold Lloyd is known, takes his wife and child to the beach, there to disport himself. His wife can't see that stuff though and sets him to mind the baby. There's another little family there, namely, Snub and his wife. Also some girls. Luke forgets about the baby in observing the girls, with the usual disastrous result to himself.

TOKIO, CAPITAL OF JAPAN—(Pathe—August 7).—The subject gives closeup views of the architecture, appurtenances of the city and depicts the daily lives of its inhabitants.

JUMPING ANALYZED—(Pathe—On the same reel as the foregoing).—A detailed action of the various muscles of the body form the subject of this interesting split-reel. The success or failure of human movements are too rapid for the naked eye to perceive in detail. By first showing ordinary motion pictures of an action and then showing pictures taken with the Pathe Ultra-rapid camera the movements missed by the eye can readily be observed.

PATHE NEWS NO. 59 (July 22).

New York City.—Golf is fast becoming a National pastime and Van Cortland Park is the scene of many an interesting game. Subtitles—Even children have taken to what used to be an "old man's game."

Branchville, Conn.—Hundreds of poor, underfed children from congested city districts are given an opportunity to regain normal weight and health on free Fresh Air Farms. Subtitle—The water holds the most attractions for the kiddies.

Belmont, N. C.—Railroad bridges are wrecked and many lives lost when the Catawba River forces forty feet and inundates many miles of fertile country.

Film Fashions.—Miss Jackie Saunders, famous as the "Maude Adams of the Screen," gowned as she will appear in the great Pathe master play, "The Grip of Evil."

El Paso, Texas.—Boys of Massachusetts Field Hospital Corps make it a rule to initiate every new member of the company and Subtitle—Regardless of their own privations, the mascot of this unit is well provided for.

Evesham, England.—Women are now employed in the famous truck gardens of this district growing vegetables for the army of Britain.

London, England.—Recruiting Officers are thrown into the carriage of Queen Alexandria as Rose Day is celebrated.

Chicago, Ill.—The revival of racing at the Hawthorne Track is celebrated by thirty thousand enthusiastic turf followers who turn out to see "Dodge," the Lantern Chuncan, capture the American Derby. Subtitles—They're off! Dodge wins the laurels from many noted entries.

Portsmouth, England.—Back at play while on furlough indulges in very interesting and novel sports. Subtitle—His aim with fifteen inch guns is more true.

New York City.—The great advance in American shipbuilding is seen when the 360-foot steamship, George E. Warren, is cut in two by oxy-acetylene flame and a 50-foot section inserted. Subtitles—The new decks are then put in place, on which the plates are riveted. The completed boat is 310 feet long.

Charlestown, Mass.—The "Plattsburg" idea of training citizens in the art of defense extends from land to sea, and many Naval Militia Corps receive instruction on Uncle Sam's ships. Subtitle.—The warships loaned by the Navy take the men out for real practice on the high seas.

PATHE NEWS, NO. 60 (July 26).

San Antonio, Texas.—Ladies of the American Red Cross Society present the national colors to the United States troops at Fort Sam Houston. Subtitles: The soldiers pass in review before General Funston and his staff, proudly bearing their new colors. With drums beating and fifes playing they start on one of their daily ten-mile hikes.

New York City.—With all of the four hundred pleasure seekers safely removed, the large excursion liner Freeport sinks off the Battery wall after collision with a tug. Subtitles: A diver goes down to lay cables around the hull, preparatory to raising the vessel. After being raised, the boat is taken away, cradled between two wrecking tugs.

The Atlantic Sea.—Tireless guardians of the deep, the Allied warships roam the waters of the North Sea, ever on the lookout for enemy ships. Subtitle: At times like this torpedo boats are sent to scout close to the foe's country to catch a glimpse of the German battle fleet.

Hilton, N. Y.—Progressive farmers of the Empire State gather at the Monroe County Fair to witness a demonstration of the latest tractor plows. Subtitle: Horticultural experts give an exhibition of dusting fruit trees to prevent leaf curling.

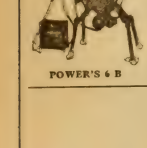
Etampes, France.—General Joffre, head of the great allied offensive that is sweeping back the German lines, reviews a detachment of French infantry before it passes on to the great battle. Subtitle: A short halt in one of the picturesque fields of France as yet untouched by the ravages of war.

Ysleta, Texas.—National Guardsmen stationed near the border clear away the cactus and weeds around their camp sites to insure sanitary conditions. Subtitles: Every soldier is inoculated with typhoid serum. Two thousand men of one regiment attend field mass and kneel in prayer for the success of their country.

New York City.—A hot day in the great metropolis and thousands flock to nearby beaches and open pools to enjoy the exhilarating effects of the cool breezes. Subtitles: Alas for the corpulent ones, who must employ unusual means to keep up with the times. The polar bears at the Zoo are kept in a frigid atmosphere while Hattie, the elephant, takes matters "into her own hands." The dainty summer dish, ice cream, has more than one devotee. It's nice and cool under these—

Wandsworth, England.—Recovered wounded soldiers and their nurses forget the terrors of the sick room as they engage in friendly sports. Subtitle: Pillow fighting is one of the favorite pastimes.

Riddle, Oregon.—Sport in the immense pine forests of Oregon reigns supreme as huntsmen set out to catch wild game for a venison barbecue. Subtitles: The best of the day's round up is proudly exhibited. The venison is then roasted on the ground and served to the crowds that gather whose appetites have been sharpened by the savory odor.



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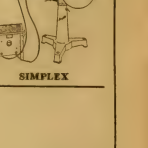

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WANTED—To rent or buy a moving picture theater in New York State in town of 2,000 to 20,000 preferred. Must stand rigid investigation. Address Harry Giebert, 221 Division St., Amsterdam, N. Y.

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INDEX

TO CONTENTS

Advertising for Exhibitors 1107
Annual Report of British Censors 1082
Another Radium Photo Serial 1127
At Lansing Picture Theaters 1105
Attacks Open Booking 1088
Australian Notes 1122

Baltimore Army Enlarges 1128
"Tuscanian Trail, The" (Red Feather) 1101
Boost Puts Production Above Star and Story 1080
"Bubbles Loved a Soldier" (Bluebird) 1100
Blanche Gizard the Season 1127
Brooklyn Exhibitors Active 1082
Byrd Joins Sheppard Forces 1123

Calendar of Daily Program Releases 1140, 1142
Chicago News Letter 1061
"Chinese Cook, The" (Mutt and Jeff) 1097
Cincinnati's Veritas Photoplay Bankrupt 1131
Clearing House for Atlanta 1122
Comments on the Films 1103

"Dear Percy" (Vitagraph) 1099
Death of William T. Rock, Pioneer Picture Man 1078

East Indian Bandits Take Tip from Films 1090
Entertaining V-L-S-E'S 1060
Essanay Offers a Number of Good Shorts for August 1085
Exchanges Needed in Washington 1129
Exhibitors Accused 1076
Exhibitors Can Chattanooga Chatter Board 1135

Facts and Comments 1075
"Fall of a Nation, The" in South America 1124
First Class Theaters in Honolulu 1085
Five August Releases for Famous Players 1084
"Florence Rose Fashions" (Pathe) 1099
"Fugitive, The" (Pathe) 1100

General Humidity Closes Buffalo Theaters 1128
Good Selection on the General Film Program 1091
Great Get-Together Meeting, The 1079
Great Month for Paramount 1088

Hearst Buys "Jaffery" 1118
"Heart Menders, The" (Kalem) 1101
"Hesper of the Mountains" (Vitagraph) 1099
Holcomb Lands with Hatch 1089
"Hulda from Holland" (Famous Players) 1102
Into Stocks 1087
"Indestructible Hats, The" (Mut and Jeff) 1097
Interesting Gaumont Single Reels 1118
In the Hair of Bessyboy (Lubin) 1097

"Judith of the Cumberlands" (Mutual) 1098

Kemble Offers War Pictures 1127
Kleist Will Canvass Michigan for League 1118

Lasky Releases for August 1092
Lewis, Sheldon 1121
"Liberty" (Universal) 1101
List of Current Film Release Dates 1128, 1140, 1142, 1164

Marion to Test Sunday Law 1129
Manufacturers' Advance Notes 1125
Metro Plans Many Elaborate Screen Productions 1086
Minneapolis Censors Seek Control of Films 1134
"Miss Petticoats" (World) 1100
Morbid Theme on the Wane 1118
Motion Picture Advertising Men Organize 1080
Motion Picture Exhibitor, The 1080
Motion Picture Photography 1116
Moving Picture World News Reel 1083
Music for Picture Plays 1117
Mutual Program Has Some Interesting Features 1080
"Mystery of the Rails, A" (Kalem) 1101

National Association of the Motion Picture Industry, The 1077
News of Los Angeles and Vicinity 1095
New Unicorn Program 1121
New Universal Serial 1088
North Carolina Convention 1080

Observations by Man About Town 1120
Ohio Clubwomen Assert Censorship Fails 1137
Olmsted Olga 1121
"One A. M. (Mutual) 1098
On the Kalem Calendar 1101
Our Duty to Our Readers 1077

Pathe Outing a Success 1091
Photoplaywright 1110
"Pillar of Society" (Triangle) 1099
Pittsburgh Has New Film Container Rules 1129
Plans of President Ochs 1081
Portland's Theatrical Situation in the Air 1130
"Prince Chap, The" (Selig) 1098
Projection Department 1111

Reviews of Current Productions 1097
Rock, William T., Death of 1078

San Francisco's Camera Club May Build 1124
Selig Athletic Series 1124
Selznick Increases Operations 1124
"Seven Days" (Biograph) 1097
Sex Pictures Arouse Louisville Churchmen 1136
Society of Motion Picture Engineers' 1086
Stories of the Film 1144
Sunday Shows Are On in Ontario Province 1132

"Temporary Truce, A" (Biograph) 1097
Theater Sets Apart Hours for Women Only 1132
Twelve Told Photoplay Tales 1097
Two Interesting Mutuals 1098
Two Offerings from "Mutt and Jeff" 1097

Union Operators Boning for Examinations 1130
Unity Serial in West 1129
Universal Program for Week of August 1087

Weather Kind to St. Louis Airdome Men 1133

"You See, It's Like This," Says Swan 1127

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.
Jones & Cammack 1168
Speer Carbon Co. 1166

CHAIR & SEATING MANUFACTURERS.
American Seating Co. 1169
Steel Furniture Co. 1169

ELECTRICAL & MECHANICAL EQUIPMENT.
Amusement Supply Co. 1168
Cadenhaft Supply Co. 1160
Foos Gas Engine Co. 1161
Fulton, B. B. 1161
Hallberg, J. H. 1148
Hertner Electric & Mfg. Co. 1152
Hommel, Ludwig & Co. 1152
Kleine Optical Co. 1144
Lears Theater Supply Co. 1169
Lucas Theater Supply Co. 1168
Northwestern Electric Co. 1162
Picture Theater Equip. Co. 1154
Poetzig, H. F. 1166
Swearinger Chas. A. 1152
Swain, Louis M. 1162
Westinghouse Electric & Mfg. Co. 1153

FILM EXCHANGES.
Brackenburgh, G. W. 1165
Hawk Film Co. 1159
Lewy Chaikin & Feldstein 1063

LENS MANUFACTURERS.
Bausch & Lomb Optical Co. 1167

MANUFACTURERS OF MOVING PICTURES.
American Film Co., Inc. 1040-51
Biograph Co. 1140
Bluebird Photoplays, Inc. ..... Colored Insert
Brunton, Herbert 1036-37
Clara Kimball Young Film Corp. 1058
Emerald M. P. Co. 1150
E. & R. Jungle Film Co. 1151
Essanay Film Mfg. Co. 1027, 1059-60
Famous Players-Lasky Corp. 1028-29
Frohman Amusement Corp. 1031
Gaumont Co. 1035
Great Northern Film Co. 1168
International Film Service ..... Colored Insert
Kalem Co. 1054
Kemble Film Corp. 1046-47
Kleine, George 1060
Moss, B. S. 1033
Mutual Film Corp. 1044-48
National Drama Corp. 1171
Oliver Morosco Photoplays Co. 1040
Paramount Picture Corp. 1030-37, 1041-42
Pathe Exchange, Inc. 1061-65
Serial Film Corp. 1032-33
Thanhouser Film Corp. 1029
Triangle Film Corp. 1067-72
Unicorn Film Service Corp. 1066
Universal Film Mfg. Co. 1028-39
Vim Comedies 1144
Vitagraph Co. of America 1067
V-L-S-E, Inc. ..... Colored Insert
Vogue Films, Inc. 1052
World Film Corp. 1054-55

MISCELLANEOUS.
Automatic Ticket Selling & C. R. Co. 1152
Biograph, The 1140
Botanical Decorating Co. 1160
Cable Bros. 1153
Chicago Herald 1150
Cinema Camera Club 1140
Cine Mundial 1162
Classified Advertisements 1155
Corcoran, A. J. 1153
Eastman Kodak Co. 1096
Erbograph Co. 1152
Evans Film Mfg. Co. 1060
Gunby Bros. 1150
Hy-Aris Masterplays of America 1168
Imperial Film Mfg. Co. 1065
Il Tirso Al Cinematografo 1165
Johns-Manville, H. W. Co. 1163
Kinematograph Weekly, The 1151
Kraus Mfg. Co. 1149
MacQuarrie, Murdock J. 1150
Marion, Louise M. 1165
McClellan Refrigerating Mch. Co. 1160
Motion Picture Electricity 1166
M. P. W. Circulation Coupon 1169
M. P. Directory Co. 1149
M. P. World (Bound Volumes) 1157
Moore, Wm. N. 1149
National Ticket Co. 1168
New Jersey Aeroplane Co. 1168
Pacific Tank & Pipe Co. 1153
Richardson's M. P. Handbook 1161
Richardson, F. H. 1065
Rothacker Film Mfg. Co. 1163
Standard Motion Picture Co. 1152
Willis & Ingliss 1167

MOVING PICTURE CAMERAS.
Los Angeles M. P. Co. 1153
Universal Camera Co. 1168

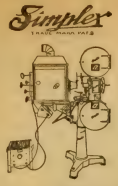
MUSIC AND MUSICAL INSTRUMENTS.
American Photoplayer Co. 1153
Harino Pipe Organ Co. 1168
Schirmer, G. Inc. 1146
Seeburg, J. P., Piano Co. 1150
Simon, Walter C. 1152
Sinn, Clarence E. 1152
Symphony Player Co. 1166
Wagerin-Weickhardt 1165

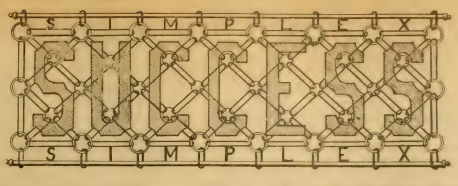
POSTERS AND FRAMES.
Goes Lithographing Co. 1150
Menger & Ring 1153
Payne Show Card Co. 1168

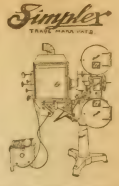
PROJECTION MACHINE MANUFACTURERS.
American Standard M. P. Mch. Co. 1152
Enterprise Optical Co. 1159
Power, Nicholas, Co. 1172
Precision Mch. Co. 1157

PROJECTION SCREEN MANUFACTURERS.
Genter, J. H., Inc. 1150
Gold Kinz Screen Co. 1163
Radium Gold Fibre Screen, Inc. 1151

THEATRICAL ARCHITECTS.
Decorators' Supply Co. 1167







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(For Daily Calendar of Program Releases See Pages 1140, 1142.)

General Film Company

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Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

July 18—By Man's Law (Two parts—Drama) (Biograph—Reissue No. 65).
July 24—A Sailor's Heart (Comedy) (Biograph—Reissue No. 66).
July 24—A Natural Born Gambler (Two parts—Comedy).
July 26—The Billionaire (Three parts—Com.). (Biograph Reissue No. 67.)
July 31—Gold and Glitter (Drama) (Biograph—Reissue No. 68).
Aug. 1—The House of Discord (Two parts—Drama) (Biograph—Reissue No. 69).
Aug. 7—The Telephone Girl and the Lady (Drama) (Biograph—Reissue, No. 70).
Aug. 9—The Fatal Wedding (Three parts—Drama—Biograph Reissue No. 71).
Aug. 14—Saved from Himself (Drama) (Biograph—Reissue No. 72).
Aug. 15—A Temporary Truce (Two parts—Dr.) (Biograph—Reissue No. 73).

EDISON.

June 6—The Stoning (Three parts—Drama).
June 7—Love's Labor Lost (Cartoon).
—Camping With the Black Feet Scenic).
June 15—The Man in the Street (Three parts—Drama).
June 14—The Charge of the Light Brigade Drama) (Reissue).
June 20—Out of the Ruins (Three parts—Dr.).
June 21—The Pied Piper of Hamelin (Juvenile—Drama).
June 27—The Southerners (Three parts—Dr.).

ESSANAY.

July 12—The Fable of "The Small Town Favorite Who Was Ruined by Too Much Competition" (Comedy).
July 15—The Secret of the Night (Three parts—Drama).
July 18—The Other Man (Two parts—Drama) (Reissue).
July 19—Vernon Howe Bailey's Sketch Book of New Orleans (Cartoon—Comedy).
—A scenic subject on the same reel.
July 22—The Grouch (Three parts—Comedy-Drama).
July 25—A Brother's Loyalty (Two parts—Drama) (Reissue).
July 26—Canimated Nooz Pictorial, No. 13 (Cartoon—Comedy).
—A scenic subject on the same reel.
July 29—Repentance (Three parts—Drama).
Aug. 1—The Chimney Sweep (Two parts—Dr.).
Aug. 2—Vernon Howe Bailey's Sketch Book of Petrograd (Cartoon).
—A scenic subject on the same reel.
Aug. 5—The War Bride of Plumville (Three parts—Comedy-Drama).
Aug. 8—The Three Scratch Clue (Two parts—Drama).
Aug. 9—The Fable of "Books Made to Balance" (Comedy).
Aug. 12—Worth While (Three parts—Drama).
Aug. 15—My Country, 'Tis of Thee (Two parts—Drama).
Aug. 16—Canimated Nooz Pictorial, No. 14 (Cartoon—Comedy).
Aug. 19—A Little Volunteer (Three parts—Dr.).

KALEM.

July 8—Hazards of Helen Railroad Series, No. 87, "To Save the Road" (Drama).
July 11—The Baggage Smashers (Comedy).
July 12—The Quack Quakers (Comedy).
July 14—The Wishing Ring (Comedy).
July 15—The Broken Brake (No. 88 of the "Hazards of Helen" Railroad Series (Drama).
July 18—The Great Detective (Comedy).
July 19—A Watery Wooing (Comedy).
July 21—A Double Elopement (Comedy).
July 22—In Death's Pathway (No. 89 of the "Hazards of Helen" Railroad Series—Drama).
July 25—Ham's Whirlwind Finish (Comedy).
July 26—A Mix-Up in Art (Comedy).
July 28—The Girl and the Tenor (Comedy).
July 29—A Plunge from the Sky (No. 90 of the "Hazards of Helen" Railroad Series—Drama).
Aug. 1—The Heart Menders (Comedy).
Aug. 4—Peaches and Ponies (Comedy).
Aug. 5—A Mystery of the Rails (No. 91 of the "Hazards of Helen" Railroad Series—Drama).
Aug. 8—Good Evening Judge (Comedy).
Aug. 9—The Fighting Heiress (No. 1 of "The Girl from Frisco"—Two parts—Drama).
Aug. 11—Daisy, the Demonstrator (Comedy).
Aug. 12—Hazards of Helen Railroad Series, No. 92, "Hurled Through the Drawbridge" (Drama).

LUBIN.

July 3—Otto the Traffic Cop (Comedy).
July 6—The Stolen Master (Three parts—Drama).
July 8—A Terrible Tragedy (Comedy).
—The Rival Queens (Comedy).
July 10—Otto, the Sleuth (Comedy).
July 11—The Half Wit (Two parts—Drama).
July 13—Expiation (Three parts—Drama).
July 15—Hans the Cowboy (Comedy).
July 17—Otto's Vacation (Comedy).
July 20—The Rough Neck (Three parts—Dr.).
July 22—Americans After All (Comedy).
July 24—Otto, the Salesman (Comedy).
July 25—By Right of Love (Two parts—Dr.).
July 27—In the Hour of Disaster (Three parts—Drama).
July 29—It Happened in Pikersville (Com.).
July 31—Otto the Gardener (Comedy).
Aug. 1—The Price of Dishonor (Two parts—Drama).
Aug. 8—Their Mother (Two parts—Drama).

SELIG.

July 10—The Selig-Tribune, No. 53, 1916 (Top.).
July 13—The Selig-Tribune, No. 56, 1916 (Top.).
July 15—Legal Advice (Comedy).
July 17—Selig-Tribune, No. 57, 1916 (Topical).
July 17—The Private Banker (Two parts—Dr.).
July 20—Selig-Tribune, No. 58, 1916 (Topical).
July 22—Shooting Up the Movies (Two parts—Comedy).
July 24—The Conflict (Three parts—Drama).
July 24—The Selig-Tribune No. 59, 1916 (Top.).
July 27—The Selig-Tribune, No. 60, 1916 (Top.).
July 29—Local Color on the A-1 Ranch (Two parts—Western—Comedy).
July 31—The Old Man Who Tried to Grow Young (Three parts—Drama).
July 31—The Selig-Tribune No. 61, 1916 (Topical).
Aug. 3—The Selig-Tribune No. 62, 1916 (Topical).
Aug. 5—An Agnostic Attitude (Comedy).
Aug. 7—The Gold Ship (Two parts—Drama).
Aug. 7—The Selig-Tribune, No. 63, 1916 (Topical).
Aug. 10—The Selig-Tribune, No. 64, 1916 (Topical).
Aug. 12—A Western Masquerade (Western—Comedy).
Aug. 14—The Germ of Mystery.
Aug. 19—A Bear of a Story.

VIM FEATURE COMEDY.

July 26—Will a Woman Tell? (Comedy).
Aug. 2—Hubby's Relatives (Comedy).
Aug. 9—That Tired Business Man (Comedy).
Aug. 16—Their Dream House (Comedy).

VIM.

July 21—Help! Help! (Comedy).
July 27—The Heroes (Comedy).
July 28—What'll You Have? (Comedy).
Aug. 3—Human Hounds (Comedy).
Aug. 4—Wait a Minute (Comedy).
Aug. 10—Dreamy Knights (Comedy).
Aug. 11—Rushing Business (Comedy).
Aug. 17—Life Savers (Comedy).
Aug. 18—Comrades (Comedy).

VITAGRAPH.

June 24—Would You Forgive Her? (Three parts—Drama — Broadway Star Feature).
June 26—The Foxy Trotters (Comedy).
June 30—Losing Weight (Comedy).
July 1—Letitia (Three parts—Drama) (Broadway Star Feature).
July 3—Billie's Mother (Comedy).
—A Tour from Bergen to Bandak (Scenic).
July 7—When It Rains It Pours (Comedy).
July 10—Wrong Beds (Comedy).
July 14—The Man from Egypt (Comedy).
July 15—Waters of Lethe (Three parts—Drama) (Broadway Star Feature).
July 17—The Musical Barber (Comedy).
—The Head Waters of the Dalalven (Scenic).
July 21—The Fur Coat (Comedy).
July 24—A Cheap Vacation (Comedy).
July 28—A Jealous Guy (Comedy).
July 31—His Hard Job (Comedy).
Aug. 4—A Race for Life (Comedy).
Aug. 5—The Bond of Blood (Three parts—Drama) (Broadway Star Feature).
Aug. 7—Pa's Overalls (Comedy).
Aug. 11—Romance and Roughhouse (Comedy).
Aug. 14—Conductor Kate (Comedy).
Aug. 18—There and Back (Comedy).
Aug. 19—The Wandering Horde (Three parts—Drama) (Broadway Star Feature).

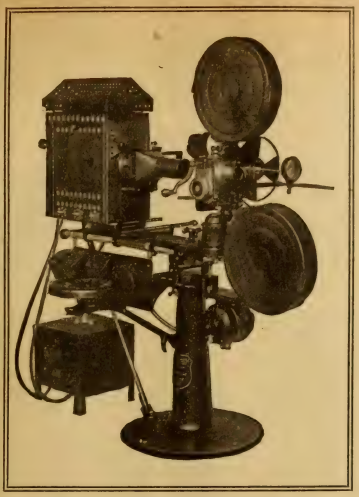
General Film Company Features

BROADWAY STAR FEATURES.

Aug. 19—The Wandering Horde (Three parts—Drama).
June 3—Carew and Son (Three parts—Dr.).
June 10—A Strange Case (Three parts—Dr.).
June 17—Ashes (Three parts—Drama).
June 24—Would You Forgive Her? (Three parts—Drama).
July 1—Letitia (Three parts—Drama).
July 15—Waters of Lethe (Three parts—Dr.).
Aug. 5—The Bond of Blood (Three parts—Dr.).
Aug. 15—The Wandering Horde (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

June 16—An Old Man's Folly (Three parts—Drama).
June 18—Pay Dirt (Five parts—Drama).
June 23—The Ancient Blood (Three parts—Drama).
June 30—The Head of the House (Three parts—Drama).
July 7—The Crooked Road (Three parts—Dr.).
July 14—The Dupe (Three parts—Drama).
July 21—Sibyl's Scenario (Three parts—Dr.).
July 28—The Sand Lark (Three parts—Dr.).
Aug. 11—The Better Woman (Three parts—Drama).



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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1140, 1142.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

July 19—Number 29 (Topical).
July 26—Number 30 (Topical).
Aug. 2—Number 31 (Topical).
Aug. 9—Number 32 (Topical).
Aug. 16—Number 33 (Topical).

BIG U.

July 28—A Great Love (Drama).
Aug. 3—Redwood Lane (Drama).
Aug. 5—Tillie the Little Swede (Drama).
Aug. 6—The Captain of the Typhoon (Two parts—Drama).
Aug. 10—The Silent Man (Drama).
Aug. 17—A Woman's Eyes (Drama).
Aug. 18—Weapons of Love (Drama).

BISON.

July 15—The Human Pendulum (3 parts—Drama).
July 22—A Midwinter Madness (Two parts—Drama).
July 29—For the Love of a Girl (Two parts—Drama).
Aug. 5—Under the Lion's Paw (Two parts—Drama).
Aug. 12—Along the Malibu (Two parts—Dr.).
Aug. 19—Beyond the Trail (Two parts—Dr.).

GOLD SEAL.

July 18—The Crystal's Warning (Three parts—Drama).
July 26—A Splash of Local Color (Two parts—Drama).
Aug. 1—The State Witness (Three parts—Dr.).
Aug. 8—Onda of the Orient (Three parts—Drama).
Aug. 15—A Son of Neptune (Three parts—Dr.).

IMP.

July 14—The Little Gray Mouse (Two parts—Drama).
July 16—Two Seats at the Opera (Comedy).
July 21—Lee Blount Goes Home (Two parts—Drama).
July 23—No release this day.
July 27—Won by Valor (Drama).
July 28—The Circular Room (Two parts—Dr.).
July 30—Mutiny (Drama).
Aug. 2—The Lucky Gold Piece (Drama).
Aug. 4—Which Way (Drama).
Aug. 6—The Finishing Touch (Drama).
Aug. 13—The Great Corona Race (Two parts—Drama).
Aug. 16—The Toll of the Law (Drama).
Aug. 18—Good and Evil (Drama).

JOKER.

July 15—The Harem Searem Deacon (Com.).
July 22—She Was Some Vampire (Comedy).
July 29—I've Got Yer Number (Comedy).
Aug. 5—Fate's Affinities (Comedy).
Aug. 12—She Wrote a Play and Played It (Comedy).
Aug. 19—Soup and Nuts (Comedy).

LAEMMLE.

July 13—No. 16 Martin St. (Two parts—Dr.).
July 16—Baseball Bill, No. 2, "Flirting with Marriage" (Comedy).
July 19—The Garden of Shadows (Two parts—Drama).
July 22—A Social Slave (Drama).
July 29—The Mask of Fortune (Drama).
Aug. 5—Partners (Two parts—Drama).
Aug. 9—A Knight of the Night (Drama).
Aug. 11—The Highway of Fate (Two parts—Drama).
Aug. 12—The Intruder (Drama).
Aug. 19—No release this day.

L-KO.

July 19—A Bold Bad Breeze (Comedy).
July 23—Spring Fever (Comedy).
July 25—Lizzie's Lingering Love (Three parts—Comedy).
July 30—No release this day.
Aug. 2—Dinty's Daring Dash (Two parts—Comedy).
Aug. 6—The Youngest in the Family (Com.).
Aug. 9—Unhand Me Villain (Two parts—Comedy).
Aug. 13—No release this day.
Aug. 16—The Mother in Law (Two parts—Comedy).
Aug. 20—No release this day.

NESTOR.

July 21—The Come-On (Comedy).
July 24—Art for Art's Sake (Comedy).
July 28—The Unexpected Scoop (Comedy).
July 31—Caught with the Goods (Comedy).
Aug. 4—No release this day.
Aug. 7—He Maid Me (Comedy).
Aug. 11—Some Medicine Man (Comedy).
Aug. 14—The Battle of Chile Con Carne (Com.).
Aug. 18—No release this day.

POWERS.

July 13—Sammy Johnsin Gets a Job (Comedy).
—Mexican National History (Ditmars Educational).
July 15—No release this day.
July 20—The Devil Dancers of India (As seen by Dr. Dorsey) (Educational).
July 27—Jitney Jack and Gasolena (Comedy—Cartoon).
—Fighting Infantile Paralysis.
Aug. 3—Imperial India No. 3 (Educational).
Aug. 8—The Henanpup (Comedy).
Aug. 10—Ben, the Sailor (Manikin Comedy).
—Salmon from the Egg to the Table (Educational).
Aug. 17—The Riddle of the World—Japan As Seen by Dr. Dorsey (Educational).
Aug. 20—Pie (Comedy).

RED FEATHER PHOTOPLAYS.

July 17—The Seekers (Five parts—Drama).
July 24—Temptation and the Man (Five parts—Drama).
July 31—From Broadway to a Throne (Five parts—Drama).
Aug. 7—The Mark of Cain (Five parts—Dr.).
Aug. 14—A Yoke of Gold (Five parts—Drama).

REX.

July 2—The Sting of Conscience (Three parts—Drama).
July 4—The Head of the Family (Drama).
July 9—A Dead Yesterday (Two parts—Drama).
July 11—War Ridden Mexico (Special release).
July 16—The Crimson Yoke (Two parts—Dr.).
July 23—The Phone Message (Drama).
July 28—Brancombe's Pal (Two parts—Dr.).
July 25—Cross Purposes (Drama).
Aug. 13—By Conscience's Eye (Drama).
Aug. 20—No release this day.

VICTOR.

July 26—Just a Few Little Things (Comedy).
July 30—The Latest in Vampires (Two parts—Comedy).
Aug. 1—A Society Sherlock (Comedy).
Aug. 4—When the Minstrels Came to Town (Two parts—Comedy).
Aug. 13—What Darwin Missed (Comedy).
Aug. 10—Aschenbroedel (Two parts—Comedy-Drama).
Aug. 15—He Wrote a Book (Comedy).
Aug. 17—Ashamed of the Old Folks (Two parts—Comedy-Drama).

UNIVERSAL SPECIAL FEATURE.

July 17—The Adventures of Peg o' the Ring, No. 12, "On the High Seas" (Two parts—Drama).
July 24—The Adventures of Peg o' the Ring, No. 13, "The Clown Act" (Two parts—Drama).
July 31—The Adventures of Peg o' the Ring, No. 14, "The Will" (Two parts—Drama).
Aug. 7—The Adventures of Peg o' the Ring, No. 15, and Last "Brother and Sister" (Two parts—Drama).
Aug. 14—Liberty, No. 1, "Fangs of the Wolf" (Three parts—Drama).

UNIVERSAL (STATE RIGHTS).

April—The Dumb Girl of Portici (Seven parts—Drama).
May—Where Are My Children? (Six parts—Drama).

Mutual Film Corp.

AMERICAN.

July 13—Quicksands of Deceit (Three parts—Drama).
July 17—The Dancer (Two parts—Drama).
July 24—Pastures Green (Two parts—Drama).
July 27—Out of the Rainbow (Three parts—Drama).
July 31—The Dreamer (Two parts—Drama).
Aug. 3—The Madonna of the Night (Three parts—Drama).
Aug. 7—The Little Troubadour (Two parts—Drama).
Aug. 10—The Power of Mind (Three parts—Drama).

BEAUTY.

July 9—The Gink Lands Again (Comedy).
July 12—Two Slips and a Miss (Comedy).
July 16—The Rummy Act of Omar K. M. (Comedy).
July 19—In the Land of the Tortilla (Comedy).
July 23—A Studio Satire (Comedy).
July 26—Gamblers in Greenbacks (Comedy).
July 30—A Germ Gem (Comedy).
Aug. 2—Daredevils and Danger (Comedy).
Aug. 6—Just as He Thought (Comedy).
Aug. 9—Billy Van Deusen the Cave Man (Comedy).
Aug. 13—Too Bad Eddie (Comedy).

CENTAUR.

July 8—The Good-for-Nothing Brat (Two part—Drama).
July 15—The Fool's Game (Two parts—Dr.).
July 22—The Other Man (Two parts—Drama).
July 29—The Haunting Symphony (Two parts—Drama).
Aug. 5—Fate's Decision (Two parts—Drama).
Aug. 12—For Her Good Name (Two parts—Dr.).

CUB.

July 14—The Heir of the E. Z. Ranch (Com.)
July 21—Jerry's Stratagem (Comedy).
July 28—The Masque Ball (Comedy).
Aug. 4—When Jerry Came to Town (Comedy).
Aug. 11—Jerry's Celebration (Comedy).

GAUMONT.

July 6—The Hidden Face (Three parts—Dr.).
July 9—Reel Life, No. 10 (Mutual Film Magazine).
July 12—See America First, No. 44, "Glacier National Park" (Scenic).
—Kartoon Komics (Cartoon).
July 16—Reel Life, No. 11 (Mutual Film Magazine).
July 19—See America First No. 45, "New Orleans, La." (Scenic).
—Kartoon Komics (Cartoon).
July 20—Gates of Divorce (Three parts—Dr.).
July 23—Reel Life, No. 12 (Mutual Film Magazine).
July 26—See America First, No. 46, "Philadelphia, Pa." (Scenic).
—Kartoon Komics (Cartoon).
July 30—Reel Life, No. 13 (Mutual Film Magazine).
Aug. 2—See America First, No. 47 (Scenic).
—Kartoon Komics (Cartoon).
Aug. 6—Reel Life, No. 14 (Mutual Film Magazine).
Aug. 9—See America First, No. 48 (Scenic).
—Kartoon Komics (Cartoon—Comedy).
Aug. 13—Reel Life, No. 15 (Mutual Film Magazine).

MUSTANG.

July 7—The Taming of Wild Bill (Two parts—Drama).
July 14—Diamond Jim's Pardner (Two parts—Drama).
July 21—The Dyspetic (Two parts—Drama).
July 28—That Girl of Burke's (Two parts—Dr.).
Aug. 4—Sandy, Reformer (Two parts—Dr.).
Aug. 11—The Courtin' of Calliope Clew (Two parts—Drama).

MUTUAL WEEKLY.

July 5—Number 79 (Topical).
July 12—Number 80 (Topical).
July 19—Number 81 (Topical).
July 26—Number 82 (Topical).
Aug. 2—Number 83 (Topical).
Aug. 9—Number 84 (Topical).

(Mutual Releases continued on page 1162.)

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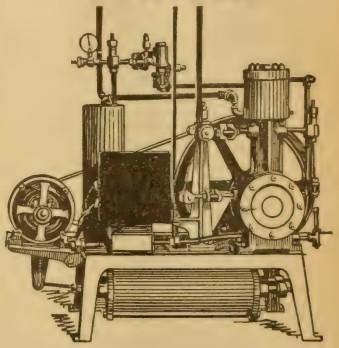

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1140, 1142.)

(*Mutual Releases continued from page 1160.*)

MUTUAL MASTERPICTURES DE LUXE.

July 17—No release this day.
July 24—No release this day.
Aug. 1—Father and Son (Five parts—Comedy-Drama) (No. 124).
Aug. 10—The House of Mirrors (Five parts—Drama) (No. 125).

MUTUAL SPECIAL FEATURE.

July 31—The Secret of the Submarine, No. 11 Two parts—Drama).
Aug. 7—The Secret of the Submarine, No. 12 (Two parts—Drama).
Aug. 14—The Secret of the Submarine, No. 13 (Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

July 20—Doorsteps (Turner—Five parts—Dr.) (No. 120).
July 31—Judith of the Cumberlands (Signal—Five parts—Drama (No. 122).
Aug. 3—The Strength of Donald McKenzie (American—Five parts—Drama) (No. 123).

VOGUE.

July 25—Jealousy a la Carte (Comedy).
July 30—Bungling Bill's Dress Suit (Comedy).
Aug. 1—Painless Extracting (Comedy).
Aug. 6—Lost and Found (Comedy).
Aug. 13—Some Liars (Three parts—Comedy).

Pathe Exchange, Inc.

ARROW.

July 17—Who's Guilty? No. 11, "The Lost Paradise (Two parts—Drama).
July 24—Who's Guilty? No. 12, "Weighed in the Balance" (Two parts—Drama).
July 31—Who's Guilty? No. 13, "The Goad of Jealousy" (Two parts—Drama).
Aug. 7—Who's Guilty? No. 14, "The Irony of Justice" (Two parts—Drama).

BALBOA.

July 24—The Grip of Evil, No. 2, "The Underworld" (Two parts—Drama).
July 31—Grip of Evil, No. 3, "The Upper Ten" (Two parts—Drama).
Aug. 7—Grip of Evil No. 4, "The Looters" (Two parts—Drama).

GOLD ROOSTER PLAYS.

June 10—A Matrimonial Martyr (Five parts—Drama).
July 17—The Shadow of Her Past (Five parts—Drama).

PATHE.

July 17—Unfriendly Fruit (Comedy).
July 17—Home Sweet Home (Cartoon).
—The Caterpillar (Educational) (Colored).
July 24—Paper Parasols (Industrial).
—Ornate Pagodas (Picturesque China) (Scenic).
July 31—A Matrimonial Mixup (Comedy).
July 31—Losing Weight (Cartoon).
—Some Tropical Birds—Parrots (Colored—Educational).
July 31—Uncle Sam's Immigrants (Educational)
Aug. 7—Tokio, Capital of Japan (Scenic).
—Jumping Analyzed (Physical Culture—Educational).
Aug. 7—Florence Rose Fashions (A Day With Betty Young (Fashions).

PATHE NEWS.

July 18—Number 58, 1916 (Topical).
July 22—Number 59, 1916 (Topical).
July 26—Number 60, 1916 (Topical).
July 29—Number 61, 1916 (Topical).
Aug. 2—Number 62, 1916 (Topical).
Aug. 5—Number 63, 1916 (Topical).
Aug. 9—Number 64, 1916 (Topical).
Aug. 12—Number 65, 1916 (Topical).

ROLIN.

July 19—Luke Rides Roughshod (Comedy).
July 24—Luke's Crystal Gazer (Comedy).
Aug. 7—Luke's Lost Lamb (Comedy).

Miscellaneous Releases.

BLUEBIRD PHOTOPLAYS, INC.

July 21—The Secret of the Swamp (Five parts—Drama).
Aug. 7—Lovers Lyrical (Five parts—Drama).
Aug. 14—Bettina Loved a Soldier (Five parts—Drama).
Aug. 21—Little Eve Edgarto (Five parts—Dr.).

EMERALD M. P. CO.

July 3—Tom & Jerry, No. 2, "Quarantined" (Two parts—Comedy).
July 10—Tom & Jerry, No. 3, "In the Movies" (Two parts—Comedy).
July 17—Tom & Jerry, No. 4, "In a Fog" (Two parts—Comedy).
July 24—Tom & Jerry, No. 5, "Kidnapped" (Two parts—Comedy).

EVA TANGUAY FILMS.

July—Energetic Eva (Five parts—Comedy).

FOX FILM CORPORATION.

July 3—Ambition (Five parts—Drama).
July 10—A Tortured Heart (Five parts—Dr.).
July 17—Caprice of the Mountains (Five parts—Drama).
July 24—The Beast (Five parts—Drama).
July 31—Under Two Flags (Five parts—Dr.).

THOMAS H. INCE.

July—Civilization (Drama).

INTERNATIONAL FILM SERVICE, INC.

July 24—The Mysteries of Myra, No. 14, "Suspended Animation" (Two parts—Drama).
July 25—Hearst-International News Pictorial, No. 59, 1916 (Topical).
July 28—Hearst-International News Pictorial, No. 60, 1916 (Topical).
July 31—The Mysteries of Myra, No. 15, "The Thought Monster" (Last number) (Two parts—Drama).
Aug. 1—Hearst-International News Pictorial, No. 61, 1916 (Topical).
Aug. 4—Hearst-International News Pictorial, No. 62, 1916 (Topical).
Aug. 8—Hearst-International News Pictorial, No. 63, 1916 (Topical).
Aug. 11—Hearst-International News Pictorial, No. 64, 1916 (Topical).

IVAN FILM PRODUCTION, INC.

June—Her Husband's Wife (Drama).
July—The Faded Flower (Drama).

KEMBLE FILM CORPORATION.

July—The Zeppelin Raids on London and the Siege of Verdun (Topical).

LEWIS J. SELZNICK PRODUCTIONS, INC.

July—The Common Law (Drama).

METRO PICTURES CORPORATION.

July 17—The River of Romance (Yorke—Five parts—Drama).
July 17—His Birthday Gift (Rolma—Comedy).
July 24—The Child of Destiny (Columbia—Five parts—Drama).
July 24—His First Tooth (Comedy).
July 31—The Devil at his Elbow (Popular Plays and Players—Five parts—Drama).
July 31—Microbes (Rolma-Comedy).

PARAMOUNT PICTURES CORPORATION.

July 27—Common Ground (Lasky—Five parts—Drama).
July 31—Hulda from Holland (Famous Players —Five parts—Drama).
Aug. 3—Little Lady Eileen (Famous Players —Five parts—Drama).
Aug. 7—A Woman in the Case (Famous Players—Five parts—Drama).
Aug. 10—The House of the Golden Windows (Lasky—Five parts—Drama).
Aug. 14—The Stronger Love (Morosco—Five parts—Drama).
Aug. 17—Public Opinion (Lasky—Five parts—Drama).
Aug. 21—Rolling Stones (Famous Players—Five parts—Drama).
Aug. 24—Honorable Friend—Lasky—Five parts Drama.
Aug. 28—Victory of Conscience (Lasky—Five parts—Drama).
Aug. 31—Jean of the Heather (Famous Players —Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

July 27—30th release, "Bobby Bumps and the Detective Story" (Cartoon—Com.).
Aug. 3—31st release, "In Lunyland" (Cartoon —Comedy).
Aug. 10—32d release, "Farmer Al Falfa's Eggcitemet" (Cartoon—Comedy).
Aug. 17—33d release, "Colonel Heeza Liar on Strike (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

July 24—The Real Bohemia (Scenic).
July 31—Picturesque Prague (Scenic).
Aug. 7—From Carlsbad to Moravia (Scenic)
Aug. 14—28th release, "In Innsbruck, Capital of the Austrian Tirol" (Scenic).
Aug. 21—29th release, "In South Tirol, the Italina Corner of Austria" (Scen.).

C. POST MASON.

July—The Wonder City of the World, Greater New York by Day and Night (Three parts—Scenic).

TEFFT JOHNSON FILM CORPORATION.

June—Sonny Boy in School Days (Comedy).
June—Sonny Boy and the Dog Show (Comedy).

THE FROHMAN AMUSEMENT CORP.

July 15—Jaffery (Drama).

THE PATRIOT FILM CORPORATION.

June—How Britain Prepared (Topical).

THE RESERVE PHOTO-PLAYS CO.

July 29—Casey's Servants (Comedy).
Aug. 2—Jerry, the Janitor (Episode 1—Com.).
Aug. 9—Jerry, the Janitor (Episode 2—Com.).

TRIANGLE FILM CORPORATION.

Releases for week of June 25:
His Wild Oats (Keystone—Two parts—Comedy).
The Waiters' Ball (Keystone—Two parts—Comedy).
Releases for week of July 23:
Stranded (Fine Arts—Five parts—Drama).
The Captive God (Ince—Five parts—Dr.).
Releases for Week of July 30:
The Half-Breed (Fine Arts—Five parts—Drama).
The Payment (Ince—Five parts—Drama).
Releases for Week of Aug. 6:
The Marriage of Molly-O (Fine Arts—Five parts—Drama).
Honor Thy Name (Ince—Five parts—Dr).

UNICORN FILM SERVICE CORPORATION.

(*Releases for the Fourteenth Week.*)

July 24—The Black Mask (Rancho—Drama).
July 24—Guilty Neighbors (Hippo—Comedy).
July 24—Shadows of Doubt (Supreme—Dr.).
July 25—Their Frontier Wives (Utah—Drama).
July 26—The Tramp's Prize (Jockey—Comedy).
July 25—The Greenville Code (Supreme—Dr.).
July 26—The Call of the Tribe (Buffalo—Two parts—Drama).
July 26—Stringing Them Along (Judy—Com.).
July 27—The Call of the Desert (Hiawatha—Drama).
July 27—Fifty-Fifty (Judy—Comedy).
July 27—The Heart of Shame (Sunset—Dr.).
July 28—An Indian Maid's Vengeance (Buffalo —Two parts—Drama).
July 28—The House on the Hill (Supreme—Drama).
July 29—The Man Who Came Back (Rancho—Drama).
July 29—The Stolen Jewels (Sunset—Drama).
July 29—Wife's Frame-Up (Gayety—Comedy).
July 30—Treachery of the Red Man (Buffalo—Two parts—Drama).
July 30—Life's Lottery (Sunset—Drama).
(Releases for Fifteenth Week)
July 31—The Dare Devil Ranch Girl (Rancho—Drama).
July 31—The Long Ring (Judy—Comedy).
—U. S. Fighting Craft (Educational).
July 31—In the Governor's Keeping (Supreme—Drama).
Aug. 1—The Sentinel on the Mountain (Rancho—Drama).
Aug. 1—The Silent Battle (Puritan—Drama).
Aug. 1—Rastus Runs Away (Gayety—Comedy).
Aug. 2—Bad Man of Angle Trail (Rancho—Drama).
Aug. 2—Love Sick Larry (Hippo—Comedy).
Aug. 2—The Little Sister (Supreme—Drama).
Aug. 3—The Nevada Ranger (Utah—Drama).
Aug. 3—Nosterday Dixie (Supreme—Dr.).
Aug. 3—The Missing Link (Hippo—Comedy).
Aug. 4—A Foolish Romance (Jockey—Two parts—Drama).
Aug. 4—An Indian Maid's Vengeance (Hiawatha—Drama).
Aug. 5—Soldier's Squaw (Rancho—Two parts—Drama).
Aug. 5—The Viper's Trust (Lily—Drama).
Aug. 6—A Westerner's Daughter (Buffalo—Two parts—Drama).
Aug. 6—Shadow of the Past (Lily—Drama).

WORLD-EQUITABLE.

July 31—Miss Petticoats (Peerless "Brady Made"—Five parts—Drama).
Aug. 7—A Wife's Way (Peerless—"Brady Made"—Five parts—Drama).
Aug. 14—The Summer Girl (Peerless—Five parts—Drama).
Aug. 21—"B" (Paragon—"Brady-Made"—Five parts—Drama) (title subject to change).
Aug. 28—The Story of Susan (Peerless—Five parts—Drama). (Title subject to change.)

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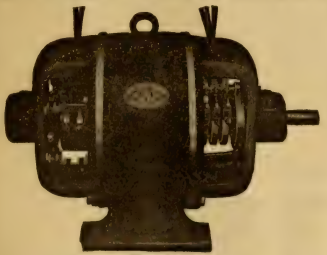

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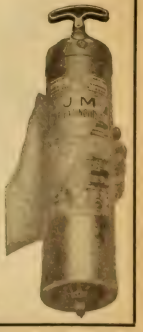

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COVERS THE CONTINENT

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1140, 1142.

V-L-S-E, INC.

July 10—According to the Code (Essanay—Five parts—Drama).
July 10—Fathers of Men (Vitagraph—Five parts—Drama).
July 10—Kernel Knutt, the Piano Tuner (Vitagraph—Comedy).
July 17—Selig Athletic Feature Film Series No. 4 (Sports).
July 17—The Tarantula (Vitagraph—Five Parts—Drama).
July 17—Kernel Knutt and Prince Tango (Vitagraph—Comedy).
July 24—The Prince Chap (Selig—Five parts—Drama).
July 24—More Money (Vitagraph—Comedy).
July 24—The Daring of Diana (Vitagraph—Five parts—Drama).
July 24—Selig Athletic Feature Film Series No. 5 (Sports).
July 31—Hesper of the Mountain (Vitagraph—Five parts—Drama).
July 31—The Light at Dusk (Lubin—Five parts—Drama).
July 31—Selig Athletic Feature Film Series No. 6 (Sports).
Aug. 7—The Sting of Victory (Essanay—Five parts—Drama).
Aug. 7—The Alibi (Vitagraph—Five parts—Drama).
Aug. 7—Selig-Athletic Series, No. 7 (Sports).

GEORGE KLEINE.

July 12—The Mishaps of Musty Suffer, Series 2, No. 4, "Local Showers" (Com.).
July 17—Gloria's Romance, No. 9, "The Shadow of Scandal" (Two parts—Drama).
July 19—The Mishaps of Musty Suffer, Series 2, No. 5, "A Pirate Bold" (Comedy).
July 24—Gloria's Romance, No. 10, "Tangled Threads" (Two parts—Drama).
July 26—The Mishaps of Musty Suffer, Series 2, No. 6, "Strictly Private" (Comedy).
July 31—Gloria's Romance, No. 11, "The Fugitive Witness" (Two parts—Drama).
Aug. 2—The Mishaps of Musty Suffer Series 2, No. 7 (Comedy).
Aug. 7—Gloria's Romance, No. 12, "Her Fighting Spirit" (Two parts—Drama).
Aug. 9—The Mishaps of Musty Suffer Series 2, No. 8 (Comedy).
Aug. 14—Gloria's Romance, No. 13, "A Midnight Riot" (Two parts—Drama).

States Right Features

AMERICAN CORRESPONDENT FILM CORPORATION.

May 8—The Fighting Germans (Five parts—Topical).

BIG A FILM CORPORATION.

July—Macbeth (Five parts—Drama).

CALIFORNIA MOTION PICTURE CORP.

Mar.—The Unwritten Law (Seven parts—Drama)
May—The Woman Who Dared (Seven parts—Drama).
July—Klemet (Ten parts Drama).

SAMUEL CUMMINS.

July—Germany's Battles at Verdun (Four parts—Topical).

EXCLUSIVE FEATURES, INC.

July—Where Is My Father? (Seven parts—Dr.).

GREAT NORTHERN FILM CO.

May —The End of the World (Six parts—Drama).

IL GIORNALE ITALIANO.

April—On the Italian Battlefront (Five parts—Topical).

KEMBLE FILM CORPORATION.

August—America Preparing (Ten parts—Top.).

MEXICAN FILM CO.

April—Across the Mexican Border (Two parts—Topical).

B. S. MOSS MOTION PICTURE CORPORATION

Mar.—One Day (Five parts—Drama).
Apr.—The Salamander (Drama).

NEW YORK FILM COMPANY

Apr.—The Folly of Revenge (Nola—Five parts—Drama).

PIEDMONT FILM CO.

June—The Mirror of Life (Five parts—Drama).

L. E. RUBEL & H. A. FARGO.

July—Uncle Sam Awake (Seven parts—Top.).

SIGNET FILMS.

July—The Jockey of Death (Drama).

THE NATIONAL DRAMA CORPORATION.

June—The Fall of a Nation (Three parts—Dr.).

UNITY SALES CORPORATION.

June 19—The Bishop's Secret (Four parts—Dr.).
June 19—Tweedledum Torpedoed by Cupid (Comedy).
June 26—The Lottery Man (Five parts—Dr.).
June 26—Tweedledum's Busy Night (Comedy).
July 3—The Marriage Bond (Five parts—Dr.).
July 3—Tweedledum's Scrambled Honeymoon (Comedy).

VARIETY FILMS, INC.

April—Should a Baby Die? (Five parts—Dr.).

WAR FILM SYNDICATE.

Mar.—On the Firing Line with the Germans (Eight parts—Topical).

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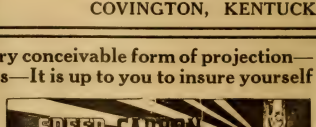

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THE MOTHER WHO PAID	5 "
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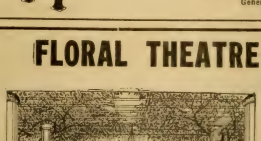

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Readers of the Moving Picture World will see from Announcement on page 1106 that on account of greatly increased cost of paper and publishing, we are compelled to make the single copy price fifteen cents. For the present the subscription prices remain unchanged. This means a saving of four dollars and eighty cents yearly on direct subscriptions.

Why not fill out this blank and mail today with your remittance?

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See title page for rates Canada and Foreign

MOVING PICTURE WORLD

17 Madison Avenue, New York

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Kindly See Announcement on Page 1106

The Largest Motion Picture Directory in the World—

336 theaters, of Chicago's 521, advertise in the Herald. Over 100 others are under contract to advertise their programs when they open in the Fall.

Smart exhibitors throughout the Central States have discovered that there is money to be saved and made by the thorough reading of these programs each day. The record of daily changes shows the plays that are winning and failing in one of the largest film centers of the world. To the far-thinking exhibitor, this daily barometer is invaluable.

To the film manufacturer or distributor the Chicago Herald is a powerful advertising medium. Aside from reaching the largest single concentrated group of Moving Picture fans, there is an added opportunity to talk to the Central States exhibitor. Two hundred and eighty or more Theater owners are obliged to read the Chicago Herald to check their own programs daily; many more read it for the purposes mentioned above.

Why the Chicago Herald is Supreme in Motion Pictures:

It has the largest daily program directory in the world—336 theaters.

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It prints more about Motion Pictures than all other Chicago papers combined.

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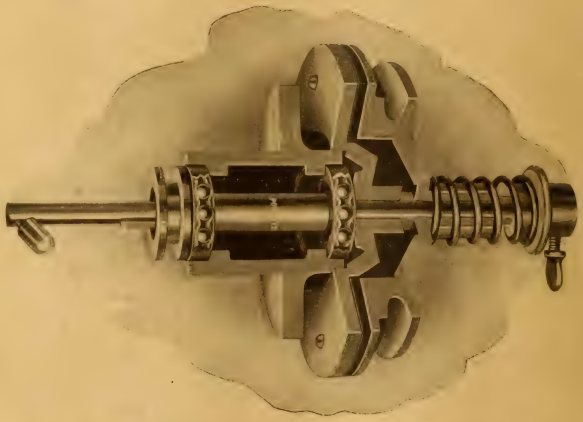

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THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Fall of a Nation" (National—Drama).

Post Office Box 226
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NEW YORK

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If You Want A Soul-Gripping Drama of Tremendous Appeal,
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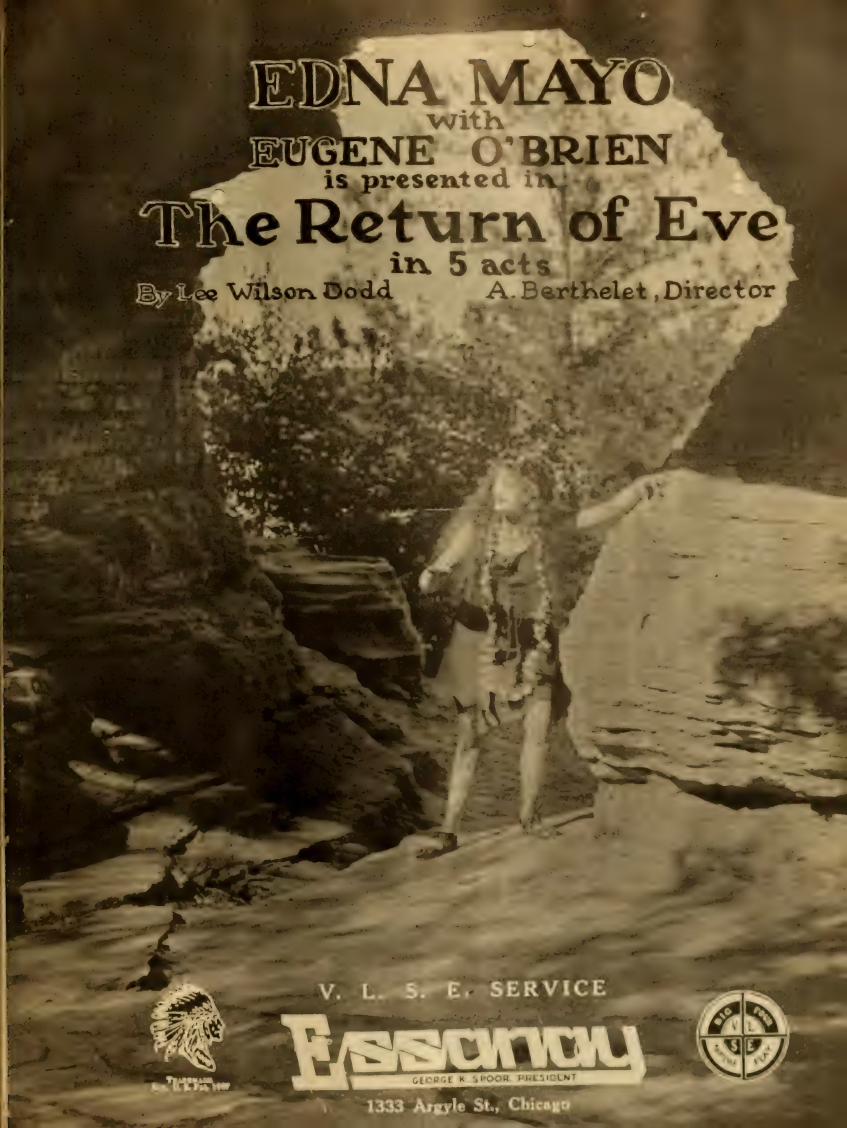
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EUGENE O'BRIEN
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The Return of Eve
in 5 acts
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Violet Mersereau

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"The Narrow Path"

A DRAMA OF THE SLUMS, SOCIETY AND THE STAGE

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IMPORTANT NOTICE!—The Red Feather Photoplay title, "Follies of Desire," announced in the August 12th issue of the Moving Picture World, should have read "THE FOLLY OF DESIRE."

THE greatest comedy box-office attraction ever offered to Exhibitors is so unique, unusual and different from any previous comedy release as to be in a new and distinct class.

"Timothy Dobbs—That's Me"

is the general title of a series of sparkling Two-Reel Comedies that for clean, wholesome fun, original ideas and the absence of the tiresome slapstick so common in old comedy ideas, marks an entirely new departure from all existing comedy releases. Exhibitors who are so fortunate as to secure this

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Will have a business getting, money making weapon that will eliminate competition on comedy nights.

IMPORTANT This great series is released two reels a week on the regular Universal Program without extra charge to Exhibitors who BOOK THE ENTIRE UNIVERSAL PROGRAM SERVICE. To users of a split program they will be released at a slight extra cost to cover the additional expense of individual bookings.

Write or wire your nearest Universal Exchange today, and arrange to include this marvelous comedy series in your program. Don't let your competitor beat you to it. Act NOW.

UNIVERSAL

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20 WEEKS

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FILM MANUFACTURING CO.

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Cinematographic Achievement
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Billie Burke
By special arrangement with F. Ziegfeld, Jr.
in
GLORIA'S ROMANCE
supported by HENRY KOLKER
A Motion Picture Novel By Mr. & Mrs.
RUPERT HUGHES
You exhibitors whose patronage demands photoplay entertainment of an unusually high standard—you who are seeking a production of high quality that appeals to the intellectual observer—here is a continued photoplay that embodies every element of "class" appeal. "Gloria's Romance" is a play of deep heart interest—a society drama of love and mystery. You see pictured the experiences of beautiful Gloria Stafford—daughter of a bank president. You follow her romance from its beginning—in the luxurious surroundings of Palm Beach, Florida, and in the handsome settings of Riverside Drive, New York. Everywhere you find evidence of the exceptional quality of this production. And, through all, runs a mystery story that is sure to draw patrons to your house every week.
"Gloria's Romance" is in twenty chapters. A new feature chapter is released every week. If you're seeking a production of extraordinary quality, book BILLIE BURKE in "Gloria's Romance"—NOW. Write your nearest Kleine Exchange or
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Exhibitor FIRST
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Your success
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WORLD PICTURES
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MOLLIE KING
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ARTHUR ASHLEY
in
"The Summer Girl"
A Fantastical Farce Comedy
Directed by EDWIN AUGUST

NEW YORK

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IS THE GREAT COMPLETED PICTURE OF WHICH THE MUNITIONS EXPLOSION GIVES AN INKLING. IT FORETELLS WITH DEADLY ACCURACY THE CONSEQUENCES OF AN EUROPEAN INVASION OF AMERICA.

This is the biggest theme that the Exhibitor can present to his patrons. And it is unfolded with the rare dramatic skill and fascinating human interest that Thomas Dixon, who originated "The Birth of a Nation," alone knows how to impart. Victor Herbert's martial music forms a truly epical accompaniment.

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Ivan filmplays are pacemakers in story—cast—direction—photography.
Others are appreciating this by following our pace. They will continue to follow!
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Paramount Pictures

are
Famous Players, Lasky, Morosco, and Pallas Productions

PARAMOUNT PICTURES
portray drama, poetry, romance, with the prodigality of an endless wealth of invention and execution.

This week's releases touch two extremes of the gamut of life—

PAULINE FREDERICK
In ***"The Woman in the Case"*** where life surges in a climax of dramatic emotion.

A Famous Players Production released August 7th.

MARGUERITE CLARK
in ***"Little Lady Eileen"*** a fairy story tale, where there is charm and love to spare.

A Famous Players Production released August 10th.

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The combination of the Famous Players Film Company and the Jesse L. Lasky Feature Play Company, and the formation of the Famous Players-Lasky Corporation means much more than the coordination of the two greatest photoplay producing studios in the world.

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in a photoplay of intensity

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by Margaret Turnbull

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DANIEL FROHMAN
Presents

MARGUERITE CLARK

in a fanciful romantic photo-play

"LITTLE LADY EILEEN"

By Betty Fitzgerald

Released on the
Paramount Program
Thursday, August 10th

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Paramount Pictures

are
Famous Players, Lasky, Morosco,
and Pallas Productions

WEEK'S RELEASES

Daniel Frohman presents
MARGUERITE CLARK in
"LITTLE LADY EILEEN"
A Famous Players Production

Daniel Frohman presents
PAULINE FREDERICK in
"THE WOMAN IN THE CASE"
A Famous Players Production

PARAMOUNT-BURTON HOLMES TRAVEL PICTURE, No. 27
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Testing Your Mind—"Juggling"—by Hugo Munsterberg.

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CARTOON, No. 32
"Farmer Al Falfa's Egg-citement"

Famous Players Film Company
Jesse L. Lasky Feature Play Company
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Book These For Your Variety Program

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One reel cartoon and scenic — *Aug. 16*

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The Highest Stamp of Approval for V. L. S. E. Policies

Resolution, Unanimously Adopted by the Motion Picture Exhibitors' League, at the Sixth Annual Convention, in Chicago

"BE it resolved that it be definitely established and adopted as the sense of this convention that it unanimously endorses the Open Booking Policy, carrying with it the acceptance by selection of feature film productions.

"And further that this body urges the adoption of the Open Booking Policy upon all manufacturers distributing feature films, and upon all exhibitors engaged in the exhibition of feature films, as the one system of fairness and commercial justice.

(signed) *Lee A. Ochs*
Alfred Hamburger
M. A. Choynski."

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Featuring

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With the spirit of '76 as a background, this drama depicts a vivid picture of social warfare, showing the misery of the oppressed and the living death of the oppressors. It is a stinging rebuke to the ideals of the nation, and sets high hopes for the return of the staunchness and bravery of the patriotic sons of Revolutionary days.

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A Red Seal Play De Luxe

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With

Antoinette Walker

Is presented in

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In 5 acts

Written by

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Directed by

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Charlie Chaplin's Burlesque on "Carmen"
"The Havoc"
"The Discard"
"Vultures of Society"
"The Misleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
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SUCCESS

SIGN POST NO 29

"We can only govern our own course by the proven experience of others"

A Letter Which Hits The Nail on the Head

Addressed to the Editor of a Trade Paper

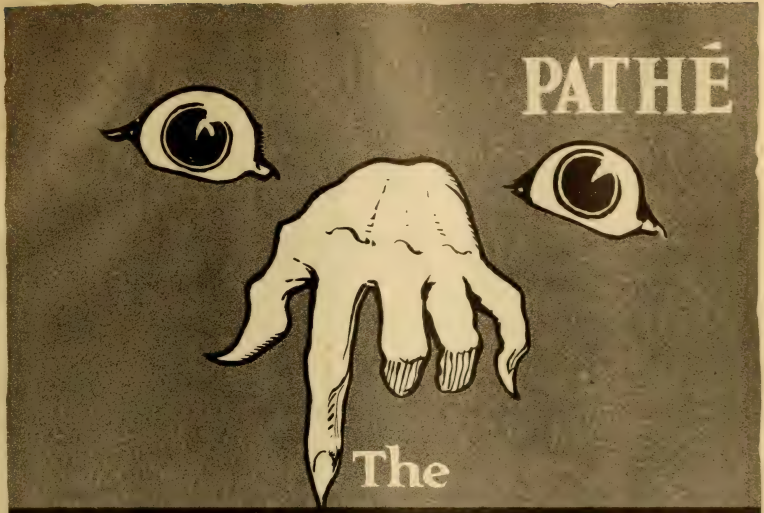
"Open Market—Always!"

"I HAD to take off Sunday A.M. to do this, but I feel that it is more than worth it, that is your stand on the Open Market thing. If there exists in the minds of anyone, that an exhibitor, particularly one not near an exchange, does not get buncoed about every so often, from film exchanges, I would like to relate some of my trials. From the best down to the worst ones the film business under its present policy is rotten at the core, and it will stay this way until we have *open market.*

"Every so often, I get tired of the kind of shows that are booked to us on regular schedule. I change them to the best advantage, and book in others that will give me a decent program for the week. Two times out of three I have made four times more money on the week by doing this, with an increased film rental of 30 per cent. and with only five hundred seats. If they give us the goods we can play everything two days, and pay from $75 to $100 for the two days a whole lot easier than trying to pay $20 with a lot of inferior stuff."

V. L. S. E. Inc.

TRADE MARK REG. U.S. PAT. OFF.



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The wonder serial produced by
ASTRA FILM CORPORATION
and directed by LOUIS J. GASNIER
and DONALD MACKENZIE featuring
GRACE DARMOND, RALPH KELLARD
and LEON BARY

Released Soon

WE HAVE DOUBLED PRICES

on

"The Shielding Shadow"

Pathe's Traditional Policy Is To Book Each Film For What It Is Worth

WE sent prints of the first few episodes of "The Shielding Shadow" to all our exchanges so exhibitors could see what they were booking.

WE knew how wonderful this serial was but the telegrams of congratulations from hundreds of exhibitors and from our exchange men were simply amazing even to those of us who had already seen this wonder serial.

ALL who have seen the first episodes agree that the fifteen greatest features on the market will not yield the business that this fifteen episode serial will yield. They say that it will increase by hundreds and thousands of dollars the profits of the exhibitor who secures it in each neighborhood.

IT isn't what a film costs, it is what it will earn in profits that counts. "The Shielding Shadow" is the most profitable film you can book—even at prices higher than we have charged for recent serials.

MAKE us prove it. Go into the projection room of the Pathé Exchange that serves you. Ask to see the pictures alone and in silence. See three, four, five or six episodes. Never book a serial until you have screened at least three episodes. Never book a poor serial. Only the good serial will pack your house in heat or cold, in wind or storm, in snow or sleet, as "The Iron Claw" and other Pathé serials have done. And remember, "The Shielding Shadow" is written by Geo. Seitz, the author of "The Iron Claw." He says "The Shielding Shadow" is by far the best of the two.

PATHE is America's greatest serial house. We have no competitors. We have never made a serial as good as "The Shielding Shadow."

WE spent far more money for the scenario, far more money for the production and we will use the two greatest newspapers in each city instead of one newspaper per city as formerly to advertise this serial. Therefore it will earn more money for exhibitors.

DON'T delay. The release date is September 3rd. All other things being equal, WE WILL AS USUAL GIVE FIRST PREFERENCE TO PATHE CUSTOMERS.

PATHE EXCHANGE, Inc.

25 W. 45th Street, New York City.

PATHÉ

THE *BEST* THEATRES SHOW AND *LIKE* THE MASTER PLOT IN 14 CHAPTERS

THE GRIP OF EVIL

TELEPHONE MARKET 4751

THE STRAND RIGHT IN THE HEART OF NEWARK, N.J.

Strand Theatre

NEWARK, N. J. July 28/16.

Pathé Exchange Inc.,
New York.

Gentlemen:-

I am pleased to inform you that we are now playing the second episode of "THE GRIP OF EVIL," and our public seems to like it very much.

We only hope that the continuation of these episodes will be as good as we have already shown.

Wishing you success, with kindest regards, I remain

Youre truly,
STRAND THEATRE NEWARK.

Jules Gerstle

JG..HPT MGR.

Produced by BALBOA *Featuring*

JACKIE SAUNDERS *and* ROLAND BOTTOMLEY

PATHÉ presents
FLORENCE LABADIE
in the five part GOLD ROOSTER play
"THE FUGITIVE"

A really excellent feature produced by
THANHOUSER
and one that will be a strong box-office attraction
Released August 13th

PATHÉ presents

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in the five part GOLD ROOSTER PLAY

A WOMAN'S FIGHT

produced by POPULAR PLAYS AND PLAYERS

An intensely dramatic production built around the theme "Can a woman outlive a past and keeping her secret from her husband find happiness in marriage?"

Released August 20th

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If you have not reaped the profits to be gained by showing these 14 two reel photo-novels made by ARROW

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Here are a few of the prominent exhibitors who have made splendid profits on "Who's Guilty?"

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Proctor's Yonkers Theatre
Keeney's Metropolis, N. Y.
Dyckman Theatre, N. Y.
Strand Theatre, Stamford, Conn.
Bollinino's Circuit, N. Y. (5 houses)
The Orpheum Theatre, Wilkesbarre, Pa.
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Use the same advertising these men used, and you'll pack your house, too.

WHO'S GUILTY? is so good it will be earning money for exhibitors two years hence

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"YOU BEAT YOUR COMPETITORS BY MANY HOURS!"

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Mark Strand Theatre Company
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August 2nd, 1916.

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Gentlemen:-

Allow me to compliment you on the delivery of the Jersey City explosion. You beat your competitors by many hours, your film reaching my office at 3 o'clock in the afternoon on Sunday July 30th.

I feel that you are entitled to a great deal of credit, for this rather remarkable time delivery.

With best wishes for your continued success, I remain

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B. A. Rolfe

BAR/HB MANAGING DIRECTOR

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LUKE'S LOST LAMB

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Produced by
ROLIN
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Released on the METRO
Program, August 14

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The Distinguished

EDMUND BREESE

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"Best I have ever seen produced."
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"Very good clean comedies."
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"Best ever."
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"Very good."
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"They please the majority."
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"Patrons like them."
Geo. W. Hockenberger, Empress Theatre, Colorado Springs, Colo.

"They are getting better all the time."
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HELEN HOLMES

HELEN HOLMES

In WHISPERING SMITH, MEDICINE BEND, JUDITH OF THE CUMBERLANDS

MARY MILES MINTER

WILLIAM RUSSELL

In..... SOUL MATES, THE HIGHEST BID, THE STRENGTH OF DONALD M'KENZIE

FLORENCE TURNER

In FAR FROM THE MADDING CROWD DOORSTEPS

NAT. GOODWIN

RELEASED

August 7,	CHARLIE CHAPLIN,	In One A. M.
August 14,	NAT GOODWIN,	In A Wall Street Tragedy
August 17,	FLORENCE TURNER,	In A Welsh Singer
August 21,	KOLB AND DILL,	In A Million for Mary
August 28,	HELEN HOLMES,	In The Diamond Runners
August 31,	WILLIAM RUSSELL,	In The Man Who Would Not Die
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WOULD BE THE RULE IF YOU COULD BOOK A STAGE CELEBRITY LIKE

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GOODWIN EVERY DAY

MONDAY AUGUST 14TH IS THE RELEASE DATE of

Nat Goodwin IN A WALL STREET TRAGEDY

PRESENTING THE WORLD FAMOUS ACTOR IN A PRETENTIOUS SCREEN VERSION OF ADRIAN JOHNSON'S POWERFUL DRAMA IN FIVE ACTS

A MAGNIFICENT AND COSTLY PRODUCTION ELABORATELY STAGED BY LAWRENCE MARSTON

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FLORENCE TURNER
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IN FIVE ACTS
"DOORSTEPS"
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IN A WELSH SINGER

IN FIVE ACTS

FROM THE NOVEL *BY* ALLEN RAINE

CLEVERLY STAGED BY HENRY EDWARDS WITH THE ARTISTIC SIMPLICITY AND BEAUTIFUL SINCERITY OF THE FAMOUS STORY CAREFULLY PRESERVED BY FLORENCE TURNER'S WONDERFUL ACTING

A WELSH SINGER IS AN EXCEPTIONALLY STRONG BOX OFFICE ATTRACTION

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(THE NEWEST OF THE NEW CHAPLINS)

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THE FIREMAN
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In this gripping two-reel "Mustang" drama, a girl of tender years captures the villainous mountain terror, and furnishes a climax to an intensely dramatic story. Jack Richardson, photodrama's most famous villain, has the title role, supported by a strong cast including Lizette Thorne, King Clark and others.

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This is one of the most eloquent sermons against circumstantial evidence, presenting the case from a new and unique angle. It is a two-part "Flying A" drama, featuring Edward Coxen, Lizette Thorne and George Field in the important parts.

Directed by Alfred Hollingsworth *Released August 14th*

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A three-reel "Flying A" drama, powerfully picturing a story of intense interest. Vivian Rich and Alfred Vosburgh are seen in the principal parts.

Directed by Edward Sloman *Released August 17th*

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Orral Humphrey in the title role of this rousing "Beauty" comedy is positively inimitable. The manner in which mysticism is portrayed is ludicrous in the extreme—a riot of laughter-making comedy.

Directed by Orral Humphrey *Released August 16th*

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SAMUEL S. HUTCHINSON, President CHICAGO, ILL.

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Gaumont Co.

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TO NEW YORK AND NORTHERN N. J.

EXHIBITORS

A PLAIN STATEMENT OF FACTS
WHAT DO THEY MEAN TO YOU?

"The Yellow Menace," in sixteen episodes, is completely finished and ready to show you. You can see what you book. All of it.

"The Yellow Menace" is being booked absolutely on its own merits. You are offered a Serial which Exchange men, the country over, thought good enough to pay record prices for—after they saw it—not before.

"The Yellow Menace" combines a powerful and timely theme, a great star in Edwin Stevens, and a strong supporting cast, backed by a monster publicity and advertising campaign that will pack your house for sixteen consecutive record-smashing weeks.

As Distributors of "The Yellow Menace" in New York and Northern New Jersey, our one aim and purpose is to show you we know what UNITY and FILM and SERVICE mean.

UNITY FILM SERVICE
TWELFTH FLOOR, 729 SEVENTH AVENUE
NEW YORK

Exhibitors! Everywhere! Here's a Message FOR YOU

"THE YELLOW MENACE" produced by the Serial Film Company is the first serial that has had to face the unbiased judgment and criticism of independent exchange buyers the country over. Before the picture was offered to you we showed it to exchange men from every part of the United States and Canada and asked them to back their opinion of "The Yellow Menace" with real money.

The simple statement that the entire United States and Canada are sold out, big deposits placed in our keeping, and contracts signed calling for hundreds of thousands of dollars must surely mean more to you than all the praise we could bestow upon "The Yellow Menace."

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who are

INCREASING THEIR BUSINESS

WITH

UNICORN
FILM SERVICE

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2. They are unpadded, and the photography superb.
3. The dramas are gripping, the westerns thrilling and sensational, and the comedies mirth-provoking.
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OF YOUR THEATRE

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28 - BRANCHES - 28

Every one in charge of a competent manager who knows your needs.

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Released August 20th

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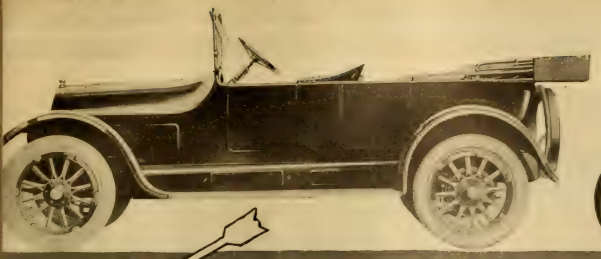

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is the most remarkable cinema-spectacle ever produced. Of it Mr. Ashton Stevens, the distinguished critic of the Chicago Examiner, said: "It is the greatest battle-drama ever enacted before my eyes."

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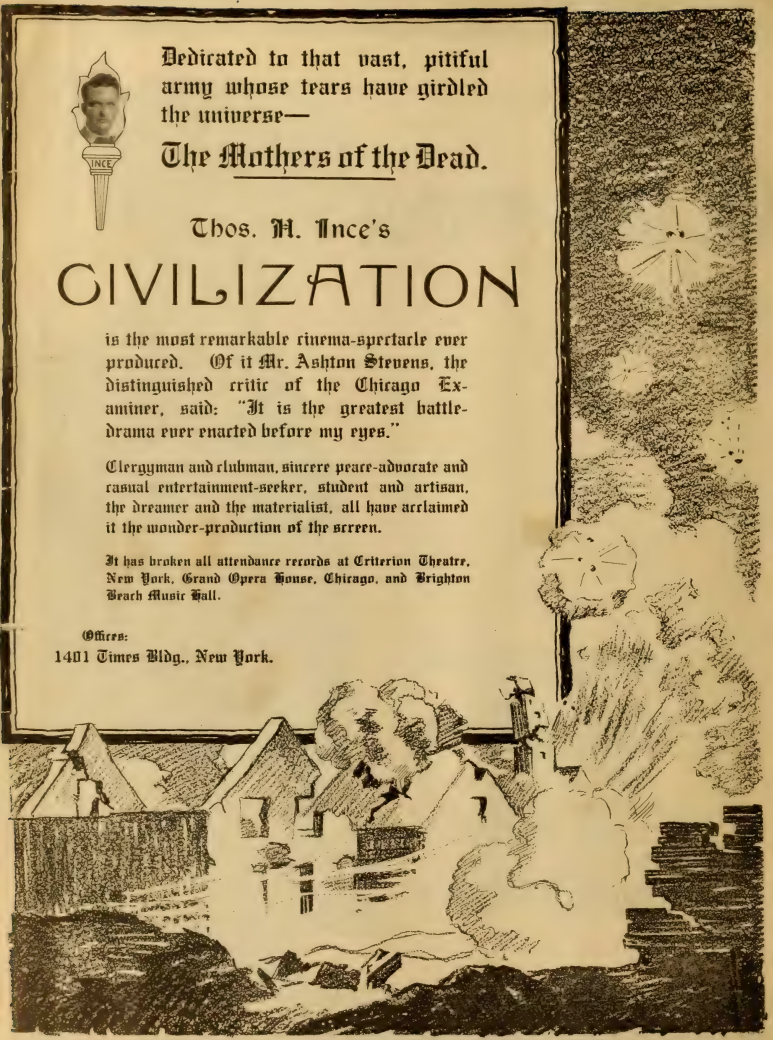

MOVING PICTURE WORLD
THE FILM INDEX — EXHIBITORS' GUIDE

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J. P. Chalmers, Founder.
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CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
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NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*The Index for this issue will be found on page* 1310)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, August 19, 1916

Facts and Comments

THE price of the MOVING PICTURE WORLD sold on the newsstands will be fifteen cents per copy beginning on September 2d. The great increase in the price of paper and other added charges are responsible for this increase in price. There will be no increase in the rate of subscription. The reader who will send us his subscription not only will receive his copy earlier than the reader who depends on the news dealer, but he will save more than 100 per cent. in money.

IN last week's issue of the MOVING PICTURE WORLD the reader will find a short summary of the "Annual Report of the British Board of Film Censors." The British Board of Film Censors, it is well known, is like our own Board of Review, an entirely voluntary institution and its orders and decrees are not enforceable at law Because of its unofficial character and because of the cooperation of all the reputable producers and importers in Great Britain the Board has been able to accomplish a great deal of good. It is a Board of Censors in name only, for it advises the producer and consults with him in all matters touching his films. On the whole, the report reflects credit on the ethical standards of British producers, importers and exhibitors.

* * *

L. W. BROPHY, the well-known exhibitor of Oklahoma, suggests in a letter to the MOVING PICTURE WORLD that the government take steps to keep the motion picture theaters supplied with films in case a general strike of the railroads is called. He urges an appeal to the postal authorities and the Interstate Commerce Commission to allow films to be carried in the parcel post. The MOVING PICTURE WORLD will treat of this subject fully in its next issue.

* * *

THE recent Chicago Convention brought one thing into bold relief; the disgust of exhibitors at the fulsome and absolutely false praise which is so freely bestowed on poor pictures in a certain section of the motion picture press. It is thoroughly understood by the exhibitors and it is likewise thoroughly resented by them that these false and fulsome reviews of poor pictures are the tribute paid by the reviewer to the advertiser. Of course this is radically wrong. It simply ignores the rights of the reader who has paid his subscription on the understanding that he gets honest and competent criticism. Recently the amusing proposition was advanced that every picture, no matter how poor, ought to be tried out before the public, irrespective of the rights of the exhibitor who pays the freight. If the reviews in a certain section of the trade press were only fifty per cent. true the exhibitor would have his choice of masterpieces every day in the year. Bitter daily experience has taught the exhibitor different: that's why he resents the "puffing" of worthless pictures.

* * *

PUBLICITY minus circulation—it seems like a contradiction in terms. Just the same, there are men who look upon a page of "good publicity stuff" as a marvelous achievement, no matter where it is printed or by whom. The thinking men in the industry—producers, exhibitors and every other class—know how worthless this handbill publicity really is. At a meeting of exhibitors the other night a man sent a clipping from a certain paper to the secretary's desk asking to have it read. As soon as the name of the sheet was announced there were jeers and demands to "Cut it out." The paper in question was known to have next to no circulation. Nobody thought it worth while to pay any attention to it, although the article itself was all right and took up a good deal of the contents of the paper

* * *

TO avoid all misunderstandings the MOVING PICTURE WORLD explains once more the conditions under which it will loan free of charge the reel "Better Babies," which the organized exhibitors have presented as a gift to the publishers of the MOVING PICTURE WORLD. The film, about a thousand feet in length, is to be loaned for use in connection with special programs run in connection with some civic enterprise or community welfare movement. It will be impossible to loan it out as a regular item on a regular program

What Is a Play?

By Louis Reeves Harrison

THERE are no other authorities on this subject than the great critical writers, inclusive of successful playwrights themselves, and a study of those authorities is a broadening education, rather than a narrowing one. But if a scenario editor, or whoever is held responsible for play selection, is permitted to exercise untrammeled judgment in providing for screen production, he need not deeply concern himself with what constitutes a play. The trouble is that nearly all scenario editors are hampered by one or another restrictive policy, are not permitted to exercise the good critical judgment for which they are employed.

One of the foremost translators of foreign stage plays and critical writers, Barrett H. Clark, says that the play "may teach, it may demonstrate, it may antagonize," but it must "appeal to our imagination through the senses. 'Œdipus the King' has been acted and read for over two thousand years, yet it deals with patricide and incest; 'Macbeth' is brutal and bloody, and yet it is played and read in every part of the world. Both plays please or they would not have survived. They are tragedies: they show great men struggling with forces which are greater than they and which finally dominate them. They appeal to the sympathies, to the imagination, and because of their literary form, to the esthetic sense.

"Both, as it happens, have lessons to teach, but that is because life has a lesson to teach; and a great artist in foreshortening and synthesizing his materials has brought that lesson of life into sharper relief and made it stand out in clearer terms than it does in the irrelevant and complex thing we call life. It is when the dramatist sees his lesson first and tries to shape a semblance of life to fit it that he fails."

That a play must please, that it must appeal to our imagination through the senses, that it must appeal to our sympathies, our feelings, our emotions, even that it should stimulate the esthetic sense, is required in advance of the lesson it may contain—such is the view of Mr. Clark. Clayton Hamilton agrees in a way, defining the play as "a struggle between individual human wills, motivated by emotion rather than by intellect," but his definition lacks breadth. It does not comprehend the struggle of human wills against political and social forces.

It is very often the author's fault that his story is turned down by one scenario editor after another. He may have a fine conception and clearly see how it could be worked out to interest almost any audience, but he has failed in structure and method to convey his idea to those who are called upon to decide favorably or unfavorably upon his work. That failure would probably be registered on the screen. So, in the bitterness of his heart, unhappy over the apparent uselessness of his hard labor, he becomes discouraged, even disgusted, before he has really tried out his native ability.

It is quite among the possibilities that he has had his "lesson" too much in mind, to the detriment of story interest. Then it may be too overwhelmingly a picture of struggle. Brander Mathews picks a flaw in the Hamilton definition. Admitting that the essence of drama is largely "a representation of the human will exerting itself against an opposing force," he continues: "The playwright has ever been seeking the means of presenting his conflict without admixture of anything else." He may only injure his story by the elimination of character study and all else not essentially dramatic.

Then, again, the author should realize that there are screen plays which depend largely upon treatment, although they may be among the most popular. Farce-comedy makes no pretense to merits essential in comedy—it may be a mere admixture of melodramatic incident and horse play, a fun maker without semblance of structure, a mere vehicle for some talented comedian. Or it may depend almost wholly upon the spectacular, the story a thin line of interest constantly broken up for the sake of large and impressive ensembles. Some spectacles have been very successful, though there is little doubt that they would have earned even more with intense story interest added.

Brander Matthews was even wiser than he knew, for he was not thinking of moving pictures when he said, "The dramatist will profit by his ability to reach the soul through the eye as well as through the ear." "In real life the action precedes the word, and it is sometimes so significant that the explanatory phrase which follows is not always needed." That favorite theatrical attitude assumed in pointing to the door is used in illustration, but Mr. Matthews has unwittingly indicated the greater subtlety of action replacing words in moving pictures.

That a playwright is one who can "project the truth he has observed in the form of his art" is the opinion of Thomas H. Dickinson, editor of "Chief Contemporary Dramatists," and his definition is certainly not lacking in breadth. The dramatist "must express in a human medium his observation of human things," according to Mr. Dickinson, "so he must be skilled as FEW ARE in human nature itself. Looking out over society, he finds floating abroad conceptions that are not formulated in text books, or outlined in social codes, but are diffused through society, and these things that he finds in society it is his business to translate into the formulas of his art, that through it there may be turned to society a reflection of itself."

Mr. Dickinson does not believe that the dramatist should actually reflect society to itself, but interpret it, present its meaning, solve its mysteries in one or another enchanting form suited to the medium through which he seeks expression. His idea, deep as it may seem at a glance, is shared by many strong novelists and dramatists of today who have said their say on this interesting subject, and can it be reasonably denied that a story lacks interest which solves any mystery of our existence?

It is almost impossible for any of us to get at the motives and causes behind what is operating for us or against us as individuals, why we are failing to attain our desires, why there is injustice, why there is wrong, even why we occasionally succeed, unless we are saturated with egotism. To reach the sympathies of an audience the dramatist must know something of what members of that audience have already enjoyed, suffered or thought about. It looks very much as though contemporary interest could only be roused by subjects and matter vital to the people.

While the arts of expression vary in form and method, there are certain general principles in them all so far as story substance is concerned. The screen story, like that of stage and print, is primarily designed to entertain and is largely social in its nature. It provides mental and emotional stimulus and refreshment of a varied character, and so easily wearied is an audience of repetition that the story should have behind it a measure of that rare and beautiful quality, creative genius.

Get the Public Confidence

By W. Stephen Bush.

NO BETTER motto has been devised than that of the Cleveland exhibitors: "Get the public confidence." No business and no industry needs more than we do the confidence of the plain people of the land. The motion picture belongs to the plain people. It is, we are happy to say, capable of marvelous artistic development, but nothing made by one man is too good for another man to see. The men who make or distribute or show motion pictures to the public must get close to the public and must be willing to take the public into their confidence. The impression still prevails in many quarters that the motion picture men are just a lot of "nickle-grabbers," as President Sawyer of Ohio is in the habit of saying. It is all right and it is indeed necessary to get the nickels and the dimes and the more elusive denominations. I am bound to say, however, that the business of the exhibitor does not end with the counting of the receipts. He must make an adequate return. He is just now much handicapped by circumstances I gladly admit; between the Scylla of the Program and the Charybdis of the Feature he has his task cut out to save his bark from going on the rocks. Nevertheless the responsibility is largely his. The public holds him responsible; the lawgivers hold him responsible; 90 per cent. of the criticisms launched at the motion picture is aimed at the exhibitor. It was and it is the public which has helped the exhibitor to realize both his power and his responsibility. He knows better than any other factor in the industry how absolutely dependent he is on the confidence of his public. I never go into a motion picture theater and watch the manager without feeling that consciously or unconsciously he is doing his level best to gain that confidence.

Now, it is all right to be courteous, for no success is possible without it; it is all right to have the place well ventilated, to have a fine lobby, to have attractive schemes of decoration, to have good music, to insist on good projection. All these things are needed in the plan to win public confidence, but the best and final place to win public confidence is on the screen. Exhibitors know that they win or lose with their pictures.

I am firmly persuaded that hereafter the exhibitors will have something to say about the pictures on which their livelihood depends. The convention at Chicago furnished some proof of that. I am very certain right now that if it depended on the vote of the exhibitors, the silly so-called vampire pictures would be voted out of existence. Producers in this business, I am sorry to say, are often deceived by surface indications. A heavily advertised vampire picture comes along and brings a temporary but ultimately fatal increase in the box office receipts of one or two exhibitors. A "vampire wave" follows; sometimes it's a little wave and sometimes a big one, but it subsides quickly in either event after doing a lot of harm to the reputation of the motion picture. No solid, permanent benefit or success is ever achieved with pictures of the vampire or other objectionable type.

Let us thoroughly understand this one fact: We can not gain the confidence of the plain people with such pictures, but we can very quickly earn their disgust. This story was told to a member of the staff of the Moving Picture World by an exhibitor of experience and reputation: A regular patron of a suburban motion picture theater was seen walking up to his theater and suddenly coming to a stop. As he viewed the lobby display he was approached by the assistant manager, who hailed him familiarly and invited him to come in and see the show. The man shook his head.

"I didn't think I would ever see one of these vampire pictures in your theater," he said. "Why, I have seen a couple of these pictures down-town and if I see another I might begin to suspect my own wife."

We cannot gain the confidence of the public without pictures which will deserve such confidence. The exhibitor must have the co-operation of the producer. The most successful producer for the next five years will be the one who keeps his finger on the exhibitor's pulse, which generally repeats the beats of the public pulse.

Does Censorship "Protect" Us?

By W. Stephen Bush.

WE INVITE the attention of the advocates of censorship, Federal or otherwise, to the curious state of affairs that is developing in the interesting town of Seattle. A prominent film man in that section bought a picture which had been approved by the National Board of Review. Now they happen to have a little board of their own in Seattle, consisting of nine members. Two-thirds of this local board took a look at the picture and found it to be morally O. K. and artistically commendable. Now it seems to the humble intellect grinding out this piece of copy that if ever censorship was going to act as a "protection" this was its goldenest opportunity. Alack and alas!—on top of all this double-barreled commendation and this copper-fastened approbation there comes along a delegation of three women, overruling everything and everybody and declaring that the picture was perfectly horrid and ought to be stopped forthwith, vi et armis, as they say in an indictment. Sure enough, the distinguished Mayor of the city, coldly and firmly ignoring all previous decisions, sends forth the minions of the law and has the exhibitor who showed the picture apprehended, simultaneously threatening the aforesaid exhibitor with the municipal dungeon unless defendant consents to an immediate forfeiture of the tidy little sum of one hundred dollars. The legal machinery in Seattle works on principles that have made New Jersey famous for its justice. The judge before whom this matter is to be tried and decided is said to be none too favorable to the defendant. This, of course, is mere hearsay, for all we know to the contrary the judge may be an ornament of his rank.

However this may be, it seems to us that the exhibitor who has been arrested and threatened and who has now demanded a jury trial, ought to find himself surrounded by willing helpers from every part of the industry. He bravely and honorably has decided to fight the case to a finish, and he is entitled to the assistance, both moral and otherwise, of all the film men in that section, whether they are organized or not. We hope that every exhibitor and every exchange will rally around him in the prosecution of this fight.

It is gratifying to learn that the entire press of the City of Seattle is in hearty accord with the arrested exhibitor. What we want to point out in this case is the fact that censorship is not a "protection" against the exercise of the police power. Censorship does not anywhere, and, as far as we can see, it never will anywhere supersede the police powers of the state. The police power is inherent in every state and in every subdivision of the state and censorship cannot confine or circumscribe it in any way whatever. It is quite true that the exercise of the police power is subject to judicial review, but we all know that an awful lot of damage can be done before the courts get ready to interfere.

Of all the silly arguments in favor of censorship of motion pictures there is none worse than the claim that censorship "protects" the exhibitor against interference from other official quarters.

The Death of a Pioneer

THE passing of William T. Rock, one of the pillars of the old system, reminds many of us of the gigantic changes this industry has undergone since the early days. In the truest sense of the word Rock had been one of the pioneers of the motion picture. We know of none who antedate him in association with the screen and its works.

Rock possessed an almost intuitive sense of entertainment values—the one indispensable qualification for every practical and every successful showman. Time and again he manifested this rare and precious gift. He took pictures that had been given over for dead and breathed life into them. He proved in a most convincing way the importance of handling a picture and the value of real showmanship. His choice of a vocation in the world of amusements was in obedience to the talents Nature had endowed him with. He loved the work and therefore he became a master.

Having begun at the bottom, he rose to the pinnacle of his profession. No greater tribute can be paid to a man in the world of action, in which Rock loved to take a lively part and from which he has been removed much too soon. He was like most successful men, a relentless foe to those who chose to fight him, but as one of his friends put it, "an easy man to travel with." His integrity in business affairs was the result of sound principles.

In a field in which Fortune has always shown herself at her ficklest he retained what he had acquired. He never gave the changeable Goddess a chance to desert him.

William T. Rock was one of the great and notable figures in the industry and his premature death is deplored by a numerous host of friends and admirers.

Buyer from Australia Here

A. B. Hellmrich of the Co-operative Film Exchange of Melbourne Talks to World Representative.

H. B. HELLMRICH, the general manager of the Co-operative Film Exchange, Ltd., of Australia, whose head office is located at Melbourne, is now staying at the Hotel McAlpin, New York City, looking for a steady supply of good American features.

When seen by a reporter of the Moving Picture World Mr. Hellmrich told of a most delightful and interesting journey half around the globe. He came from Australia by way of New Zealand, Fiji Islands to Honolulu and thence to Canada.

"Australia," said Mr. Hellmrich, speaking of conditions in his native land, "imports 60,000 feet of film a week and all the big stuff comes directly from America. The small stuff is still bought in London. I am looking for a steady supply of first-class features and I will want about fifty-two a year.

Out of the 600 permanent motion picture theaters in Australia we supply about 200. Among the principal places supplied by us I will name Hoyt's, Lyric, Port Melbourne, Plais Cinema in Melbourne and the Australian, Kings, Dix and Baker, Alhambra and New York in Sydney. These houses and scores of others are of the highest type, as you can see by these photos." The photos exhibited fully bore out Mr. Hellmrich's statements, for they showed solid, attractive and thoroughly artistic showhouses.

Mr. Hellmrich said that the general run of programs in Australia consists of two features with two stars, one feature being about two or three and the main feature generally five reels in length. Australian exhibitors, he added, are generous and skilful advertisers. They use more space by far than the American exhibitor or his British brother. Exchanges featuring a particularly fine number will frequently buy a full page at rates comparable to those charged here. These "ads" contain the names and the locations of the theaters using the particular feature advertised.

"It is a common thing," said Mr. Hellmrich, "for people in Australia to read the big papers in Sydney and Melbourne just to see the ads of the great motion pictures." Mr. Hellmrich exhibited several pages to prove what he said. The ads were dressed up wonderfully in a typographical way and showed fine judgment on the part of the advertiser.

"I am going to stay here for some time, probably for a couple of months anyway, and during that time I shall make it a point to hunt up available material," Mr. Hellmrich concluded.

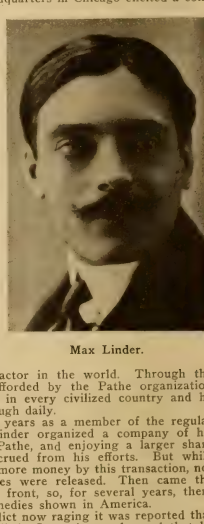
Max Linder Coming to America

Famous Old Pathe Comedian Has Been Engaged by George K. Spoor—Salary $260,000 per Year.

AN INTERESTING cablegram from Paris appeared in American daily papers last week to the effect that George K. Spoor of the Essanay Company, Chicago, had secured the services of Max Linder for a term of years at a salary of $400,000 per year and that the famous motion picture comedian was soon to come to this country to appear on the screen.

Inquiry at Essanay headquarters in Chicago elicited a confirmation of the news of Linder's coming, but it was stated that the salary would be $260,000, instead of $400,000 per year.

It is a matter of indifference whether the price be greater or less than the figures named; the big thing is that Linder is coming and that he is to again appear to delight the millions of picture fans who have not yet forgotten his most laughable antics.



Max Linder.

Linder sprung into prominence in 1907 and 1908 when he originated a style of motion picture comedy that was all his own and which has scarcely been equaled by any other picture comedian and never successfully imitated by any of them

For a long time Linder was the most popular motion picture actor in the world. Through the wonderful distribution afforded by the Pathe organization his pictures were shown in every civilized country and he literally made millions laugh daily.

After more than three years as a member of the regular Pathe stock company Linder organized a company of his own, releasing through Pathe, and enjoying a larger share in the profits, which accrued from his efforts. But while the popular player made more money by this transaction, not so many Linder comedies were released. Then came the war and he went to the front, so, for several years, there have been no Linder comedies shown in America.

Early in the great conflict now raging it was reported that Max Linder had been killed. Later it was learned that he had only been wounded and that in deference to the petitions of his many friends and admirers in France the Government prevented him from returning to the front and retained him for an indifinite period as an entertainer, sending him from hospital to hospital to cheer up the convalescent soldiers.

Just what plans the Essanay Company have for Linder is not known at this writing, but he is expected to arrive in this country before many weeks have passed and will probably work in the Chicago studio of that company.

Much credit is due Mr. Spoor for his enterprise in securing so distinguished an artist for the Essanay Company and, no doubt, the best use of his well-known ability will be made.

PIONEER'S FIRST PRODUCTION READY.

Nathan Hirsh, president of the Pioneer Feature Film Corporation, announces that his first production under the "Pioneer" brand is rapidly nearing completion. Em Gorman, the talented and versatile juvenile star, plays the leading role. William Plater, recently with the Famous Players Film Co., and John Dunn, well known through his part in the "Iron Claw," also have leading parts. There is surprise in store in a captivating new vampire.

McClure Pictures Well Under Way

First Subjects to Be Written, Produced and Exhibited Under the McClure Trade Mark Soon to Be Released.

FREDERICK L. COLLINS, president of the McClure Publications, Inc., now comes out with the announcement that the work of producing motion pictures under the trade mark of McClure is now under way. Mr. Collins points to this statement printed in the September number of McClure's Magazine as the first authoritative declaration of his company's plans:

"Miss Ann Murdock, who is about to appear on Broadway in her latest success, 'Please Help Emily,' has been chosen to play the star part in the first motion picture written, produced and exhibited under the McClure trade mark. Miss Murdock is not new to pictures, having already starred on the Metro, V-L-S-E and Paramount programs."

Regarding this statement Mr. Collins says: "It is true that the McClure Pictures are now being produced under the McClure trade mark. Ann Murdock is doing the first picture and Holbrook Blinn the second. Five other stars, including one of the very biggest box office attractions in the picture business, are already under contract. The first feature will be released in the early fall, but no one picture will be shown until at least six have been completed and the nucleus of a high class service to exhibitors absolutely guaranteed. We are making these expensive productions ourselves with directors and stars controlled by us, instead of in co-operation with other manufacturers, as has been our custom, to make absolutely sure that the quality of the pictures will be up to the McClure standard.

"Our plan is to assemble into one group the stars of all the programs, and then to give to each picture released the same vast national publicity hitherto accorded only to the fifteen-part serials. This is the first time that five-reel features have been so advertised. We believe that McClure publicity, through the national magazines, newspaper and other channels controlled by us, placed behind a really high grade star in a big feature production, will drive people to the theater to see McClure Pictures, and will make these advertised features more profitable even than the ordinary moving picture serials, which we invented and which, I am willing to admit, have yielded many thousands of dollars in profit to our house.

"The stars now under contract to McClure's have formerly appeared on the Paramount, Metro, Fox, World and V-L-S-E programs. To their known box office value will be added at least a half million dollars worth of publicity and the moral backing of the McClure list of magazines and newspapers.

"I am firmly convinced, by five years' participation in the motion picture business, that the day of the ordinary five-reel feature is past. The extraordoinary or super-feature is the only thing that will make money for the exhibitors. The unusual thing, the extraordinary star, the timely subject, the tremendous force of publicity—one or all of these elements must be present to guarantee an exhibitor packed houses. The only absolutely sure element that never misses fire is the publicity. However, every McClure feature will be an advertised feature.

"Full details of our advertising campaign will be announced in the near future. For the present it is sufficient to say that we shall use a list of twenty national magazines and weeklies, totaling fifty million readers, and approximately one thousand newspapers, each geared up to aid the local exhibitor showing McClure features. Our magazine list will include every motion picture magazine of importance and every trade paper that stands for the best things in pictures.

"This is not a sporadic advertising campaign, but is to be continued from month to month and year to year, reaching every community in which McClure Pictures are shown.

"It is too early to talk about distribution plans, but I am in a position to predict that McClure Pictures will be distributed by the most powerful distributing organization in the United States, controlling two and possibly three of the existing companies, abundantly financed by McClure interests, and managed by the recognized leaders in the distribution and sales business."

When asked regarding the action brought by this company against the Paramount to enforce an option of sale, said to involve about twelve million dollars, Mr. Collins said that while that suit would be pushed to trial as rapidly as possible, it would in no way affect the plans of the McClure Publications for the production and distribution of its pictures.

Universal Pays $1,200 for Synopsis.

Willard Bradley Takes Down the High Purse on an Eight-Page Picture Story.

THE Universal has broken another record. It has paid $1,200 to Willard Bradley for an eight-page synopsis under the title, "The Beloved Imp." The previous high record for a synopsis alone is $750, and was paid for a five-reel feature. In that case, however, a working script went with the synopsis. The Universal purchased only the synopsis with "The Beloved Imp." Offers of a thousand dollars have been made on various competitions, and under special arrangements, all of them having certain strings attached to them. The Universal paid $1,200 strictly on the merit of the story, and is in accordance with the new plan of the Universal for buying scenraios.

Willard Bradley.

Some time ago it became apparent that the "per reel" method of buying scenarios was equitable neither to the writer nor to the company purchasing them. Frequently a script purchased as a five-reeler has to be cut to two, and it frequently happens that a story intended as a two reeler is worth five reels in the hands of a competent scenario staff. The Universal intends to depend upon its own scenario staff for guidance as to the value of stories in future, and will pay for the story itself, and not for the number of reels in which the story will be produced. If "The Beloved Imp" may be accepted as a criterion, this system is likely to work out very much to the benefit of scenario writers. This story in synopsis form alone so appealed to the Universal that it made the offer based upon the merit of $1,200 for the story. It is a story of Scotch domestic life, the scene of which is laid in the mountain regions of Northern Scotland.

Willard Bradley, the author, is one of the best known scenario writers in the moving picture field. He sold his first scenario to the Universal in July, 1912, and it was produced with Edwin August and Florence Barker under the title "His Madonna," as a Powers single reel, but before this he had written for the Biograph, Kalem and Vitagraph companies and has been a very prolific script writer ever since.

PORTLAND UNIVERSAL EXCHANGE IN NEW QUARTERS.

In order to give more space to the constantly growing business carried on by the Film Supply Company of Portland, Ore., Manager Metzger, manager of the exchange, has seen fit to change quarters, and the exchange is now located in their new and elaborate offices at 403-405 Davis street. The Portland office is now the finest equipped exchange on the Pacific Coast. The space they are occupying is 80 x 100 feet, with basement.

Mr. Metzger has also been appointed by the Blanchet Photo Plays Inc. to manage the Blanchet exchange of Portland, and for his own convenience he has seen fit to have the two exchanges under the same roof. The Blanchet Exchange of Portland is therefore located at the same address.

Exhibitor Beats Light Monopoly

Gus Koenigswald Aided by Manhattan Local Forces Edison Electric Illuminating Co. to Terms

A MOST important decision materially affecting every motion picture exhibitor in the city and state of New York, has just been rendered by Public Service Commissioner Hayward of the First District.

The matter came on to be heard at a session of the Public Service Commission of the First District held on Thursday, August 3, at the offices of the commission, 120 Broadway, New York City, upon the complaint of Gus. Koenigswald, who is owner of the Sunset theater, 4705 Fifth avenue, Brooklyn, and who is the president of the Veaudeau Amusement Company.

Gus Koenigswald.

Mr. Koenigswald had preferred charges against the Edison Electric Illuminating Co., based "upon the wrong maximum demand and alleged refusal to give power rates for motor generators." Mr. Koenigswald had fought the Edison Electric Illuminating Co. ever since December, 1915, because as he claimed, it unjustly refused to allow power rates for power used in running a motor generator.

As is well known, the power rates are 50 per cent. lower than the lighting rates. Mr. Koenigswald contended that he had a perfect right to use the current supplied to him for any lawful purpose whatever, and that it was his privilege to use his power for a generator, with which to supply the light in his theater and for his arc.

On the other hand, the Edison Electric Illuminating Co. claimed that they had a right to charge lighting rates even for light which they supplied indirectly. There was no dispute as to the facts on either side and the whole issue resolved itself into a question of law.

After hearing both sides, Commissioner Hayward decided in favor of Mr. Koenigswald, and fully sustained all the contentions made by him and his counsel. He ruled that the Edison Electric Illuminating Co. was selling current and that it went altogether beyond its lawful power when it sought to regulate the use of such current, once it had been paid for. The Commissioner said he felt that his decision was in accordance with sound law and sound common sense, and that he didn't think that any court or jury could be found to decide otherwise.

The saving to the motion picture exhibitors by virtue of this ruling is estimated at about $600 a year, which is of course, confined to cases where generators are used. Where an exhibitor uses exhaust fans and has his organ and his machinery worked by electricity, the annual saving where a generator is used is even greater.

A representative of the Moving Picture World called upon Mr. Koenigswald shortly after the decision was rendered and found him in a very happy frame of mind.

"I bought a generator," said he, "because with alternating current which I was compelled to use, I could not get the best results in projection. At first the Edison Electric Illuminating Co. made no objection, but in the course of a few months, they refused to allow me power rates for my generator. I consulted with the attorney and with the officers of the Manhattan Local Organization, and decided that we would fight the matter first before the Public Service Commission and if that failed, in the courts. We have been at it ever since, with the gratifying results that I have just told you of."

"You see, there are a good many advantages in using a generator, which any practical exhibitor knows. The ruling, as I understand it, will have state-wide application and I hope it will result in benefiting every exhibitor in the state. Great credit is due to the counsel and the officials of the Manhattan Local Organization, who have co-operated with me from the beginning."

Fantomas Stories in Series.

Gaumont to Release Them Through Mutual in Five Separate Episodes of Three Reels Each.

THE Gaumont Company is to release a series of five "Fantomas" episodes through Mutual. Each is in three reels, making this the first three-reel series ever put out in America. Beginning September 7 one will be released each week. As the stories have already had wide publicity this summer through their publication in a number of leading Sunday newspapers, the Gaumont company has chosen the most profitable moment possible for their release.

The "Fantomas" series of thirty-two book-length novels is by far the most popular of all the great French detective stories. Already these are duplicating in America the great success they enjoy abroad. Those which have appeared this summer have been read by millions in such metropolitan newspapers as the New York World, Pittsburgh Press, St. Louis Post-Dispatch, Cleveland Plain-Dealer, Seattle Post-Intelligencer and many others. "Fantomas" has also been a "best seller" in book form.

Fantomas, the phantom crook, is the creation of two masters of popular French fiction, Pierre Souvestre and Marcel Allain. In these photoplays the majesty of the law is represented by one of the greatest detectives ever imagined, Inspector Juve. The duels with every resource science can furnish and the many battles of wits form the most thrilling and exciting incidents and series of events that the screen has seen.

Some of the greatest artists of France have been called upon to interpret roles in this series. Since it has been some time since Gaumont has released any French film in America, exhibitors will welcome the return of such popular artists as Victor Navarre, James Breon, Louis Melchior, Madame Renee Carl, and the beautiful Mlle. Jeanne Faber from the Comedie Francaise. The pictures will be released in the following order: I—The Phantom Crook; II—The Man in Black; III—The Mysterious Fingerprints; IV—The Crook Detective; V—The False Magistrate.

Old Vitagraph Office to Close.

Famous Old Nassau Street Quarters to Be Vacated—E. G. Hedden Resigns and Will Join John B. Rock.

THE old offices of the Vitagraph Company at 116 Nassau Street, New York, known to almost every motion picture man in the world, and which were presided over for so many years by the late "Pop" Rock, are to be closed. The new Vitagraph corporation will probably have a city office elsewhere, but the business formerly transacted at 116 Nassau street will be done at the Flatbush Studios. E. George Hedden, who has been office manager at 116 Nassau street for some time past, has resigned his connection with the Vitagraph Company and will accept a position with John B. Rock, who succeeds to the management of his father's estate. Mr. Rock will open offices for the conduct of those interests which are of considerable magnitude.

In this connection it is proper to record the fact that the probate of the last will and testament of the late W. T. Rock has been accomplished without a hitch and that the family are in full accord with the wishes of the deceased as therein expressed. Statements made in the daily papers to the contrary were without foundation in any particular.

CONWAY TEARLE, LEAD FOR MISS YOUNG.

Conway Tearle, who is playing the role of the artist-hero, Kelly Neville, opposite Clara Kimball Young in the film version of Robert W. Chalmers' novel, "The Common Law," is known to the theatergoers of England and America as one of the most brilliant of the younger actors of the day. His career as a leading man for many prominent women stars in the biggest of the metropolitan productions has, in spite of his youth, covered a considerable number of years, during which he has never known what it is to be without an engagement, so great is the demand for his services.

Mr. Tearle, contrary to general belief, is an American and not an Englishman. He was born in New York City, but in his early youth was taken to England and educated there.

Larry Trimble Brings Turner Films

By Lynde Denig

After Three Years in England, Director Returns for Indefinite Stay--"British Open Market is Dead" he Declares

SOMETHING over a week ago Larry Trimble, director and part owner of Turner Films, Ltd.—the first American producer to fly the Stars and Stripes over a permanent Yankee studio on English soil—stole into New York as quietly as a German submarine. After three years of uninterrupted work abroad—three years spent in guiding his own company and in getting acquainted with the Englishman's filmland, this young director, who still calls the Maine woods his home, is back in America ready to father a new member of the Turner Films family. He may be here for weeks, or months, or years, just according to what happens.

Florence Turner.

Up to the moment, the plans of Mr. Trimble and his partners, Florence Turner and Harry Edwards, are definite to this extent. Pictures already produced, or now being made in England, will be released on the Mutual program. Under the title of Turner Films, Ltd., the company will be maintained abroad with Miss Turner as the star and Mr. Edwards as her director, whereas an American branch of the concern will be known as Turner Films, Inc. It is probable that Mr. Trimble will remain here as director in chief and that he will produce regularly with players secured in this country. Just now he wants the right kind of a star, or stars; not stage celebrities, however, for, speaking generally, as he was in outlining his plans, he thinks they are quite out of place in pictures.

When Mr. Trimble left the Vitagraph company in 1913 and sailed for England with Miss Turner, he was primarily a director with a director's viewpoint. Now he turns readily from discussing the art of making photoplays to a consideration of disposing of them at a profit, until one gathers that he is as much fascinated by the picture business as the picture art. Moreover, he reveals a tendency to exploit his company rather than himself, something far removed from the orthodox directorial spirit.

Harry Edwards.

"We located in England because three years ago the power of large combines in this country left slight opportunity for an independent producer with small capital," he remarked. "Miss Turner's popularity in Vitagraph pictures was our great asset in appealing directly to British exhibitors, who, as you know, were buying in the open market. But the extent of Miss Turner's fame on the other side none of us realized until the night of her first personal appearance in the London Pavilion. I never saw such a demonstration for any player. She was forced to remain on the stage six minutes beyond the allotted time, and even then the audience was not content.

"Naturally, such advertising was worth following up, and after the London appearance Miss Turner toured the British Isles. During one period she visited no less than 160 halls in six weeks. I made most of the trips with her and had an opportunity to study trade conditions at first hand. One thing was evident, even as far back as 1913, the so-called open market could not survive, and at that time I wrote a letter to The Moving Picture World prophesying a change. When the cinema proprietors asked me to address them I was regarded as visionary in forecasting a closer approach to American methods as a solution of some of their problems. I don't pose as a prophet, but this much, at least, has come true. The open market in England is virtually dead.

Larry Trimble.

"Producers simply cannot afford to make good pictures on a gambler's chance of selling them, and that's about what it amounts to when the supply is uncertain. As a sample of the haphazard arrangement unsatisfactory to both exhibitors and producers, one week would bring half a dozen dramas all about equally good and an insufficient number of comedies, whereas, as likely as not, there would be a shortage of dramas and an oversupply of comedies the following week. With a possible market for perhaps one half of the productions of a given type, the others, just as meritorious, would be passed by. The open market, as conducted in England, was doomed to failure because it lacked the system needed in a large and complex business."

Returning to more personal affairs, Mr. Trimble grew enthusiastic over his acquisition of Mr. Edwards as a stock leader in the concern, and director of the English company. "The beginning of our relationship was odd," he said. "I had heard of Mr. Edwards as a playwright and an actor at the head of his own company, and one day I watched him conduct a rehearsal. His handling of a number of mediocre players struck me as remarkable, and I asked him if he fancied seeing himself on the screen. He replied that the idea appealed to him, and a few weeks later he was spending his days in the studio.

"His quickness in grasping picture requirements was extraordinary. Almost from the beginning he helped in directing other players and at was not long before he had written, produced, titled and trimmed a picture without any assistance. What is more, when I saw the completed film I could not suggest any alterations. Mr. Edwards is just the type of man we want if the art is to advance. He is only thirty-three, thoroughly educated, a born writer as well as an actor, and vital to his finger tips."

When asked about the style of picture sought by Turner Films, Mr. Trimble referred to "An Old Dutch," as best typifying the efforts aims, in that it contains what he terms a universal appeal, something striking deep in human nature, not dependent upon race or prejudice and comprehensible to both old and young. The theme in this instance is idyllic love beautifully handled according to all accounts. The popularity of the picture in England is so great that as many houses as is being rebooked for the second or third time. Mr. Trimble believes that spectacles have about reached their limit and looks for the development of a deeper note through suggestion that has a spiritual or intellectual significance.

International Announces Several Coming Productions.

A Serial Entitled "Beatrice Fairfax" Heads the List—"Jaffery" and Another Serial Featuring Irene Castle to Follow.

NOW that the International Film Service, Inc., has settled itself in its new quarters in the Godfrey Building, Seventh avenue and 49th street, New York City, announcements of forthcoming releases are beginning to apepar. It is said that a number of new productions will be made within the next few months by the International, noteworthy among which is to be a serial to be called "Beatrice Fairfax," founded upon interesting incidents contained in the hundreds of letters received daily by the writer of the column in the Evening Journal devoted to the love-lorn and signed "Beatrice Fairfax." This serial is said to be a pet idea of William Randolph Hearst, which means that it will receive his personal attention and will be given every possible lattitude. The stellar parts in this serial will be played by Miss Grace Darling, as "Beatrice Fairfax," and Harry Fox, the well known comedian, as "Jimmy Barton," a newspaper reporter. "Beatrice Fairfax," will be shown for the first time on August 7.

Grace Darling.

Following "Beatrice Fairfax," the International Film Service, Inc., will offer a six-reel production, "Jaffery," written by William J. Locke, from the celebrated novel of that title. (Reviewed on page 652 of July 22 issue.) The photoplay was produced for the International Film Service, Inc., by the Frohman Amusement Corporation, William L. Sherrill, president, and will be one of the International's "Golden Eagle Features," of which there will be a number, all of the highest quality. "Jaffery" has been characterized as "the type of picture that exhibitors want, but seldom find." It is a romance of wholesome charm and beauty. The production has been flawlessly staged and the cast includes ssuch famous actors as C. Aubrey Smith, Eleanor Woodruff, Eric Blind, Florence Deshou, Ben Hendricks and Paul Douchet.

After "Jaffery" will come a picture for which the public has long been waiting. It is a serial by Louis Joseph Vance, and will introduce Mrs. Irene Castle, the famous beauty as a film star. A remarkable cast has been provided to support Mrs. Castle. It includes Milton Sills, the romantic actor, who will be her leading man; Dorothy Green, whose vampire characterizations have made her one of the foremost screen actresses in the country, and Warner Oland, a remarkably fine heavy actor.

The International will also soon produce a screen play from one of Jack London's best known novels; one from the pen of H. Rider Haggard, the famous English author of "She," and other stories; and one by Robert Chambers.

On August 14, the International will show for the first time a remarkable fashion reel, "Beauty and the Beast." It is a picturization of the beautiful fairy story. The various characters are gowned in the latest modes, affording a new and striking manner for presenting fashion pictures. All of the scenes are laid in Georgian Court, the estate of George J. Gould, at Lakewood, N. J.

The Hearst International News Pictorial, released on Tuesday and Friday of each week is conceded to be the best news pictorial issued. In addition to these regular features the International also releases each week a split reel of comics, features, scenic and educational views.

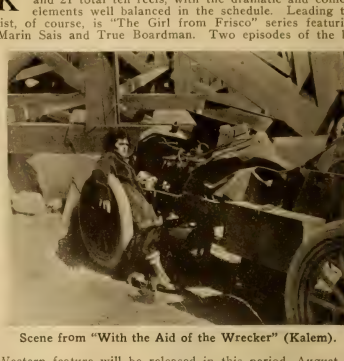
CAPTAIN LANG TAKES VACATION.

A. J. Lang, who handles the publicity and several other things at the headquarters of the Nicholas Power Company, has gone to the Catskill Mountains for a two weeks' vacation. He says something about "camp and forgetting work" for sixteen days. Here's hoping he will have a good time.

Kalem Promises for Mid-August.

Comedy and Drama Well Balanced in Releases for Weeks ot August 14 and 21.

KALEM'S releases promised for the weeks of August 14 and 21 total ten reels, with the dramatic and comedy elements well balanced in the schedule. Leading the list, of course, is "The Girl from Frisco" series featuring Marin Sais and True Boardman. Two episodes of the big Western feature will be released in this period, August 16, bringing "The Turquoise Mine Conspiracy," the second episode and the following Wednesday, August 23, "The Oil Field Plot."



Scene from "With the Aid of the Wrecker" (Kalem).

Each of the "Girl from Frisco" episodes is in two reels, telling a complete story. In addition the demand for drama is met on the Kalem schedule for these two weeks by two single reel "Hazards of Helen." "With the Aid of the Wrecker," issued on Saturday, August 19, in addition to Helen Gibson's daring feats, has a strong climax in a scene showing a gigantic wreck-car crane swinging an automobile and its occupants through the air.

"At Danger's Call," released on August 26th, has a novel thrill showing Helen Gibson suspended from a bridge by means of a rope, lifting a boy from a runaway flat-car loaded with dynamite. A spectacular fire and daring motorcycle riding are included in this "Hazard."

Ham comes to bat on Tuesday, August 15, with "Ham's Strategy," a single reel comedy. Ham buys a donkey, and the succeeding action tells of his troubles with the docile beast, whom neither dynamite, fire nor speeding trains will move. The three-star combination of Ham, Bud and Ethel Teare is in the principal roles, with strong comedy support.

Ivy Close, the famous beauty, whose captivating personality has quickly brought her to popularity with American film fans, is represented on Kalem's mid-August schedule with two interesting subjects. "He Wrote Poetry," released on Friday, August 18, finds the comedienne in a comedy of rapid-fire action with Henry Murdoch as a misguided versifier. Elaborate trick effects are used on a large scale in "The Stolen Jail," the Ivy Close release of August 25, which has been pronounced by those privileged with an advance view one of the strongest comedy productions of recent months.

GOFF ON TOUR.

A. W. Goff, assistant general manager of the V-L-S-E, left New York last week for a ten-day tour of the Big Four branch offices in Cleveland, Cincinnati, Chicago and St. Louis. This tour is in line with the plan laid down by Mr. Goff soon after his ascension to the assistant general managership to keep in close personal touch with all branch offices, their managers and all their assistants.

MISS JEANNE EAGELS JOINS THANHOUSER.

Miss Jeanne Eagels, one of the best known of the younger actresses, has been signed by Edwin Thanhouser to be starred in a special feature production to be called "The World and the Woman."

The story was especially written for Miss Eagels by Philip Lonergan. Eugene Moore is directing the picture, which will be released through Pathe.

Pathe Releases for Week of August 27

Gold Rooster Comedy Drama, Some Strong Serial Installments and Good Features in the New Reel—New Series Announced.

WITH a five reel old Rooster comedy drama produced by Thanhouser—two reels embracing a "Is Humanity in the Grip of Evil?" problem; a thousand feet of Heinie comedy and a split reel educational containing two timely subjects besides the two reels of Pathe News, the Pathe program deals a hand to exhibitors all of which are trumps.

"The Shine Girl," a five-reel comedy-drama, featuring ladys Hulette, supported by a notable cast of Thanhouser players sets the pace in the real race for quality. A sweet story with a great human appeal which will be welcomed by the enthusiasts who have waited eagerly for another picture on the style of "Little Mary Sunshine." In the dingy depths of a shoe shining basement is five feet of cheerfulness—"The Shine Girl." While shining shoes with her hand she polishes up the grouchy and brooding souls of the customer with her cheerful words and sunny smile. A young judge of the Children's Court becomes interested in her and takes her to his mother's in the country. Eventually she plays a big part in his heart and destiny. A great temptation beckons to him, but through "The Shine Girl" he is saved on the brink of a great unhappiness for himself and others. "The Shine Girl" shows how happiness can spring from humbleness and this picture, every foot of which shows the hand of a master director, will warm the hearts of the coldest audience. It is the kind of a picture that will be approved by the severest woman's club or societies active for "movie reforms."

"The Butterflies," two "Grip of Evil" reels, wins out in second place. The story treats of the satanic cunning of a blackmailer who defends himself from violence from the man he is bleeding by depositing in a vault copies of the story which are to be given to all editors and to the man about to marry the woman in the case should he die. The blackmailer does meet death and the grim results follow. A study in a noble nature and how a real man rises to it against a crushing blow.

"Caught in a Jam" is the title of a slapstick Heinie comedy. Heinie's theft of a jar of jam prized by a fair damsel because her grandmother made it twenty years ago and the what seemed fatal results is a scream. They all thought Heinie had gone through a laundry mangle, but he had only gotten caught in a terrible jam "like grandma used to make."

Of the scenics "Weapons of War" is a highly interesting trip through Creusot, France, noted for its active manufacture of modern guns. Much that is not known of these death-dealing war monsters is revealed.

On the same reel is "Historic St. Augustine," a splendid scene of the oldest historic city in the United States. The picturesque ruins of the early Spanish edifices—ancient monastery and the old fort with its many marks of conflict are highly interesting.

Wednesday, August 30, brings with it Pathe News No. 70 and Saturday, September 3, Pathe News No. 71.

Here Comes a New Pathe Serial.

House of Big Features Announces "The Shielding Shadow" to Be More Thrilling Than Its Former Productions.

CHARACTERIZED by a greater mystery than the mystery of the Laughing Mask in "The Iron Claw," a greater love interest than that of "The Red Circle" and greater thrills than those of "The Perils of Pauline" and "The Exploits of Elaine," Pathe's next achievement, a wonder serial in fifteen episodes called "The Shielding Shadow" will be released on September 3.

"The Shielding Shadow" features a trio of stars Grace Darmond, a charming and appealing girl, an actress of beauty, experience and ability, Ralph Kellard, who has been seen in some of Parker's Gold Rooster plays and has had a long and successful career on the stage playing in such hits as "Sweet Kitty Bellaire," "The Only Way," "The Crisis," "The Prisoner of Zenda," etc., and Leon Barry, known as one of the best "heavies" in pictures, whose work in "The Shielding Shadow" is so good that a long time contract has been signed with him for future productions.

"The Shielding Shadow" is the first serial to be produced by the Astra Film Corporation, a combination of experienced producers, of which Louis J. Gasnier, formerly vice-president and general manager of Pathe exchange, is president. The picture was made under the personal direction of Mr. Gasnier and Donald Mackenzie, who produced "The Perils of Pauline" and a number of Gold Rooster plays. The author of the scenarios is George B. Seitz, who wrote "The Iron Claw" and whose work on "The Perils of Pauline" and "The Exploits of Elaine" contributed to their great successes.

"The Shielding Shadow" is a thrilling story of flesh and blood people which will be read by millions. The advertising and selling campaign decided upon by J. A. Berst, vice-president and general manager, and C. R. Seelye, business manager, will be vast in scope and a decided departure from the usual. In addition to advertising in big newspapers in all the important cities, billboards and painted signboards will also be used to further the wide publicity which "The Shielding Shadow" will receive.

The novelization of "The Shielding Shadow" is by Randall Parrish, one of the most popular writers in the United States.

Raymond B. West

RAYMOND B. WEST, co-director under Thomas H. Ince of "Civilization," has returned from Honolulu to Culver City, where he is now hard at work on Ince-Triangle features. Mr. West is Thomas Ince's star director. Recently he finished a forceful Triangle drama by C. Gardner Sullivan, entitled "The Wolf Woman," which served to introduce Miss Glaum for the first time in a vampire role. The Oriental settings chosen by Mr. West for the picture were of unusual beauty and were built by four Japanese artist-mechanics whom Mr. West engaged in Honolulu. One of the sets is a gorgeous spider's web constructed with Japanese ingenuity.

Raymond B. West and Mrs. West.

Mr. West also recently completed "Home," which contains some unique lighting effects. Bessie Barriscale and Charles Ray, the popular juvenile, are featured in this production by C. Gardner Sullivan. The play depicts the effect of suddenly acquired wealth upon a typical American household. Miss Barriscale has the part of a girl who attempts to save her nouveau riche parents and the consequent situations which ensue are illuminating. Louise Glaum co-stars in the role of a vampire, and included in the supporting cast are George Fisher, Agnes Herring, Thomas S. Guise, J. J. Dowling and others. G. Hernott was Mr. West's cameraman on the production.

Mr. West is now at work on an Ince comedy-drama by J. G. Hawks in which Charles Ray stars. He is supported by Margaret Thompson in the principal female role. Marjorie Wilson, Howard Hickman, George Fisher, Charles K. French, Louise Brownell, Walt Whitman and Jerome Storm

JANE KECKLEY WITH PALLAS PICTURES.

Jane Keckley, who has become known as one of the most talented portrayers of eccentric characters on the screen, is now affiliated with Pallas Pictures. Miss Keckley entered the motion picture field some seven years ago and has appeared under the management of many of the most prominent producers in both the East and West. One of her best characterizations on the screen was presented in "The Circular Staircase," in which she appeared as "Miss Watson."

Sidney Drew on True Comedy

By Epes Winthrop Sargent

Famous Light Comedian Gives His Ideas of What Real Comedy Should Be

SIDNEY DREW makes one reel comedies for two reasons. He makes comedies because he is a born comedian. He makes them in one reel because he has the crazy idea that audiences prefer variety to their programs and do not care for an hour or more of the single idea. The well-known C. Columbus had a somewhat similar brainstorm when he foolishly argued that there must be land on both sides of the Atlantic ocean. In other ways Mr. Drew is an upholder of tradition. When he went to Metro he was due, by all the rules and past performances, to get the highhead and "go bad." Realizing his importance—as gauged by his salary—he should have done all the things he wanted to do instead of doing what he should do. Instead he made better comedies and worked all the harder, and in these days of knockabout the Metro-Drew comedies stand for the best of real comedy; the sort of comedy that made Mr. Drew's mother, Mrs. John Drew, beloved by a nation that still holds her in affectionate remembrance.

Sidney Drew.

About the time that the pictures were headlining vaudeville bills, vaudeville managers turned to the dramatic stars for new attractions and Mr. Drew was the second or third to make the venture. Hundreds of dramatic stars were coaxed by fancy salaries to make the vaudeville plunge during the next couple of years, but most of these were "name acts." People went to see them, not to be entertained, but to see them in their new surroundings. Very few succeeded in entertaining their audiences and still fewer were asked to make the second trip over the circuits that meant real success. But Mr. Drew so skillfully adapted his offerings to the fancy of his audiences that he made not alone the second trip, but for ten years or more he was one of the standard headliners. He might be there yet but he again made friends with the "syndicate" and went back to the dramatic stage.

The same adaptability that served him then serves him still. He knows what audiences want. He knows how to give it to them. "Drew comedies" is an enviable definition as a distinction. It stands for a type—the highest type—of comedy production, and his views on the art are interesting, for he is both director and star, sharing his labors in both departments with his clever wife.

"It must be understood, of course," he said the other afternoon, in his dressing room, "that a comedy must be humorous to be a comedy. After that the first great essential is plot. It must possess plot if it would have excuse. No matter how interesting comedy incident may seem to be at the moment, nor in what proportions it is assembled, there MUST be that back of the incident if it is to have excuse. The author must invent scenes—to tell the plot. I invent business—to tell the plot. It is plot that gains and holds the interest of the spectator, and this plot alone can do. I may be radical to the point of iconoclasm, but plot and nothing but plot can make a story good.

"But almost as important is naturalness. There must be no crude violation of probability if there is to be real comedy—and note that I say 'comedy.' I do not make a sweeping assertion to cover all humorous forms. True comedy is natural, convincing, human. The closer it lies to the everyday life of the multitude the stronger is its appeal. Few authors write real comedy. They write much farce and more knockabout, some comedy drama and very little comedy, for real comedy is not stressed. It is human. It tells of the things that not only can happen, but probably have happened to you and me and all the rest. I aim to get stories that find a responsive impulse in the breasts of a majority of our clientele. They are not always brilliant episodes, but always I try to make them human—which is more nearly the secret of lasting success. Farce may be more dashing and knockabout—slapstick—more vivid for the moment, but the comedy of the right sort sticks. You remember it long after you have forgotten the unrealities and the tumbling and you are more apt to want more.

"Apart from the story it seems to me that there are three great comedy factors: Repose, pause and inference. Comedy is not, save in its usual moments, a thing of vivid action. This backs up what I have already said about the need for plot. Comedy gains its chief charm from the story rather than from the action in which the story is told. This does not, in the least, argue against the need for comedy action of the most carefully planned sort, but in its first analysis comedy is seldom violent.

"Pause is a factor that too many ignore. I was fortunate in that I had such rich opportunities to study the elder Jefferson, who was a master of the true pause. Pause, in comedy, is a moment of inaction in which the spectator is permitted to grasp the meaning of an action. It gives him time in which to appreciate the meaning of that action before the next thought is presented. No one who has ever seen Joseph Jefferson can fail to understand my meaning. He made each comedy point tell before he went on to the next line or action. He waited for his audience. This pause was not forced or unreal. He merely did not make his points in such rapid succession that nothing struck home. This is something that too many producers overlook, though it holds good even in slapstick. They imagine that the more rapid the action the stronger the humor. They do not take into consideration the mental indigestion that must inevitably follow the consumption of so much undigested fact.

"Inference merely means crediting the spectator with possessing an average intelligence. It supposes that he can see a point without, to borrow an expression, having his nose rubbed into it. Sometimes a gesture or a look will convey more than can a series of elaborate actions. Sometimes the gesture will anticipate the result and bring the laugh before the action is played. Often a wink or a nod is better than a ten-foot scene.

"I do not believe that it is possible to write comedy to be played precisely in accordance with the written action, no matter how elaborately the action may be described. The clever author invents the idea and then the situations in which the events are unfolded, but the player must invent the business just as on the stage the actor gives his own reading of the lines.

"And when I say that the player should invent his business, I mean the player and not the director. I do not favor the long rehearsal and the subjection of the director's personality for that of the player. When I run through a scene I explain what the scene is and what it means. We run through it to get the camera lines and a general idea of how the scenes will play and then we turn the camera. I do not rehearse in the usual meaning of the term. As a matter of fact, I would rather have a man go through a scene awkwardly, but in his own way, than rehearse a dozen times to gain a mechanical grace at the cost of spontaniety. What if the man IS a little awkward. Most men are in real life—and we purport to reproduce life. I try to cast my plays with people who will give me the results I want, not because I wish to save time and trouble rehearsing, but because I get better results.

"I believe in casting the play to suit the parts, and not getting parts to suit certain players. Sometimes good actors are best in the roles and in other instances inexperienced people are best. But note that I emphasize the 'good' actor, for there is nothing quite so poor as the bad actor. The motive and the artist are alike natural. In between lies the man who feels that he must act, who must strut and pose and mouth his speeches.

"And here, again, I depart from tradition. If you will notice you will observe that we seldom talk much. I recently read a plea for written parts in photoplay. I do not [illegible] is more unconvincing than dialogue that

cannot be heard. By-play and facial expression should be place speech, for this is plotoplay and not drama. This may be anarchistic, but I leave it to audiences and the screen. Too much apparent conversation leads to a distraction from the idea in the endeavor to catch speeches and improvising lines is disturbing to the player.

"And another departure is to avoid direction while the camera is turning. A man knows he is to enter a scene, pick up a newspaper and exits. If he knows enough to do these things, let him do so without a constant flow of direction and he will be more natural—and to be natural and human is to be entertaining, which is the true art of comedy."

Horsley Releases for Week of August 12

Mutual Program Will Carry a Crane Wilbur Drama and a George Ovey Comedy in Week of August 12

A BATTLE of wits between a society gambler and a criminal investigator with a woman's reputation at stake supplies the theme for the Centaur feature, "For Her Good Name," a David Horsley production which will be the main release of these studios for the week of August 12 on the Mutual program.

The story is from the pen of Crane Wilbur, who is likewise the star of the play. It is an intensely dramatic offering dealing with adventure, love and mystery, gripping from the start and working up to an unexpected and most unusual end-

Scene from "Jerry's Celebration" (Horsley).

ing. The action is true to life and the players have treated the subject in a convincing and impressive manner.

Mr. Wilbur will be seen as the society gambler. Mentally and physically, he is a power among men, shrewd and smooth. On the other hand, ever honorable when dealing with the opposite sex; he watches the maneuvers of a society adventurer toward a wealthy woman whose weakness is secret visits to the "House of the Mask," an exclusive gambling resort. At the addition of a threat and an insult by the adventurer to the woman, the gambler interferes, and in the struggle which follows the tormentor comes to his end accidentally. Complications follow; a famous criminal investigator undertakes the task of solving the mystery of the death and the gambler, ever loyal to the woman, because of his nature and his love for her sister, is the big obstacle in the way of the detective. From this point to the end of the drama a peculiar chain of events transpire with the unexpected sacrifice at the end.

Charming Mae Gaston enacts the role of the woman. Her work is delightful and the character one which should attract sympathy. Harrish Ingraham shoulders the difficult part of the investigator and his support of the star is all that could be desired. Frederick Montague, as the ignorant husband of his wife's wrong doing; Allaire Smith, in the character of the social adventurer, and Corinne Bradford, as the woman's sister, complete the cast. The picture was produced under the direction of Robert B. Broadwell.

"Jerry's Celebration" will be served up as the offering of the Cub Comedy Company, released on the Mutual program August 11. George Ovey is the star and he celebrated the Fourth of July as a patriotic and loyal citizen. His ideas of a "safe and sane" day do not entirely agree with those of the police department and that is where the fun starts and runs for a thousand feet. The story was written and directed by Milton H. Fahrney.

A big company of Horsley funmakers support Mr. Ovey in this comedy of quick action and lots doing. Claire Alexander, the diminutive ingenue, is the leading feminine support, and George George, Louis FitzRoy, Jefferson Osborne and Gordon MacGregor share generously with the star. Others in the cast are Joseph Von Meter, Ray Lincoln, Janet Sully, Harry Jackson, Bob Kenyon and Arthur Mund.

Miss Louise Murray

LOUISE MURRAY was the winner of the Moving Picture Exposition Prize Contest held during the sixth national convention and exposition of the Motion Picture Exhibitors' League of America. The exposition's queen of beauty was chosen by the executive board from photographs left with the members during exposition week, the ribbon going to Louise Murray, a sixteen-year-old girl with dimples and smiles and real curls, who lives at 620 Roscoe street, Chicago.

The prize was the opportunity to play heroine in a moving picture which was taken on the last evening of the exposition in the Coliseum Annex studio, with Miss Murray leading, under the direction of Miss Rose Tapley, of the Vitagraph Company.

Miss Murray won first prize and was selected from over two hundred contestants. She is better known among her friends as the "Dimple Girl," and no doubt this sobriquet will follow her in filmland as she is owner of one of the most roguish little dimples on her left cheek that kind fate has ever bestowed on her favored sex.

Louise Murray.

Joseph Roach, of Essanay, has been selected to write a photoplay around the "Dimple Girl." When it is ready, she will enact the stellar role, and later it will be shown throughout the country. If successful in this picture, Miss Murray will be attached to the acting force of a well known producing company.

On learning that she had won the prize, Miss Murray sent the news of her success to her mother, who was very ill in the hospital, in the hope that it would aid in her speedy recovery.

Miss Murray was induced to enter the contest by H. A. Spanuth, general manager of the Central Film Company, a corporation owned and controlled by Jones, Linick & Schaefer, and Nathan Ascher, of Ascher Bros.

NEW ADDITION TO MOROSCO ROSTER.

Closely following its enlargement in studio capacity the Oliver Morosco Photoplay Company announces an increase in its roster in the persons of L. V. Jefferson, who has been made associate scenario editor, and Kathleen Kirkham and Lucille Ward, both photoplay artists of prominence.

SMALLEYS START NEW FEATURE PLAY.

"Idle Wives," a story by James Oppenheim, is to be made by the Smalleys, the leads being played by Mary MacLaren and Phillips Smalley, under the direction of Lois Weber, who prepared the screen version of the story. The five-play will be made in five reels.

Chicago News Letter

By JAS. S. McQUADE

The Saturday Evening Post Flails Censorship.

THE people of the United States are being gradually enlightened on the danger to their liberties by the censorship of moving pictures. The great dailies and weeklies of the country have aided largely in showing that such censorship is an unwarranted encroachment on the plain rights of citizens of this country, and it is hoped that they will continue until the people generally will take up the censorship question as a personal matter and decide it by their votes.

In a recent issue the Saturday Evening Post contributed the following editorial, under the head "Stupid Censorship," to the great aggregation of intelligent opinions already printed against censorship:

Congress apears to be seriously considering the bill to set up a censorship of moving pictures. Censorship and stupidity are practically synonymous and interchangeable terms. It is only the dull, dim mind that itches to impose its personal tastes by force of law upon its neighbors.

We read somewhere not long ago that a sapient board of censors had forbidden the exhibition of a film with Mexico because Villa appeared in it; and Villa is a murderer. We presume it is true, because that would be exactly typical of censorship.

There is as much reason for establishing a censorship of the spoken drama as of moving pictures; as much reason for censoring newspapers, magazines, books, music, painting, sculpture—and conversation.

By any of those means evil may be communicated quite as readily as on the screen. Concerning any of them there will be wide differences of opinion as to what is and what is not evil. Under a censorship the stupidest opinion would prevail. That is inevitable.

Free speech, under the established penalties of the criminal law, is of the inner spirit of this government. It seems odd to lay an official hand upon a mode of speech—by pictures—because it happens to have been newly invented. If we are going to start on that road there is no good reason why we should not go the whole way back to the Spanish inquisition.

E. H. Montagu Tells of the Great Difficulties Surrounding the Film Business in Europe.

It was a hark back to old times to receive a letter from my old friend E. H. Montagu, Selig's European representative in London, bearing the date of June 27.

Accompanying the letter was a page of the supplement to The Cinema, which contained some interesting news concerning Mr. Montagu's extra duties during war time. An illustration showing him in inspector's uniform of the Special Constabulary C. Division, is given, and the readng matter conveys the information that Mr. Montagu "joined up" immediately after a call was made for special constables.

In addition to heavy work at the Selig offices in Wardour street, Mr. Montagu can be found on special duty three mornings every week, from 6 o'clock until 10 o'clock, and sometimes, in addition, he is called on to do special duty during evenings. These duties may be considered his play hours, when he is not attending to Red Seals, Blue Diamond features and the open market product of the Selig Polyscope Company.

The following excerpt from Mr. Montagu's letter, which I trust he will pardon me for making public, shows the enormous difficulties surrounding the film business in Europe at the present time:

"The war drags on here, and nobody, not living on this side, can appreciate in any way what it means. I do not think there is any doubt that it will alter the mode of living of everyone over here eventually. It is a question whether, when the war is finally settled, if many will have any means at all. Those who have to carry on business here are worried more than you can possibly imagine.

"Every man from 18 to 41, in good health, is serving his country, and if you carefully think over what that would mean with some of your offices and shops in America, you would wonder how it is possible to carry on business at all. Then everything big and small has increased enormously in price, and some things are unobtainable.

"Finally, we are restricted by all sorts of regulations, duties and prohibitions. The duties we have to pay on films you know well; but you do not appreciate in America that we cannot screen films in bond, as over there, and, therefore, have to take them just as they are.

"We cannot export a film without a license from the Government, and this is not a matter of a day, but of a week or ten days—and sometimes months. If you want to send a film to Holland, before you can apply for your license from the British Government, your customer in Holland must go to the Dutch Government and obtain from the Netherlands Overseas Trust a guarantee that the film is not going to be re-exported; and in order to protect that guarantee the customer has to put up with the Netherlands Overseas Trust, a deposit equal to the value of the film which is coming into the country.

"Can you imagine what difficulties this means in the way of doing business?"

Chicago Film Brevities.

It can be anonunced positively that George K. Spoor, president of the Essanay Film Manufacturing Co., has secured the exclusive services of Max Linder, the great French photo-comedy player, who has been placed under contract for one year. Harry A. Spoor, Essanay's European representative, concluded arrangements with Mr. Linder in Paris, early in the week of Monday, July 31. The figure at which Mr. Linder has been engaged is 1,300,000 francs ($260,000). Mr. Linder is expected to leave for Chicago sometime in October.

* * *

O. B. Herrington, 723 N. Waller avenue, Chicago, would like to know the present address of D. W. McReynolds, who resigned from the acting staff of the Kalem Co. in the spring of 1914, and afterward became associated with the Memphis Kinograph Co., which he left in September, 1914. A business offer is the object of Mr. Herrington's quest.

* * *

By invivation of John F. Bowman, manager of the Chicago office of the International Film Service, exhibitors and representatives of the Chicago press attended an exhibition of the company's latest feature subject "The Missing Watchman," on Friday morning, August 4, at Cohan's Grand Opera House. This is the first of the Beatrice Fairfax series, written from her experiences, and produced by Wharton, Inc. Grace Darling takes the part of Beatrice Fairfax, and Harry Fox plays opposite her as Jimmy Barton, a newspaper reporter. The subject will be released through the International offices Monday, Aug. 7. The theater was filled to capacity.

H. H. Buckwalter, manager of George Kleine's branch offices in Denver and Salt Lake City, is issuing catchy, live advertising on the first series of the "Mishaps of Musty Suffer." Manager Jenner of the Chicago office states that bookings of the first series continue unabated. Fifty theaters in Milwaukee are now running the comedies and about 125 theaters in Chicago, and so on throughout the country.

* * *

Jones, Linick & Schaefer and Nathan Ascher, who control the rights to the Clara Kimball Young productions for the states of Illinois, Indiana, the western half of Kentucky and the southern half of Wisconsin, have secured the rights for the same territory to "War Brides," with Mme. Nazimova, and to "Thais," which features Mary Garden, both pictures produced by Herbert Brenon, who is in partnership with Lewis J. Selznick. These productions will be released through the Central Film Co. This company also controls the rights to "Where Are My Children?" for the state of Illinois, and to "How Britain Prepared," for Illinois and Indiana.

* * *

E. B. Lockwood, representative of The Selig Tribune Weeklies, has transferred his headquarters from Seattle, Wash., to Denver.

Simeon B. Greiver, who is directing the activities of the Balaban-Hershberg Film Attractions and the General Feature Film Co., of this city, informs this office that he has perfected his sales organization by engaging a number of high-class traveling salesmen. Among these are Carl Harthill, who has had considerable experience with the Standard and the Union Film Companies, of Chicago; also James Salter, Wm. Weinschaker, John Balaban and Harry Charness. Each salesman has been allotted special teritory, and "The Yellow Menace" and Ivan releases are being booked solid.

* * *

The next Selig Red Seal Play to be released through V. L. S. E. will be "The Country God Forgot." This is a thrilling western photodrama, which has been directed by Marshall Neilan. The release date will be Monday, Aug. 21. Tom Santschi will be supported by a strong company, which includes Marshall Neilan, George Fawcett and Mary Charleson. One of the largest interior sets ever put up on the Selig stages was used by Director Neilan in this photoplay.

Wm. N. Selig returned Saturday, July 29, from Los Angeles, where he completed plans for the production of "The Garden of Allah." While on the coast Mr. Selig engaged E. A. Martin, a successful director of features. Mr. Martin will immediately begin work on the production of "The Light of Western Stars," Zane Gray's story of the west. An all-star cast for this feature will include Kathlyn Williams and Tom Mix.

According to Wm. N. Selig the present agitation over the "scarcity of motion picture play plots" as voiced in the daily press, may be due to the hot weather. Speaking for his own company, he says that plot material is abundant, as the Selig Polyscope Co. owns the film rights to numerous short stories and modern novels. In fact, the Selig Company is so well supplied with plot material of the best kind that it has withdrawn from the general scenario market.

* * *

Henry B. Walthall, famous Essanay star, has accepted an invitation to deliver a lecture before the students of the Indiana State Normal School, at Terre Haute, some time in the fall. Professor E. E. Clippinger, of the school, has arranged for a series of lectures by representative men (throughout the country) in each profession. Mr. Walthall was chosen to represent the acting profession. Each speaker will, of course, talk of his own profession, so that the series will be very valuable to the 1,500 students of the school.

* * *

Francis X. Bushman and Beverly Bayne arrived in Chicago Saturday, July 29, and prolonged their visit until Monday noon, July 31, when they returned to the Rolfe studios, New York, to resume work for the Metro Company. Miss Bayne, while here, regretted very much that the finishing work on "Romeo and Juliet" prevented her and Mr. Bushman from attending the exposition.

* * *

The "Civilization" films now being used at Cohan's Grand Opera House, together with the company of singers and mechanicians required for the production, were taken to Detroit on a special car Thursday night, Aug. 3, after the presentation at the Grand had concluded. It appears that Henry Ford desired to see the great spectacular peace picture, and since he could not come to Chicago to see it, the film had to go to Detroit. A presentation was given for the sole benefit of Mr. Ford and several select friends Friday morning, Aug. 4, at 9.30 o'clock, at the Washington Theater. The films and the company returned to Chicago in time for the regular presentation Friday night.

* * *

The following programs have been announced at the prominent downtown theaters in Chicago, for the week beginning Sunday or Monday, Aug. 6 and 7:

Studebaker—Mollie King and Arthur Ashley in "The Summer Girl" (Bradyl), and the fourteenth chapter of "Gloria's Romance" (George Kleine), entitled "The Floating Trap."

Fine Arts—"The Shadow of Her Past," featuring Lina Cavalieri and Lucien Muratore (grand opera singers), produced abroad during their recent visit to Italy, and Harry Watson in a "Musty Suffer" comedy (George Kleine).

V. L.-S.-E. Theatre—"The Daring of Diana" (Vitagraph), featuring Anita Stewart, and the Selig athletic series.

Orchestra Hall—Pauline Frederick in "The Woman in the Case" (Famous Players); travelogue "Holland," and "Gems of Scenic Beauty" from "Scenes from Many Lands." The soloist is Burton Thatcher, baritone.

Colonial—Third week of the Tribune's war pictures entitled "The German Side of the War," taken by Edwin F. Weigle. Business continues very fair considering the hot spell.

Cohan's Grand Opera House—"Civilization" (Thomas H. Ince), in its sixth week. The picture will end its run at this theater on Saturday, Aug. 12.

La Salle—Second week of "Where Are My Children?" (Universal). Very good business is reported.

* * *

Samuel Goldfish, chairman of the executive board of the Famous Players-Lasky Corporation, arrived in the city Friday evening, Aug. 4, and will remain over until Monday.

Two Florida Features Ready

New Producing Organization Has Studio in Miami, Florida—"The Human Orchid" and "The Toll of Justice" First on List of Releases.

WITH a new glass covered studio at Miami, Fla., in which to work, and experienced actors on the roster of players, Florida Feature Films, organized by C. C. Field, a well-known automobile man, has entered the ranks of producing organizations. The first two releases, "The Human Orchid" and "The Toll of Justice" have been completed and work is progressing on the third picture. Mr. Field is president of the new concern and prominent among his associates are Thomas J. Peters, a factor in the commercial world, and H. G. Ralston, owner of valuable Florida real estate. Offices will be opened in New York for the disposal of the pictures on the state rights basis.

Walter Miller, long connected with the Biograph company and later with Famous Players; Charles Graham, remembered for his performance in "Alias Jimmy Valentine" and Irma Ross have been engaged by Mr. Field to carry important roles in coming productions. It is reported that the men interested in the company have ample capital to carry out ambitious plans.

Sam Spedon Leaves Vitagraph

SAM SPEDON, for the past seven years head of the publicity department of the Vitagraph Company, closes with that company this week and is open for another engagement. Mr. Spedon has the distinction of being the first publicity manager of the Vitagraph and during his term as director of that department he has handled reams of copy and thousands of cuts and posters used to popularize Vitagraph pictures and players. As a mixer and disseminator of news of his company few men have circulated more and made a greater number of acquaintances than has Sam, indeed, it would be difficult to find the exhibitor in all this wide land who does not know him. On the job early and late at exhibitors' conventions and balls he has carried the banner of the Vitagraph Company bravely all these years.

Sam Spedon.

But times are changing and with the passing of the old players who have made Vitagraph popular with picture fans, comes the passing of the old publicity man whose efforts greatly promoted that popularity. New ownership and new methods will probably keep the Vitagraph name and fame in the ascendancy, but good old Sam will not be there. Yet men possessing his knowledge of the motion picture business are not so plentiful that the trade can afford to pass him up, so it is confidently expected that Sam Spedon will soon be heard from owning the name and fame of some other firm from the housetops.

The Moving Picture World wishes him the best of good fortune and hopes soon to see the results of his efforts in the way of "copy."

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

LOS ANGELES STATISTICIANS BUSY.

Motion Picture Business Is Largest Industry in the City and Employs Close to 40,000 People, According to Latest Booster.

STATISTICS of the film producing business in Los Angeles have been prepared by one of the daily papers and gives the following figures, which though exaggerated are not without interest for the gullible.

"It is conservatively estimated, although it is almost impossible to obtain the exact figures," says our daily contemporary, "that the motion picture companies now in and around Los Angeles are spending here more than $30,000,000 a year. And every line of business is helped thereby. The actors for the most part are permanently located in the city; most of them in fact own their home, so that practically all the money paid out by the film concerns is left in Los Angeles. Probably 40,000 people are employed by these companies. Their payrolls are tremendous."

Universal, the biggest film company in the world, has a weekly payroll of more than $50,000, while the overhead expenses will reach about $40,000 more.

Ince studios pay out regularly about $30,000 in salaries every week and the overhead expense amounts to about $30,000 more.

Lasky's weekly payroll ranges about $25,000, with overhead expenses of about $20,000.

Keystone has a weekly payroll of about $30,000, with overhead expenses of at least $30,000.

Fine Arts pays out at least $45,000 a week in salaries and about $30,000 as general expenses.

Selig has now a payroll of about $25,000 and overhead expenses of $45,000.

Balboa has a payroll of about $10,000 and about $10,000 overhead expenses.

Kalem with two studios has a payroll of about $5,000 and $10,000 expenses.

Vitagraph has a payroll of about $3,000 and expenses of about $3,000.

Fox with two studios has a payroll of about $20,000 and overhead expenses of at least $35,000.

Horsley's payroll reaches about $5,000, with $5,000 expenses.

Clune has a payroll of about $5,000 and expenses reaching $5,000.

Morosco has a payroll of about $20,000 and $10,000 overhead cost.

Signal has a payroll of about $4,000 and $10,000 overhead expenses.

L-Ko spend about $5,000 a week equally divided as to payroll and overhead expenses.

Christie has a payroll of about $2,000 and overhead expenses of about $1,000.

Vogue has a payroll of about $2,000 and overhead expenses about $3,000.

Rolin has a payroll of about $2,000 and expenses are about $2,000.

Metro has a payroll of about $3,000 and about $2,000 overhead expenses.

Continental has a payroll of about $3,000 and about $4,000 overhead expenses.

Monrovia Feature Film Company has a payroll of about $2,000, with overhead expenses of about $2,000.

Norbig has a payroll of about $1,000, with about $1,000 as overhead expenses.

The Lone Star Company, employing Charlie Chaplin, has a small salary list aside from Chaplin's $10,000 a week. The overhead expenses will reach about $2,000.

Mabel Normand Film Company, $1,000 a week, with $1,000 overhead expenses.

The E & R Jungle Film Company has a small payroll because of the fact that this company employs animals for leads.

These companies own and operate about 1,000 automobiles and nearly all the stars own cars.

It is also estimated that more than 40,000 miles of film is turned out of Los Angeles every year.

AUSTRALIAN PICTURE PRODUCER VISITS LOS ANGELES.

Rudolph Buchner, director-general of the Langly Motion Picture Company of Sydney, Australia, is in the city on a business trip. Mr. Buchner has the picture rights to the stories of Henry Lawson of Australia, and may procure a studio for their production. In an interview to a representative of the press Mr. Buchner stated that there are but four motion picture companies in all Australia, though climatic and scenic conditions are ideal for the production of pictures. Australian capital is, however, shy of investment in films and American pictures are almost the only ones shown.

"There are many features of Australian country and city life which are absolutely peculiar to the country," said Mr. Buchner, "and the settings which the picture producers could find in Northern Australia, the Blue Mountains and in other portions of the continent are not to be surpassed anywhere in the world. Life in aboriginal communities, the peculiar vegetation and animal life of this country would prove a novel background for the making of unusual photoplays."

BIG DOINGS AT UNIVERSAL CITY.

With thirty-eight full companies at work and more in view, the western plant of the Laemmle organization is about the busiest place in the country.

E. G. Patterson, who has been the right hand man of H. O. Davis, General Manager, yesterday was placed temporarily in charge of Universal City during the absence of Charles Rankin. The news was received "on the lot" by the 1,500 employes with much rejoicing as Mr. Patterson has been unusually popular among the Universalites.

In the telegram to Mr. Patterson, General Manager Davis informed him that the presence of Charles Rankin, manager of productions, who had been called to New York last Monday, would be required in the east indefinitely on account of new sales plans, and that he was to "assume entire management of the plant, carrying out plans agreed upon to put the plant on a permanent forty-reel basis."

Mr. Patterson was associated with Mr. Davis during the time the latter was building the exposition at San Diego and also while Mr. Davis served in the capacity of director-general of the exposition. When Mr. Davis entered the film world last year he took Mr. Patterson with him, and the latter's efforts have very materially contributed to the success of Mr. Davis' administration of the affairs of the big institution.

It is a peculiar coincidence that just as Director Stuart Paton is busily engaged upon the twelve-reel spectacular production, "Twenty Thousand Leagues Under the Sea," that a German merchant submarine should successfully cross the Atlantic to Baltimore.

"GOD'S COUNTRY AND THE WOMAN" CONTINUES.

Manager H. D. Naugle, of the V-L-S-E, in this city: Rolin S. Sturgeon, producer for the Vitagraph, and other attaches of the local office got together and changed the eight-reel feature which is now running in its fourth week at the Superba theater on Broadway. They merely slipped the second reel out completely and substituted the fifth reel, placing the second in fifth place, thus transferring the mystery to a continuous open story, which materially aided the production. The idea was a good one and consequently the picture, a like print which was made for other northern cities, is doing a big business.

Manager Collier of the Superba theater, which has held a consistent run of three weeks on the film, has been over-

joyed at his success. He has had waiting lines at every show, and even the early morning exhibition drew crowds out to the curbings.

Manager Frank Stineman and D. H. Wagar of the La Petite theater in Ocean Park did a remarkable business with the film at the beach. They advertised in a novel manner. Securing a team of real dogs, those used in the picture, together with one of the women who acted a small part in the production, and a lot of rugs, skins, sleighs and every kind of prop, they advertised all they could, and consequently a great crowd gathered to see the picture.

The dog team was driven about the streets and everywhere it went it attracted great attention. They advised all showmen who intend running the picture to at least decorate

Feature Display of Ocean Park Theater.

with animal skins and any other articles that might have been used in the picture.

Manager Naugle of the exchange says that his shelves are all empty, and that bookings are all filled, and the prospects are excellent for the coming season. He just returned from a trip to the Imperial Valley, where he says business is rather slack on account of the war situation. Los Angeles is now all open market with Tally's, Clune's, Garrick, College and Alhambra all vieing with one another for the biggest and best films.

VITAGRAPH LESSENS PRODUCTION.

Owing to certain reasons from a producing standpoint, with the completion of R. S. Sturgeon's big features, the local Vitagraph studio has been cut down considerably Sturgeon is to go to New York, where he will look for material for forthcoming big productions, stars and so on, and may possibly do some pictures there. The company will maintain the plant, and a single company, under the direction of Billy Wolbert.

Doris M. Schroeder, who for several years has been with the Vitagraph as western scenario editor and publicity writer, leaves and will go on a vacation before accepting a position with another concern on the coast. She has had several offers, but has declined, because she has worked for two years straight at the coast studios and needs a rest.

William Duncan, George Holt, Mary Anderson and several others will be retained to work in the remaining company.

Los Angeles Film Brevities.

Harry Lustig, local Metro exchange manager, handed out the news this week that Henry Otto, Harold Lockwood and May Allison, making Metro features, with Fred Balshofer had returned from a trip up country where they made a big picture. They are now comfortably located in the Gordon street studio in Hollywood, where they will continue activities. He also introduced us to Edward Mozart, one of the prominent exhibitors of the coast, who has a string of seven houses all running the big pictures. Mr Mozart reported the opening of his new Grand theater in Anaheim, which was a great success. On the opening night, Sunday of last week, there were 139 automobiles parked in front, and this is but a small town, so it was quite suspicious. The house has 680 seats and is modern and up to the minute in every detail. Mr Mozart formerly was an eastern exhibitor with a string of twenty two houses, calling it the Mozart Circuit. He has booked "Ramona," "The Never Do Well" and other big features for early exhibitions.

* * *

At the local Pathe exchange, where B. F. Loper reigns supreme, business is decidedly on the jump and the manager has booked Lina Cavalieri in "The Shadow of Her Past" to Tally's theater here, and Hick's Plaza theater in San Diego, besides other numerous outside houses.

B. E. Loper, Jr., son of the manager, has returned from an automobile-film tour of the northern part of the state. He has taken charge of the cinema department of the Pathe News and is out all the time shooting events.

While coming in by automobile from San Diego the two Lopers were caught in a speed trap, and the genial cop said, when hearing the manager's name, that he surely was a loper, saying: "You were loping along at thirty-two miles an hour, so you'll have to come along to court Monday morning."

L. E. Kennedy, who is Pathe's road man, has returned from a "daring" trip to Arizona and the border, where he found business fair, outside of the war scares.

* * *

The Pals Club of the coast has issued notice that the meetings will be discontinued during the summer as so many of its members, actors and professionals were away on vacations. Notices will be sent this fall when activities return.

* * *

The Universal is preparing to entertain with a grand formal ball and reception in honor of the many companies and players that have come on from the east. The big doings took place along about August 12 at a local club house.

* * *

Director William E. Wing, of the Superior Films Company, is almost through with "The Faucet," the big feature drama being made at the new studio in the heart of the city. He hopes to give us a pre-view soon and then we can tell something about what the production is. The new concern is very busy and the outlook is for a vigorous season of film making and taking.

* * *

If you do not believe that the Universal Company is on the go, just listen to this. Thursday morning we called up M. G. Jonas, manager of publicity, to get a last minute news report. He said there was nothing, only "We have today thirty-seven companies working on Universal Productions." Later in the day we saw his assistant, A. F. Statter, at the beach, and he said: "Well, there's nothing very great going on, but the Universal has thirty-eight companies at work." How's that for increase? One company added during a single day. And the place certainly looks like an apartment house for bees, beavers and ants, it's so busy

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Pretty brown-eyed Vola Smith, who recently joined Robert Leonard's Universal Company, is appearing in a big feature, "The Eagle's Wings," and in this she goes on record as a type entirely new and distinct. She was intrusted with a big part in the Leonard picture and surprised even her director with the unique interpretation she has given the role, in face of the fact that the film world is made up of a wide variety of types.

* * *

At Venice, the proposed amendments to an ordinance to lower the license of moving picture houses from $60 to conform with the license charged in Santa Monica, about $25, was voted down by the trustees.

* * *

"The Lone Hermit" is the title given the Clarke Irvine feature now being produced by William Russell at the American Film studios in Santa Barbara, and which will be the sixth of the eight William Russell Productions to be released as special features of the Mutual Program. Edward A. Kaufman supplied the continuity for the Irvine story.

* * *

Business Manager Norman Manning, of the Balboa Company, had business in San Diego. The railroad trains didn't run conveniently and Norman couldn't find an aeroplane so he decided to make the run in his racing car. As he approached the Exposition City a sign board, setting this forth, stared him in the face:

DANGER!—Slow Down to 99 Miles

"Just my luck," growled Norman.

* * *

Two of the oldest service men at Universal City are Allen J. Curtis, director of the Joker Comedies, and Joe Murphy, who is his assistant. Once a week Curtis creates a laugh producer for the public and he leans largely upon Murphy to attend to the details of the comedy in hand.

* * *

Roberta Wilson is the newest Rhesbird star at Universal City. She is to be featured in "Lue's Destinies," under the direction of Burton George. She is an Alabama girl, and

her "you all's" and "we uns" have made her the target of much good natured joshing around the lot.

* * *

The Lubin studio at Coronado may be reopened in about sixty days, according to reports just received by Eugene D. Park, in charge. The plant was closed down several months ago while Captain Wilbert Melville, manager, went east for a business conference.

Captain Melville is at the Van Nuy's Hotel, Los Angeles, for a few days, and is to go on a recreation trip at once. Park has taken charge of the property until further notice and says he believes the place will be reopened when the captain returns.

* * *

The fourth episode of "Liberty, A Daughter of the U. S. A.," featuring Marie Walcamp, is under production by Director Jacques Jaccard and is full of thrills, depicting the raid of Mexican bandits upon Columbus, New Mexico, and faithfully showing the border town as it stood at the time of assault. The first three episodes have been completed. Jacques Jaccard is not only directing but has written each episode of this serial. The supporting cast includes Jack Holt, Eddie Polo, G. Ramond Nye, Bertram Grassby, Neal Hart and Maude Emory.

* * *

William H. Lippert, well-known scenario writer, has joined the scenario staff of the Pacific Coast studios of the Universal Film Manufacturing Company. Mr. Lippert has been out on the coast for some time and written stories for Lasky, Morosco, Balboa and American companies.

* * *

"Billy" Garwood is filming "The Decoy," a two-reel drama from the story by Eugenie Magnus Ingleton and scenario by Bess Meredyth. Lois Wilson and Mr. Garwood play the principal leads.

* * *

Jules Mendel, well-known vaudeville actor, has joined the Universal and will appear in comedies with Al Frank. These comedies will be directed by M. L. Forrester, with Viola Lind as leading lady.

* * *

Harry Millard, formerly of the Kalem, is the latest arrival at Universal City and will start filming a three-reel drama this week, entitled "Three Arm Maggie," from a scenario by William Parker of the Universal staff. Miss Betty Schade will play the leading part.

* * *

Director Charles Miller and his company of Ince players returned this week from Thousand Pines, where he has been directing scenes in a current Triangle-Kay-Bee production, featuring Bessie Barriscale.

* * *

Director Reginald Barker is using a rather unusual setting in a current Ince play being filmed this week at Culver City. It depicts the interior of an Italian restaurant in the Latin quarter of New York City. This set was built under supervision of Art Director Robert Brunton and occupies about 200 square feet of floor space on one of the glass inclosed stages. The set is serving for many of the important scenes in this Triangle Italian drama, written by C. Gardner Sullivan and in which Miss Clara Williams will soon be presented for the first time as a star.

* * *

Scenic effects all done in black and white is the novelty introduced in the Triangle Comedy, "Puppets," featuring De Wolf Hopper, and directed by Tod Browning. The production is being made somewhat along the lines of a French pantomime. Hopper wears a black and white striped suit, as do the other members of the cast. The background or the majority of the settings are also finished in black and white. "Puppets" promises to be one of the most unique pictures released on the Triangle program.

* * *

Sir Herbert Tree, working in a Fine Arts-Triangle drama, entitled "Old Folks at Home," from the well-known story by Rupert Hughes, is directing the production. Included in the cast are: Josephine Crowell, Elmer Clifton, Mildred Harris, W. E. Lawrence and Lucille Younge.

* * *

Blanche Sweet with her company of players, under the direction of James Young, went to Bear Valley this week to take scenes for "Unconquered."

* * *

John C. Flinn, head of the publicity department of the New York office of the Famous Players-Lasky Company, has paid a brief visit to the Hollywood studios and returned this week to New York.

* * *

George Stout, business manager of the Keystone studios, arrived in the city Wednesday of this week, after a prolonged absence in the east.

Considerable excitement was caused among the populace at Venice-by-The-Sea when De Wolf Hopper, playing the villain in a Fine Arts play, "Puppets," threw a dummy baby in the canal.

The camera was concealed on the bank. Hopper grabbed a dummy baby, weighted it down with rocks and hurled it into the canal. A crowd gathered on the canal bank and stood aghast as they watched a supposedly infant murder. After the murder, Hopper and Director Tod Browning in a boat started to drag the canal for the baby, as it had to be secured for other scenes. A squad of police officers came rushing up with intentions to arrest the entire bunch when matters were explained. Two hours were required to locate the dummy baby and haul it back into the boat.

* * *

Directress Lule Warrenton spent last week with the Universal Juvenile company at Balboa, where they produced a one-reel picture called "Sea Foam." Helen Jonas is the authoress of this pretty picture; she is the daughter of M. G. Jonas, director of publicity at Universal City. Miss Jonas has attained considerable success in the way of fiction and script writing.

* * *

In view of the approaching trip away from the Los Angeles studios of the Signal Film Corporation, Director-General J. P. McGowan and Helen Holmes (Mrs. McGowan) held a farewell party at their home on Pasadena avenue last Saturday night. Nearly one hundred guests were present and among them were numbered many of the best known members of the Los Angeles photoplay colony.

A five-piece orchestra furnished the music for dancing, which lasted until the "wee-wee" hours. At midnight an elaborate buffet luncheon was served and later prizes were given to the guests for the character and detail of their make-up.

The entire company of Signal players will leave Los Angeles during the ensuing week for Eureka for a stay of six or eight weeks to make exterior scenes in the production of several forthcoming Signal-Mutual releases, titles for which have not been yet announced.

* * *

Ince players made a trip to Catalina Islands last Monday as the guests of E. A. Featherstone, well-known motor accessory dealer and clubman, on board his luxurious cruiser, [illegible]. The trip, which has gone down in the history of the plant as one of the most joyous vacations ever enjoyed by the Ince folks, was called "The Million Dollar Outing," from the fact that the aggregate annual income of the participants approximates one million dollars. Those who were: Mr. Featherstone's guests were Louise Glaum, Enid Markey, Clara Williams, Dorothy Dalton, Margery Wilson, Margaret Thompson, William S. Hart, William Desmond, Charles Ray, Directors Reginald Barker, Walter Edwards, Raymond B. West, Business Manager E. H. Allen, Superintendent of Production David M. Hartford, Publicity Manager Kenneth A. O'Hara and Camermen J. D. Jennings and Fred Betz.

* * *

Director Scott Sydney, his assistant, Walter Walker, and a company of Pallas players, returned this week from Big Bear Lake. Included in the party were: Lenore Ulrich, Colin Chase, James Van Trees, Miles Burns, Lynton W. Brent, Charles Yorba and Dick Winkler. More than seventy Sioux Indians were also in the party. They lived over the lives of their ancestors in this picturesque country and provided a wonderful spectacle as well as atmosphere for the artists. "Standing Bear," one of the chiefs from the Pine Ridge agency, had his red brethren in charge.

* * *

Margaret Shelby, a sister of Mary Miles Minter, is appearing at the Morosco theater this week in a new play by Grace Livingstone Furness. Miss Shelby bears a strong resemblance to her famous sister and played as many performances of "The Littlest Rebel" as Mary. She has also done considerable picture work with the feature companies in the east.

* * *

Robert M. Connell has been appointed Southern California representative of the Selig-Chicago Tribune News Service. Mr. Connell has rented offices in the Knickerbocker building.

* * *

Jack Livingstone, former leading man with the Morosco studios, has been chosen to play the principal role in "The Eyes of the World," the new Clune film production now being staged under direction of Donald Crisp. The scenario was prepared from the well-known novel by Harold Bell Wright.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

Two Pathes

Five-Part Gold Rooster Play Featuring Gladys Hulette, and the Story of a Woman's Unfortunate Career, by Popular Plays and Players.

Reviewed by Margaret I. MacDonald.

"The Shine Girl."

ONE of the interesting points about this production from the Thanhouser studios is that its scenario was written by Agnes C. Johnson, who is not only one of the youngest, but one of the few scenario writers exhibiting the spark of genius. Miss Johnson is but eighteen years old, and first attracted the notice of the writer through an artistic three-reel production entitled "The Window of Dreams." While "The Shine Girl" could not be termed a powerful play, it represents an idea of great beauty. The character of the "shine"

Scene from "The Shine Girl" (Pathe).

girl is of the positive, individual sort that is sometimes met with in the most unexpected places. Although this little girl's vocation was that of a bootblack, she was not content with the mere shining of shoes. She was of a philosophic turn of mind, and believed among other things that sorrow had the same effect on people that shoe blacking had on shoes, it made them dark at first, but they polished up brighter after it had been rubbed on. She was also the very embodiment of the spirit of love as learned by her only pal Sally; and Sally, by the way, was a poor, sickly geranium who consented to live only because the little "shine" girl carried her out of her dark corner into the sunshine whenever she ventured forth herself, and considered it a privilege to clamber up fire escapes that Sally might drink in larger draughts of the life-giving element.

This is an index to the nature of the "shine" girl, and early in life she found opportunities to shine human hearts as well as shoes. She also found her way, along with Sally, into the country where she believed the sun always shone, through the kind heart of the Judge of the Children's Court, whom she afterward rescues from committing a folly, and later marries.

Gladys Hulette has given a beautiful portrayal of the character of the "shine" girl, with A. Wayne playing opposite her as the Judge. There are a few points at which the picture might be brushed into more professional shape, but there is no denying that the central idea has been clearly defined. Some off-shoots of the theme might have been strengthened in detail, and there may be a feeling that the character of the Judge is not a well-balanced one and has been somewhat vitiumized in bringing about a dramatic climax. Nevertheless the production is distinctly human, clean and beautiful.

"A Woman's Fight."

IN A five-part melodrama, directed by Herbert Blache, the story of how a woman, through the contaminating influence of others becomes a prostitute and a thief, and is later rescued and reformed by a young clergyman, is told in a fairly interesting manner. The opening scenes of the picture, showing the young woman fighting for the honor of a weaker sister, are well staged. In fact, the fist fight between her and one of the unscrupulous minded women of the factory, is one of the most realistic scenes of the kind that we have seen screened. The latter portion of the picture is not, however, as effective in action as the opening, owing to a slight tendency on the part of some of the players to over act, and a rather unnatural quality in the character of the minister, who eventually marries the girl. Neither is the character of the woman an altogether well balanced one. From the spirit and strength of purpose evidenced by her in the period of her factory career, her weak-spined conduct in the latter portion of the picture is hardly consistent.

Geraldine O'Brien and Thurlow Bergen are the stars of the production. Miss O'Brien must be commended for her handling

Scene from "A Woman's Fight" (Pathe).

of those scenes in prison where in a half-crazed condition she makes her fight for liberty, and eventually accomplishes her purpose by strategy. In these she does some masterly work, while at other moments of the picture her ability to cope with the situation is less marked.

"The Stronger Love"

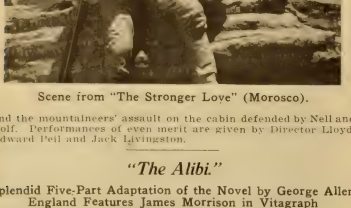
Story of Mountaineers Introduces Vivian Martin as Star in Morosco-Paramount Photoplay.

Reviewed by Lynde Denig.

FOR her first appearance as a Morosco star, Vivian Martin was given a most congenial role. Lithe, graceful and pretty as a flash, tumbling barefoot through the underbrush and scaling perilous rocks with never a slip, she is just about everything that one need expect in a child of the mountains. Miss Martin has many rivals, but few supersede in the mountain-waif school of actresses. She can impart atmosphere sweet with melting more than a suburban frock. Her abandonment and hoydenish acting reveals a natural vivacity which is the chief requisite in portraying a character such as that of Nell Sexton.

When it is stated that a family feud is at the basis of the plot in "The Stronger Love," and that the younger generation of the opposing clans is more concerned with contemporaneous affections than past murders, the general nature of the story may be surmised. But there is a surprise at the close—a real surprise, proving all previous head-work to be caught napping. Nell does not wed the son of the rival clan. To be sure, she announces her intention of doing so, but it is only a friendly declaration made to save Rutherford Ives (Jack Standing) from a fate worse than death. It develops that although Nell has treated the young scion of the hated clan with almost unwarranted friendly kindness through four-and-one-half reels her stronger love is for the ever faithful John an unspoiled product of the wild like herself. The main advantage of this conclusion is in its being different.

Director Frank Lloyd and James Van Trees, the cameraman, added materially to the unpretentious story by delighting the eye with flawless photography—including some ingenious double exposures—and finely judged lighting in securing night scenes. The tinting of the film also merits comment. Then, too, the picture is not without its thrills in the fall of a man over a precipice



Scene from "The Stronger Love" (Morosco).

and the mountaineers' assault on the cabin defended by Nell and Rolf. Performances of even merit are given by Director Lloyd, Edward Peil and Jack Livingston.

"The Alibi."

Splendid Five-Part Adaptation of the Novel by George Allen England Features James Morrison in Vitagraph Blue Ribbon Feature.

Reviewed by Margaret I. MacDonald.

IN ADAPTING the novel of George Allen England to the screen Paul Scardon has displayed a keen understanding of his subject and has not for a moment lost sight of its dramatic significance. "The Alibi" is remarkably clean cut in style, and has not that flimsy transparency of plot that characterizes so many of the screen melodramas. In other words, the production is unusually well produced and is of tense dramatic interest. The cast chosen for the portrayal of the story are all distinct types that fit admirably the roles allotted them. Among the players whose work is particularly praiseworthy are Betty Howe, James Morrison, Paul Scardon, whose impersonation of Walter Slayten, the "heavy" of the play, is so fine that one marvels in consideration of the fact that he has also directed the picture, Robert Whitworth, Edward Elkas and Robert Gaillard.

The plot of the story, which has been woven with clever intricacy, deals with the case of a young man, Arthur Mansfield, who becomes the victim of one of his fellow employees in a bank, and is sent to prison on a false charge of murder in the second degree and theft. As time goes by the guilty man is

Scene from "The Alibi" (Vitagraph).

overcome by a fear that the prisoner may escape and reveal his dreadful secret. And when the realization of his nightmare comes true he shoots himself. This brings about a peculiar situation, for Mansfield, on his escape from prison, making straight for the home of the man who wronged him, arrives on the scene almost the instant at which the tragedy happens. He is about to be arrested on the second charge of murder when the dead man's written confession is discovered. James Morrison does an excellent piece of work in the role of Arthur Mansfield, meeting its heavy requirements in a masterly manner.

"The Sting of Victory"

Henry B. Walthall Takes Two of the Leading Roles in a Southern Story of Civil War Days With Strong Support—Directed by J. Charles Haydon.

Reviewed by James S. McQuade.

IN "THE STING OF VICTORY," a photodrama of Civil War days, set amid southern scenes, by Essanay, the many admirers of Henry B. Walthall will be overjoyed to welcome him back after his wanderings in a strange field that netted him scant artistic profit, but considerable bitterness of soul.

The story, by Charles Mortimer Peck, is quite different from the Civil War stories of several years ago, and its able visualization by Director J. Charles Haydon confines the war scenes to 1,000 feet. These scenes were taken at Camp Logan, in Illinois, and national guardsmen of the state took part in them. It was a strange co-incidence that while some of these scenes were being taken by the camera man orders were issued for the immediate report of all members of the national guard at their respective armories, to prepare for entrainment to Springfield and thence to the Mexican border. Some of the scenes intended for the photodrama were omitted altogether owing to the thinning of the ranks by this summons, but those that remain are fully equal to the purpose of the director and the story.

There is a charming southern atmosphere in the visualization of "The Sting of Victory." It will appeal to every one of nice discernment who observes closely the fine interiors in the Whiting home and in the exterior view of that colonial mansion: also in the costumes of the men and women and in the

Scene from "The Sting of Victory" (Essanay).

courtly bearing of the "quality" folks. A quick eye will also detect the difference between the salute given an officer in the early 60's and that now in vogue, in military circles.

The commendable attention to minute details is due to the artistic supervision of Director Haydon, who was born and reared in the south, and who has succeeded admirably in giving us a faithful reflection of southern atmosphere in the days of the story.

Another feat performed by Mr. Haydon is his use of only thirty-three subtitles in the entire five reels, an average of a little over six to every 1,000 feet, quite a triumph for the moving picture in a story that has a number of involved situations.

Mr. Walthall appears as Colonel David Whiting, U. S. A., and Walker Whiting, a younger brother, who is a Confederate officer. His impersonations of these two very dissimilar individualities, often changing one role for the other with lightning swiftness, is a remarkable display of versatility—indeed not only that, but a record in the art of artistic makeup.

The scenes in the Whiting mansion, in which David uncompromisingly stands for the old flag and the blue uniform, while Walker vehemently denounces him as a traitor to his people and enthusiastically espouses secession, are of great strength and photographic beauty. The venerable father and mother and the sister Edith, who loves a northern officer, and Ruth Tyler, the only daughter of an old family whose estate adjoins the Whitings, and who is loved by David, appear with the two brothers in several group views that are worthy of the brush of a great painter.

The spectator will be puzzled often to see Mr. Walthall as David confronting himself as Walker Whiting, and even crossing the median line that bounds double exposure—but it is not for me to solve the riddle just now. There are tricks in moving picture making, as in every other business.

Mr. Walthall is seen at his best when David Whiting (as pro-

vost marshal) forces the negro boy Rufus (Bond Turner) to confess that he, and not Walker Whiting, murdered the man Spicer. The tremendous relief of mind and the high exaltation of spirit shown by David at the discovery of his brother Walker's innocence could not be more real.

Thomas Commerford and Laura Frankenfield could not have been better cast at any time than in the fine character parts of the Hon. David Whiting and Mrs. Whiting. Antoinette Walker and Anne Leigh, though they do not photograph to advantage at close-ups and at certain angles, are to be complimented for praiseworthy acting in the respective roles of Ruth Tyler and Edith Whiting. Charles Lorenz as Jack Spencer, a northern officer, fits the part well. Richardson Cotton hides his individuality cleverly in no less than three roles—George Spicer, a Confederate general and the orator at the secession meeting near the Whiting home in Alabama.

Bond Turner's Rufus is one of the prominent characterizations in the cast. Just watch that nigger dance and show his joy in grimace, eye, and in every part of his anatomy! He has just been given his freedom by David Whiting. Then, too, look at the vindictive face of that same negro when he catches sight of the man who resold him into slavery. Watch him when David Whiting, by superior will power, is forcing him to confess the murder of the man who had wronged him. Surely here we have realistic acting and not mere simulation.

Release was made August 7, through V. L. S. E., Inc.

"The Yellow Menace"

First Three Episodes of a Melodramatic Serial to Be Released Labor Day by the Unity Sales Corporation.

Reviewed by Edward Weitzel.

THE authors of "The Yellow Menace" have hit upon a strong theme for the serial in sixteen two-reel episodes, which the Unity Sales Corporation will release Labor Day. As the title indicates, the story deals with the possibility of a fight for supremacy between the Yellow Races and the people of the United States. The treatment of the theme is frankly melodramatic, and every stage device in the way of trap doors, mysterious walls that open at the touch of a finger, the regulation machinery of the popular-price "thriller" that was wont to delight the audiences of a past decade,—has been utilized in this screen play. The first three episodes are called "The Higher Power," "The Mutilated Hand" and "The Poisonous Tarantula." During the action of the six reels no attempt is made to lift the drama above the purely theatric, but every means of keeping the interest at fever heat has been employed. The production is adequate, for the most part, and a capable cast, headed by Edwin Stevens, works earnestly and intelligently during the first three numbers.

"The Higher Power."

The story opens in a city of the East. Ali Singh, a Mongolian leader of great intellectual force, who hates the white races, is at the head of a band of fanatics whose malevolence is aimed principally at the United States. One Embassy is attacked by a mob, but Ali Singh drives the men off, realizing that the time is not ripe for such an act. Errol Manning, a diplomatic agent of Uncle Sam's, is connected with this portion of the drama. "The Higher Power," as Ali is called, determines to sail for America, and the United States Government

Scene from "The Yellow Menace" (Unity).

forbids him to land. He succeeds by a trick and sets up his headquarters in an opium den in New York. J. P. Bronson, a wealthy banker, who is backing an anti-alien law in the object of Ali Singh's immediate attention. Hong Kong Harry and the Princess Nalla (the niece of Singh, and a graduate of Vassar) being his chief assistants. The parties to the love interest are Errol Manning and Margaret Bronson, other bits of potential romance cast shadows in the direction of the princess. Leslie Willard Bronson and Max Manning, Errol's sister

"The Mutilated Hand."

The second episode brings the Japanese element into the story. As one means of showing Bronson that he is a dangerous enemy, Ali Singh has Margaret Bronson abducted and made prisoner in the opium den. Here she meets the Princess Najla, who was her fellow student at Vassar. The princess is kindly disposed toward Margaret, but cannot aid her, the wonderful hypnotic power that Ali Singh has over his niece preventing the attempt. Two detectives who try to find the girl, are captured by Ali's men, mutilated and thrown into the river. Errol Manning and young Bronson then rescue Margaret, and Ali makes his escape from the opium den by the aid of a trick chair that is vastly superior to the one invented by Hermann the Great.

"The Poisonous Tarantula."

A new thrill is to be found in the third episode. Senator Johnson is a supporter in the Senate of the anti-alien bill, and Ali puts him out of the running in novel fashion. He first imparts an odor to a letter which is delivered to the intended victim. The odor will attract the tarantula to it and, once on the victim's hand, the spider quickly gets in its deadly work. The Senator is dispatched and Errol Manning is scheduled for the same treatment, but the plot miscarries. The tarantula does not make a miscue, but Najla manages to throw off her uncle's influence long enough to warn her friends.

To the spectator who is satisfied to accept "The Yellow Menace" for just what it is—middle-class melodrama—and has no desire to inquire too closely into its motives and incidents, the serial will prove a source of much entertainment. Edwin Stevens plays Ali Singh with the right amount of exaggerated dramatic expression, and Eric Mayne, Armand Cortes, David Wall, Gerald Griffith, Florence Malone, Marie Treador and Tina Marshall are competent. Margaret Gale as Margaret Bronson is miscast.

"Enoch Arden" Reissued

Biograph's Production of Tennyson's Poem Scheduled for Early September—A Mary Pickford Single Reel.

Reviewed by Lynde Denig.

PRODUCED by Griffith before the day of two-part releases, "Enoch Arden" was first issued on the General Film program in two installments. It was considered an extremely artistic picture at that time and no doubt will be favorably received even now, for in point of detail and the niceties of direction it will more than bear comparison with the average contemporaneous program production. That the story has a strong romantic appeal goes without saying, but may be realized through the medium of the screen, is, of course, well recognized, and supplementing the natural charm of the poem is the attraction of really able acting, such as characterized the work of the early Biograph company.

Wilfred Lucas is quite at his best in presenting Enoch Arden as the young lover, then stranded through hopeless years on a desert island, and finally returning home to make the supreme sacrifice when he learns that his wife, believing him to be dead, had remarried. Other telling performances are given by Linda Arvidson and Alfred Paget, whereas in minor roles we see a number of old favorites, including Bobby Harron and Florence Lawrence. Needless to say, the picture was appropriately staged and clearly photographed.

Recognizing a revival of the demand for virile western subjects, the Biograph company is selecting for reissue the best of its early productions of this class. Iola's Promise should be particularly acceptable to exhibitors, because, in addition to presenting an Indian story of the best caliber, it shows Mary Pickford in the leading character, that of an Indian maiden who is befriended by a white miner and in gratitude promises to assist him in finding gold. When settlers are attacked by members of Iola's tribe she has an opportunity to prove her loyalty, and does so even at the expense of her own life. Miss Pickford is supported by Alfred Paget and Dorothy Gaunard.

Triangle Program

"Hell-to-Pay Austin" Five-Reel Fine Arts, and "Lieut Danby, U.S.A." Five-Reel Ince—Two Interesting Stories.

Reviewed by Louis Reeves Harrison.

"HELL-TO-PAY AUSTIN" finds treated and at notable interpretation, one not to be reached quite as well in the matter of effectual method as through the medium of the motion picture. The story of good-hearted and wild-living cowpunchers, of their generous and open-handed quixotic in love with easy-going freedom as intimacy of relation that breeds casual quarrel, impetuous, unforgetting and quick to forgive and forget, all would a notable one, embracing the long run of the scope of "early Longhorn," but it must be done well to compare with other favorites. It is done well in this case as well that some of its scenarios will get the big dailies, particularly those good when a lot of hard-riding lumberjacks or hands in a mine and decide to a game of good poker or wrestle. Anything around the little cowboy. Whether what's the use.

Therefore, we have been pleased by the story of "Hell-to-Pay Austin," although of the familiar genus, a hard hitter and in reality a one of superior quality hiding under the appearance that he killed a man who still lives. His character is clearly set forth

by Wilfred Lucas, but interest centers on "Nettles," and here is where the notable interpretation comes in. Miss Bessie Love has been a patient little "supporter" of men who spread all over the screen, giving her only one little corner of it. Of course, we do not object to effervescent Douglas Fairbanks when he uncorks his enthusiasm, but many of us have noticed that little Bessie was doing some fine acting in her tiny parts, and I have more than once suggested that she be given larger opportunity.

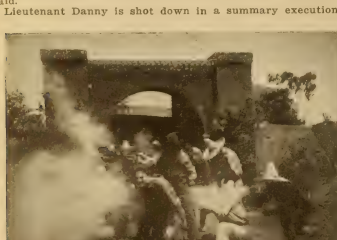
In the character of "Nettles" she has a role that suits her

Scene from "Hell to Pay Austin" (Triangle).

size, her personality and her talent, but that is only a small part of it—she has demonstrated beyond the possibility of doubt that she is an accomplished actress. She has the intelligence necessary to reveal her supposed mental condition under varied influences and the ability to communicate her thoughts and feelings without painful artificiality. She has blazed out, a brilliant star in one performance, and it is to be hoped that she is not a comet. She can only become a fixed star by pursuing the same patient and plucky course she has followed in the past. On its general merits, the story should be a decided winner.

"LIEUT. DANNY, U. S. A." is vital—it has a live theme—and it is handled in a romantic way sure to interest. William Desmond plays the title role with manly vigor and Enid Markey never did better than in the role of a Mexican belle, Senorita Ventura. She and her mother barely escape a raid by a former servant, now leading some murderous bandits, Pedro Lopez, "The Butcher." He is in pursuit of the senorita and her mother near the border when they are rescued by Lieutenant Danny and his troopers. He falls in love and she promises an answer to his proposal if he will visit her at her hacienda. The young officer crosses the border later on alone and gets his answer, but just as the bandit is making a second raid.

Lieutenant Danny is shot down in a summary execution of



Scene from "Lieut. Danny, U. S. A." (Triangle).

those who defend the hacienda, and the mother is paralyzed during the attack. "The Butcher" has a clear field to persecute the aristocratic senorita and does so with characteristic brutality. These pictures of action are sharply suggestive of what is now going on in the benighted sister republic across the Rio Grande, and they are fascinatingly realistic. The young officer escapes death through the interposition of a souvenir given him by the senorita and returns to the rescue at an acute moment, killing the bandit and escaping across the border with the girl he loves, though her home is destroyed and her mother killed during the action. The play is spirited, the characters well taken, all the leads being strong in their roles, and the vital issues involved should bring decided success to the release.

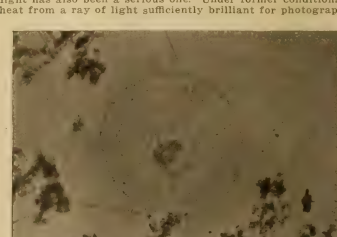
"Big Game Hunting in a Drop of Water"

One-Reel Argus Film Produced by the Leggett-Gruen Corporation Which Reveals New Possibilities in the Microcinematograph.

Reviewed by Edward Weitzel.

THE title of this film is well chosen. It shows the collector at the pond-side dipping up a small jar of water for examination, then shows how he captures the minute animalculae from the jar by means of a small glass tube and a magnifying glass, placing it on a slide and under the objective of the microscope. First the Green Hydra is shown; then the Cyclops, and all its internal circulation and organic movements can be plainly seen. Two species of Entomostraca follow, in the first of which attention is called to the breathing feet, and the second, a tiny bivalve, shows his skill in removing obstacles from his path. Two varieties of Water Mite, a beautiful Rhizopod and two Rotiffera complete this interesting and highly instructive reel.

"Big Game Hunting in a Drop of Water" is the first of a series of microcinematographic and other nature studies being made by Prof. Edgar J. Wright and H. D. Ashton, and has been accomplished by means of an apparatus devised by these two patient workers whereby the objects to be picturized can be watched on the film while being photographed. Heretofore the greatest difficulty has been that, owing to the ultra-rapid movements of the small objects, they dart out of the field of the microscope before they can be photographed. The question of light has also been a serious one. Under former conditions the heat from a ray of light sufficiently brilliant for photographing



Scene from "Big Game Hunting in a Drop of Water" (Argus).

was so great that exposure to it for even a few moments meant death to the delicate germ or animalcule. This problem they have also solved.

A vast field has been opened to workers along these lines, and another world of unimaginable plants and animals of wonderful form and beauty awaits the camera.

Lorentz in "The Sting of Victory."

John Lorenz, whose last feature production with Essanay was "That Sort," appears in one of the principal supporting parts to Henry B. Walthall in "The Sting of Victory," latest vehicle for this genius of the screen. Before beginning the new feature Mr. Lorenz took the lead in "Repentance," and the heavy lead in "A Million for a Baby." He usually appears in heavy leads, but has no villain part in "The Sting of Victory."

"Little Eve Edgarton"

The Novel of Eleanor H. Abbott Well Suited to Screen Adaptation—Five-Part Version on Program of Bluebird Photoplay, Inc.

Reviewed by Margaret I. MacDonald.

TO ROBERT LEONARD belong the laurels for narrating effectively on the screen the story of "Little Eve Edgarton." The character of the story as conceived by Eleanor H. Abbott makes it especially well adapted to the narrative form. Its screen presentation will be found to be a remarkable character study, in which Ella Hall, Darrell Pawn, Gretchen Lederer, Thomas Jefferson, Herbert Rawlinson, and Marc Fenton are exhorted to their best efforts. Ella Hall, as the daughter of the botanist who has lived her life roaming about with her father, studying and arranging his collections, never knowing any real home, is to be commended. Her handling of the character of this studious, spectacled young woman, outwardly stolid, inwardly afire, is further proof of her versatility. The director has kept constantly in mind the contrast between the

life mapped out for Eve by her father, and the other life of homes and people of which she longs to be a part, by short flashes introducing the characters which are later to have a part in the molding of her path. Thomas Jefferson is delightful as Paul R. Edgarton, professor of botany, and Herbert Rawlinson as the flirt, who finally falls a prey to the transformed edition of Eve, is what one would expect in the jolly young idler who loves wine, golf and the girls. Marc Fenton as John Elbertson, a friend of Eve's father, who she consented

Scene from "Little Eve Edgarton" (Bluebird).

to marry because she had had no association with any other also holds the individuality of the character well.

The production will be much enjoyed, contains some excellent comedy situations, and has the charm of originality in addition to many other attractive qualities.

"The House With the Golden Windows"

A Lasky Production in Which Cleo Ridgely and Wallace Reid Take the Principal Parts.

Reviewed by W. Stephen Bush.

THIS is a dream-picture. The greater part of the feature deals with a dream. Dreams on and off the screen are exempt from the ordinary rules of dramatic construction and consistency, only by pleading this exemption can the producer put himself beyond the reach of criticism. The play begins with a prologue part fable and part allegory. At a rather unexpected moment and before the audience has time to adjust itself to the sudden change, the whole thing merges into a dream.

Some of the good points of the Lasky school are pleasingly in evidence; there is the usual choice of rich and realistic settings; there is the atmosphere and there is good acting. The photographic excellence is maintained throughout, but when all this

Scene from "The House with the Golden Windows" (Lasky).

has been said all the matter for just praise has been exhausted, and the rest is a dream. Dreams are illogical, take no cognizance of dramatic values or rational plot and rational development.

The great scenic beauties of the film, its numerous artistic and idyllic scenes, its undeniable pastoral charm cannot blind us to the fact that the story is far from plausible and almost wholly without any dramatic merit. It seems a pity to see so much artistic skill, so much poetry in motion, so much clever acting wasted on a story that is not worth telling.

"THE WOMAN IN THE CASE."

A Famous Players Feature in Which Pauline Frederick Takes the Leading Part.

Reviewed by W. Stephen Bush.

IN the "literature" accompanying this film play it is described as "an impressive picturization of Clyde Fitch's greatest dramatic triumph" and as "a photo adaptation of the celebrated stage success." The facts in the case justify the latter rather than the former description. Nor can it be said that the "photoadaptation" is anything like an unqualified success. Whatever there is of dramatic action, popularly spoken of as the "punch," does not develop until well toward the end and at about the moment when the interest of the audience begins to wane. For four reels or thereabouts the action travels at a snail's pace, but in the last reel it makes amends.

While Pauline Frederick is featured as the star and gives her usual honest and conscientious performance, the work of Marie Chambers in the part of Claire Forster calls for special commendation. Her acting impressed me as that of a talented and exceedingly clever and brainy woman. In most of the big scenes she carried off the honors by holding the interest of the audience.

Settings, atmosphere and photography are fully up to the usual high standard the public has learned to associate with the trade-mark of Famous Players.

WITH THE KALEM STARS.

"The Oil Field Plot," Third Episode of "The Girl from Frisco," and "Hurled Through the Drawbridge," the Latest "Hazard of Helen."

Reviewed by Edward Weitz.

THE third episode of the Robert Welles Ritchie serial finds the young lady from the Golden Gate the central figure in another fight in defense of her father's property. Ace Brant has acquired a valuable oil field, and his enemies, the powerful syndicate that tried to trick him out of his turquoise

Scene from "The Oil Field Plot" (Kalem).

mine, again make an attempt to get the better of the wealthy rancherito. Barbara gets wind of the affair and, knowing that her father has not fully recovered his strength, prevails upon him to go home and leave matters in her hands. The syndicate hatch up a neat plot to outwit the prospective new possessor of it, but Barbara proves one too many for them. The story is strongly dramatic and is well put together, its value being enhanced by the realistic way in which the scenes are produced. The location is a genuine oil field, and an interesting disclosure of the method by which the fluid is brought is one of the best features of the picture. Marin Sais sustains her spirited and resourceful role of the heroine, and Tom Santschi, Frank Jonasson, Ronald Bradbury, Edward Cecil and Bud Haxle are of service in maintaining the excellence of the production.

"Hurled Through the Drawbridge."

The title of the third episode of the "Hazards of Helen" does not necessarily mean that the action of this one took place while the train was in motion, although there are some draw while racing from one drawbridge to another, and, once, while endeavoring to warn a special train that a party of criminals meeting them are trying to wreck. The result of an auto race between the heroine and a motorized French doll, from entering the contest. This race is shown at the inside of the pistol. Eleven silhouettes stood behind the muzzle of the weapon and at the signal, a shot, a puff of P. F. Dinsmore as A. Williams, Lee Moran, Jack Mosher and George Routh.

"The Folly of Desire"

Intensely Melodramatic Picture Is Released as Red Feather —Produced by George L. Tucker.

Reviewed by Lynde Denig.

STARTING with a quite elaborate prologue, showing how a king in ancient times desired a maiden who preferred another, this five-part melodrama goes on to present a somewhat similar case in modern life—the king becoming a South African cattleman and the slave girl the daughter of poor peasants. The argument that a brutal man is always brutal,

Scene from "The Folly of Desire" (Red Feather).

despite changes in creeds or customs, is, of course, perfectly sound; also it is easy to admit that it is foolish to allow desire full sway. Almost everybody in this picture is miserably unhappy because of a general mismating.

The story adapted and produced by George L. Tucker is melodramatic in the extreme and bears little resemblance to reality; yet at times possesses a crude force. Norman McKinnel's characterization of the rugged South African, whose favorite diversions are reading the Bible and beating his young wife, is a strong bit of work. The girl, to whom life is an almost unbroken series of unpleasant happenings, is adequately presented, whereas no fault need be found with other figures in the picture.

But it is doubtful if an audience will take some of the most intense scenes seriously, so thickly are the horrors piled on, and from an American standpoint, the studio sets used in place of exteriors, will seem quite out of place. Almost the entire picture was photographed in a studio, although much of the action is supposed to transpire in the open. Director Tucker did all in his power to surround his production with a thick gloom, getting thicker at the approach of a climax, such as that in which the cattleman drags his wife from the house and ties her to a stake, preparatory to a summary execution. A thunderstorm is the accompaniment for this little pleasantry. "The Folly of Desire" may be characterized as melodrama of the old school.

Mutual Program

"The House of Mirrors," Five-Reel Rialto Film, and "The Strength of Donald McKenzie," Five-Reel American.

Reviewed by Louis Reeves Harrison.

"The House of Mirrors."

A SOMEWHAT theatrical rendering of one of the "fifteen-years-after" type of story, showing first the separation of man and wife through his unjust suspicion, he taking the little son and his wife the little daughter. Neither husband nor wife changes materially during the fifteen years' lapse, yet the children do not know the parents they have not seen. In this time, the mother does not recognize her son, nor does the father recognize his own daughter. Of course the brother and sister can not be expected to know of the relation and they are almost on the verge of an engagement, the son asking his mother's consent for his sister's hand in marriage without revealing his true name, and she is on the verge of consent without knowing anything about the young man, when she sees a ring on his finger like her father. She has become the proprietor of a gambling establishment in order to bring the daughter up "suitably," that is with a mother engaged in a disreputable occupation, and the son has become a frequenter of the resort.

Here we have a man brutally cold to his wife, after sending her out in the company with another man because he "forgot the engagement," heedless of the effect of divorce on the children, willing to send his innocent little girl into a career of disadvantage, a man lacking in compassion and sense of duty, a wife who gets drunk the evening she goes to an entertainment with the mutual friend, forgetting that she is the mother of two lovely children grown up to be a drunkard and gambler, and a mutual friend undeserving of trust. With the exception of the latter, this nice group is brought into a happy relation at the end with an expectation that the audience will really care what becomes of them. Happily there is the sweet and innocent little daughter and the son of the mutual friend to help out, but their roles are minor ones, the object being apparently to show that the cruel husband did not appreciate that the wife who became intoxicated with the mutual friend and subsequently ran a gambling place to educate her daughter was really a good woman.

"The Strength of Donald McKenzie."

This is a long drawn out attempt to make a story out of scant material. Nearly every scene is stretched to the breaking point. With them all in, the story could be told in three reels, and a large number of them are mere amplifications of the unnecessary and the uninteresting. For instance, in order to register that Donald is an orphan, a fact of no particular moment—nothing among subsequent events calls for even a brief explanation to that effect—nearly an entire reel is used, depicting the accidental death of his father by sitting under a tree about to fall, and the slow death of his mother. We are given a view of their graves and have to sit wondering where this dark alley is leading to, "a blind alley" is where the amateur wanders without knowing exactly where he is going to land. Donald's greatest strength is in writing a book of poems which saves the father of the girl he loves, a publisher able to keep up city and country establisments, while a poet would fall dead with joy if either he or the publisher made a thousand dollars in jig time on one book of poems. So with the entire release—it is so dull as to be without reason for existence.

"Her Father's Son" Next Vivian Martin Subject.

Immediately following the release of "The Stronger Love," Vivian Martin's initial production, under the Morosco banner on the Paramount program, the west coast producers announce that work has been commenced on Miss Martin's new subject entitled "Her Father's Son."

The second vehicle for the winsome little star offers a drama of heart interest together with quaint situations, by Anna Fielder Brand, and deals with the period in the South just prior to the Civil War. The versatility of the new Morosco actress is afforded a peculiar opportunity to assert itself in the chief role of this photoplay which will present her in a character quite different from her usual line of work. In accordance with the story Miss Martin disguises herself as a boy and as a result encounters many difficulties which are straightened out only when the climax of the play is reached.

William D. Taylor, director of "Pasquale," "The American Beauty," "Davy Crockett," and many other Paramount successes, is staging the new Martin subject. It is promised that in addition to Mr. Taylor's usual delicate touches which will be evidenced in "Her Father's Son," various spectacular scenes of unusual realism are to be included in the production. Arrangements call for a series of big battle scenes are under way and one of the largest interior sets ever erected at the Morosco studios is now being built. This set will represent a massive ballroom and it is expected will establish a new record for elaborate beauty and excellence even exceeding anything that Morosco has yet offered in this regard.

Supporting Miss Martin is another typical Morosco cast, including such sterling players as Herbert Standing, Alfred Vosburgh, Helen Jerome Eddy, Joe Massey, Jack Lawton, Lucille Ward and Tom Bates. Homer Scott is supervising the camera work.

Universal Special Features.

The Victor-Universal release for August 10, "The Marriage Broker," in which Ben Wilson is starred, and Dorothy Phillips and Joe Girard are featured, is a two-reel human-interest story adapted from one of Bruno Lessing's famous Ghetto stories.

"The Highway of Fate," a two-reel Imp drama, is the feature for August 11. This is a story of gypsy life and gypsy love, and will hold the intense interest of any audience fortunte enough to see it. The featured players are Sydell Dowling, Joseph Stanley, Sidney Bracy and Paul Panzer. The story was produced by Robert F. Hill.

The Bison feature for August 12, Cleo Madison, in "The Guilty One," is also an exceptional feature in every way. It is a powerful western drama written by R. F. Bradbury, scenarioized by Harvey Gates and produced by Cleo Madison and William V. Mong. It was formerly advertised under the title "Along the Malibou." The strong cast includes Bertram Grassby and Charles Gunn and a troupe of fearless riders.

"The Speed King," a two-reel drama of the automobile race course, released under the Imp brand on August 13, brings back recollections of the sensational race in which Bob Burman lost his life. This two-reeler is dedicated to Burman. The story was written by Walter Woods and produced by Richard Stanton, who takes the lead with Marcia Moore playing opposite. It contains some wonderful race stuff and works up very cleverly to a gripping climax.

Billy Mason's "Midsummer Madness."

"Smiling" Billy Mason and his director, John Steppling, are filming a one-reel comedy entitled "Midsummer Madness," featuring Mason.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Booming Yourself.

ABOUT the most remarkable phase of the exhibition business, to an old theatrical man, is the amount of money spent by Exhibitors in advertising others than themselves. This was brought home the other day while looking over several offers from manufacturers. One house had some trademarks to sell. They were offered at fifteen cents each in mat. This was reasonable enough—if the Exhibitor wanted them, but he was urged to buy a lot of them and use them in all his advertising. A frame for his newspaper work was also offered. This cost according to size. It was a solid frame and since it was offered in matrix, it meant not only that the Exhibitor must pay the cost of casting, but also the cost of mortising the center before he could use it. The trademark of the company dropped down into the rectangular space from the top, and thrust itself up from the bottom, necessitating either some fancy routing or else the loss of perhaps twenty lines in a double column cut; lines that could have been used to advantage in advertising in the house. Most concerns deal with the Exhibitor in precisely the same way. They not only urge him to advertise his brand above his house, but they expect him to pay for the material with which he does it. That is the strange part of the whole affair. The maker spends some money with the Saturday Evening Post. Then he expects the Exhibitor to spend more, to profit by this national advertising. For a moment it sounds logical, but is it? Several breakfast foods are generously advertised. But is the grocer urged to pay a dollar or so for cuts and several dollars for space with which to advertise a certain brand of food, in order to "profit" by the insertion of the national advertising? Not a bit of it. If he wants cuts they will probably be supplied him free. Men are sent to dress his windows free, or he is supplied with the material without cost. He is given free matter for distribution and thanked for sending it out. He does not spend money to supplement the national advertising. He leaves it to the manufacturer to get out the national advertising and create the demand. If there is a demand he sells the goods and lets it go at that. He does not thankfully pay fifty cents for a cut of the breakfast food package to put into his own newspaper or circular advertising. nor is more apt to demand free circulars. Some houses are so firmly connected with a certain brand of film that they cannot make a change without a serious loss of patronage for a time. There are some few houses, mostly run by old time theatrical men, where the house is headlined and the films announced as the daily attraction and not the brand as the permanent appeal. They are very few, but the manager who spends money to rivet himself to any single releasing connection is forging fetters hard to break.

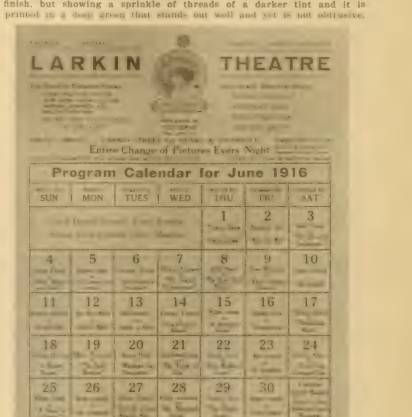
It is all right to use trademark cuts if they are supplied free, but if the house will spend several dollars an agate line to get these cuts into the Post, why should they not give the cuts to the Exhibitor who will use them? They do not charge the Post for the cut material and they do pay the advertising bills. It is about time that the Exhibitors began to waken to the fact that in some respects they are short sighted. Make it a tradition that there is always a good program at your house, without committing yourself to any one brand, and there is more likely always to be that good program. The excessive use of brand cuts prevents this.

Branching Out.

Since William Lord Wright joined the Selig advertising staff he has run a column in the Selig clip sheet that has been liberally used by Exhibitors for program filler and by photoplay page editors to give a spice of humor. Now the best of material will be picked each month and taken over to a book form issue intended for news stand distribution. It speaks for itself that the Selig press material is good enough to command ten cents on the news stand side, but as we have before remarked, this column is good newspaper stuff and not press work in the general sense and it looks as good in book form. It has been used from Alaska to South Africa because it is bright and snappy. We would not give it all this space here, though, were there not a moral. The moral is that of the large package of manufacturers' bulletins that come to the managerial desk, the Paste Pot and Shears is apt to be dug up because there is some good reading as well as advertising. It is Mr. Wright's way of paying you for reading the Selig advertising. *Do you pay your own readers for reading Neil's house advertising?* If you do not, you overlook a bet. You can see how it works, so make your own house program brighter if it needs it.

A Calendar.

C. W. Goodwin, of the Larkin, San Francisco, sends in a calendar that differs from most of those that come in. In the first place it is printed on paper instead of a card, a sheet of heavy 8½ by 11 needs the usual letter size, and the paper is not too heavy to be folded and opened up again, so that it may be sent through the mails in the regulation letter envelope without damage, where most calendars of halfway decent size must be provided with a special envelope and generally arrive badly crushed. In the second place the entire program is not crowded into the small area. This takes only the size and the title of the feature. The regular schedule is shown in brief below. It probably will not show in the reduction, but each mention of the house name is made in Comstock type and this holds good of all printing, including the house letter head and envelopes. It is made a sort of trademark, and though a standard face, it is sufficiently marked to serve as such. The sample sent is on gray paper with a smooth finish, but showing a sprinkle of threads of a darker tint and it is printed in a deep green that stands out well and yet is not obtrusive.


LARKIN
THEATRE
Entire Change of Pictures Every Night
Program Calendar for June 1916
SUN MON TUES WED THU FRI SAT
1 2 3
4 5 6 7 8 9 10
11 12 13 14 15 16 17
18 19 20 21 22 23 24
25 26 27 28 29 30

Mr. Goodwin writes that he not only sends these to his patrons but has about fifty mounted for frames that his restaurant in stores, hotels and restaurants. Mr. Goodwin is a real old timer for he says he has been a constant reader of the paper since 1908, though he has not been in business continually. He kept on reading, though, for he finds the paper indispensable. Both his letter head and his calendars are unusually good examples of printing.

Zipping Right Along.

Just because it took us a couple of weeks or so to get around to mentioning the Empress Theatre Weekly of Hollywood, Cal., it is no reason why we left the list, but when we read the item, we put on back issues, but we did not read the later numbers, some of his comment editorials are pretty strong, but we see part of that was occasioned by those who are being roasted. We have failed to see the reading columns for Silver and this probably makes for more interest but some of his editorials are more suggestive of Damon Runyan-like chat, the Arizona Kicker to which we have likened the other. No one will need call the sheet dull, for a while he turned down a bid to be attendant for a home for aged.

Good, But When.

The Melrose Square is the latest result of a couple of Chicagoans. One of these adding a good idea to the planning of the station as now operated. The effect is to do the typical work that nowhere on the sheet does it any other time will be given and to the matter from the effect

If this was a special night the date should have been given. If they offer seven old reels each night that fact should be made known. The essential text is a long list of names of players with this introduction:

YOUR FAVORITE STAR IN THEIR FAVORITE PICTURE

Below is a list of famous Stars. We want you to pick out SEVEN Favorites and we will show their favorite picture

IN ADDITION TO OUR REGULAR FEATURE

7 single Reel Pictures and a 5 Reel Feature the same day.

Put a cross (X) after the name of your seven favorites, fill out below with name and address, leave in SUGGESTION BOX in the lobby and we will inform you of the date of this

BIG SPECIAL 12 REEL SHOW

It is to be presumed that the reels were booked as convenient and announced as the selected seven. Where those choices are not given too often the stunt can be worked without trouble, and it works as well with new material, a list of available stuff being given and the stuff actually booked being announced as the choice. It is better still when the choice of the patrons can be actually catered to. A second throw-away suggests that each night is an "allstar program," but if they are giving twelve reels every night they are using up their patrons too fast and will lose them presently. Twelve reel shows are far too long to command constant attendance.

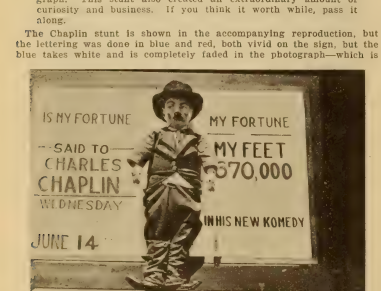
Stunts.

F. H. Franke, of the California, Chicago, sends in some stunts. One relates to "Damaged Goods," and another to Chaplin. He explains them:

Some time ago we showed "DAMAGED GOODS" and to advertise same different from the usual run-of-the-way, I took an old dilapidated kitchen table, bought about a dozen plaster paris statues about twenty ins. high, some already damaged and the others in good condition, but the latter we damaged ourselves, that is, knocked off some heads, arms, and broke some right in two and put them on the aforementioned table, and in front of same we placed a big card reading "DAMAGED GOODS," the date of showing, etc., and broke all records.

The next stunt was to advertise "Chaplin's Carmen." I went and bought a thirty in. high Chaplin doll built an "A" sign out of two one sheet frames and in front of frame placed a large card 28 x 44, put the Chaplin doll in center of the card and on each side reading matter as shown on enclosed photograph. This stunt also created an extraordinary amount of curiosity and business. If you think it worth while, pass it along.

The Chaplin stunt is shown in the accompanying reproduction, but the lettering was done in blue and red, both vivid on the sign, but the blue takes white and is completely faded in the photograph—which is



one reason why we cannot reproduce some programs we would like to. The text in full reads:

My face is my fortune, the pretty lady said to Charles Chaplin. He said, My fortune are my feet, worth $670,000 a year.

Another reading for the same sign is:

I may be crazy, but I am no fool. $670,000 makes me act that way.

For a lantern slide pair he used.

The Average pictures are like 10 Chinamen.
They all look alike.
It would take a clever detective with a Bertillon chart
To tell the difference.
Please read the next slide.

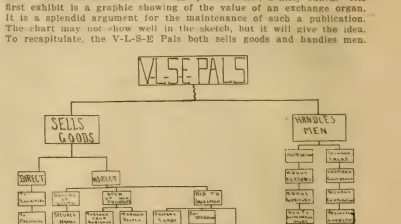
And then

But you will recognize
That the California
Offer picture plays
Distinctly different
Cost you no more than the other kind.

Mr. Franke suggests that ten negroes or sheep will do as well for a simile. Perhaps you can get hold of a stock slide showing a flock of sheep or a line of darkies, making the slide a triple. It has been some time since anyone has sent in copy for series slides. Is Mr. Franke the only one using them?

Took a Hint.

Lately in speaking of some suggestions sent in by L. J. Scott, we lamented that other exchange publicity men did not pass along the ideas that came to them. And in about the time it required for the paper to get to Seattle and a letter to come back, we get word from Tom North that he can take a hint. To prove it he sends in some stuff of his own and stuff sent him by his clients, a nifty bunch. His first exhibit is a graphic showing of the value of an exchange organ. It is a splendid argument for the maintenance of such a publication. The chart may not show well in the sketch, but it will give the idea. To recapitulate, the V-L-S-E Pals both sells goods and handles men.



It sells goods directly through its appeal to the exhibitors, to prospects and to customers; though we think that "To Exhibitors' covers the other two. Indirectly it sells goods through building up a mailing list which secures the names of prospects, eliminates dead-wood and classifies the prospects. It aids the salesmen by providing them with argument, co-operating with them in their sales and through keeping the trade advised as to the goods the exchange offers while it handles men through instruction as to territory, the features, and a series of ginger talks.

The Exhibits.

Most of the exhibits are house organs. One is the Lariat, gotten out by C. G. Matlock of the Pastime, Pendleton, Oregon, home of the roundup, which probably suggested the title. In its earlier days Mr. North suggested that the Lariat was Pal Matlock's idea of roping them in, but he hopes them, apparently, and does not rely upon the house organ alone, for V-L-S-E Pals often tells of other of his stunts. It is a four page sheet with a title cut in which the noose of the lariat forms the frame for the house announcement while the rest of the rope forms the title. Three cuts are run on the front page and the program itself runs on page three, where it properly belongs. The days are dated and the program is unusual in that it runs from Thursday to Thursday instead of starting with the Sunday or Monday bill. The second page is given to chat and announcement, preferably to chat that runs into announcement and the back features a coming release. It is nicely printed and is a good looking sheet save that the matter on page two is in a type too large for the space. A six point would look better, or a seven-on-eight point.

The Rose theater, Regina, Canada, has a well printed post card giving a picture of the house and medalion cuts of the house staff. These are given to the patrons for use as postcards. Nothing is said as to the method of distribution, but the best way is to have a writing desk in the foyer or retiring room with plenty of cards in a rack.

The Rosebud, Portland, offers something new in the matter of getting the advertising read. The essentials are shown in the portion reproduced:

MERCHANTS' NIGHT.

Your community merchants whose advertisements appear below invite you to attend the Rosebud every Monday night as their guest. A Rosebud ticket with each 25c purchase.

BE SURE TO ASK FOR YOUR TICKET.

PRIZE CONTEST.

The management of this theater has selected a slogan consisting of two words composed of a total of ten letters. One letter each week will appear in some merchant's advertisement below. This particular letter each week will be in some word of some advertisement in an inverted position or upside-down.

At any time after the ninth week's program is issued the first three persons to submit the complete slogan together with the nine programs of the series of 10, will receive, in the following order:

1st Prize.....$10.00
2nd Prize.....Pass for 3 months
3rd Prize.....Pass for 1 month

This makes for interest, but remember in selecting your slogan, if you follow the plan, that an "O" looks the same in reverse and not many will catch a reverse "s" or may mistake a turned "c" for an "o." In the program to hand an address reads "Burnsipe" for "Burnside" street. In the sample the inverted letter appears about a third of the way down the page. The space is five inches, two columns wide. Some merchants might object that the reader will stop once

the reverse letter has been found. To overcome this it will be better to announce that from three to five letters will be inverted, one of which is to be used. Then use three or four letters and the entire block of advertisements must be read. Probably the house is sold to the tradesmen for Monday and a small profit shown on a poor night. Perhaps, also, the advertisements are thrown in free in return for this arrangement.

Playing Safe.

Another interesting stunt is a book of coupon tickets, thirty coupons for three dollars. These are put out by H. Fowler of the Gem, Cleary, Wash. If a specified number of books have been sold, the house opens for the month. If not the house will not open, or at least that is the plan. In a word, the management collects in advance and plays safe, a scheme that may appeal to others in small towns of doubtful support and no opposition. Each book is good only for a certain month, but it is not restricted as to the user. This seems to be a new scheme. Coupon books are old ideas, but the rest is novel indeed.

In spite of Shakespeare, sometimes the good that men do also lives after them. Hopkins and Hallberg, of the Dream, Port Angeles, Wash., use the So-U-Ma-No monthly program invented by Ralph Ruffner, when he was in Butte. They work it on a red card six by six handled as a four page folder. It is punched so that it may be hung up for reference.

The Orpheum, Snohomish, Wash. uses a four page folder with a straight makeup for the inside program. It is simple and effective enough and not costly. L. L. Williams is the manager who edits them.

The Society, Seattle, George Ring, manager, uses a four page nine by twelve. It is a little too white. Possibly to save composition costs, the type is leaded out and it does suggest a newspaper. Another fault is the use of too much clip stuff. The layout of the program might be improved by talking to the printer. The copy is all right, but it does not look imposing because carelessly set.

Ben Noble, Marshfield, Ore., managed by Robert Marsden, is represented by a throwaway for the "Rosary." This is a slip six by seventeen inches and the type is unusually well selected, the name being prominent and the lesser sections being well played up. This was the first of the V-L-S-E releases to be shown and was given with an elaborate musical program. It follows the best rules of composition in display and is by no means small town stuff.

The Lyric, Coeur d'Alene, used a six page folder for "The Battle Cry of Peace," but the press work is poor. Evidently the printer used poor inks and both the red and blue fail to work well in the mass. Even at that, it makes a showy herald and is worded to carry a pull.

And of course there is always Pals to fall back upon for ideas. Here are a couple:

The Dream theater, Kent, Ore., had to face a municipal celebration July Fourth. Instead of shutting down Exhibitor Atkinson hired two features and ran "The Cave Man" in the afternoon and "Green Stockings" at night, getting the same crowds he usually does on the same day.

The Tivoli, Portland, in launching a serial, ran a coupon that was good for three admissions if accompanied by ten cents. The line ran "Bring your friends. This will admit three for a dime." The scheme is good only for serials.

Volume Two.

Stage and Screen, the house organ of the Opera House, Columbia, and Dreamland, Bath, Maine, has come to its second volume. In the six months the sheet has been running it has picked up wonderfully. It made a good start, but the editor has caught the little tricks that make for knowingness of appearance and it looks more like a regular paper than a house organ. It is almost ready to go to eight pages.

As She's Wrote.

George E. Stone, of Berkeley, California, sends in a much traveled throwaway of the Teatro Arrasty which he picked up on the street at Port Limon, Costa Rica. The top half is in Spanish and the lower half in English. The attractive "In Memory of Another" and the best the compositor could do was this:

> In tis beautiful drama there is not a single detail that is not of delicacy artistic. The scenenes of nature are fine. The glorious applauses of vanity of an original and artistic woman who combines the sentiment and intelligence of a young writor the love whisk et inspires under the shades of a summer garden, the jealousey of a lover, the victime who, in lucerity and travels in search of means to heil his wounder heart, the gold which falsehingly he give away in exchange of dissapointe wick at the end is victorious; the passion of the soul inclined tocvards the attracted being of its affection, the futility which causes pains & sufferings to the young man, the sublime whanian who consecrates her attentionne to her lover during his illness and in conclusion to final suffering and pains consequent of a pure love.
>
> It must be line to see the sufferings consequent of a pure love after the deluge of sex stuff we have had. Let's all move down. The fall is about 10 by 12%, which is not quite enough to satisfy the point. The title in Spanish is a six line letter with a five line letter for the house name and a 48 point title for the American section. The two synopses form a break the Spanish section running about double the words of the American version.

50-50.

L. J. Scott, of the Kansas City V-L-S-E, starts something when in the Chatauqua, he asks the readers to split 50-50 with him. The idea is that you profit from reading what others say in the Chatauqua and you are not turning in your percentage unless you write in some own successful schemes. That goes for this department too. If you've been helped then help others. Don't imagine that you cannot. If you can keep a house open you can tell some things that will help others to keep open. Pay up your percentage.

And a new idea that Mr. Scott has been working is to have the merchants work in with the small house on "The Battle Cry of Peace." As exhibit A he reproduces seven trade advertisements from the Fairbury (Neb.) Journal, offering special bargains for "Battle Cry" days. Five of these refer to the film. The others merely make special prices on certain articles for those days, but all take notice of the occasion and all help to advertise, without charge, the attraction at the Majestic. This seems to be a new angle on publicity, but it is based on well founded fact. The big films bring the country people in and while they are in they visit the stores. Mr. Scott argues that the merchants can be made to help on bringing the feature to town. It can, of course, be worked with other subjects than the "Battle Cry."

Not a Veteran.

J. H. Shaw, of the Electric, Alba, Mo., sends in a letter with a frank confession. He says:

> I am enclosing a screamer issued soon after assuming the Electric, which I hope you will criticize. Its references, in almost every case are to conditions or impressions existent. I am willing to admit that I don't know a thing. What about the editorial "we" in theater advertising?

We think it will help Mr. Shaw to get a copy of Picture Theater Advertising. It does not merely deal with newspaper and printed advertising generally, but it tells how a house should be run to advertise itself—which is the more important matter.

The throwaway is 6 by 18 inches; rather too long to be handled conveniently, but he felt he had a lot to say. The first bank announces that the house will continue to be run. The second section points out that sometimes a theater thrives on a change and suggests an amendment to the belief that only one man can run the Electric; presumably his predecessor. This may be bad if the former owner was popular. It may be accepted as a covert attack upon him. If would have been better to have admitted the cleverness of the former incumbent and to have expressed a determination to be inspired by his example to try to do even better. The third bank tells of a determination to make the show go big. This is better. The fourth says that the sounds of hammering in the theater do not indicate the demolition of the auditorium, but the building of a stage that vaudeville may be given if the patrons desire it. This, we believe, is an error. Vaudeville seldom builds up a house. It is generally better to run the extra money into better music. Men who have tried both *know* that music is a better card than the sort of vaudeville that can be afforded. The next instalment announces the feature for the night of distribution. This is all right except that the composition is unusually bad. The printer should be given a hard look, a very hard look. The last division uses the happy line

> Had you thought of it"
> The Romance of the World
> Brought before you for
> FIVE CENTS AN HOUR

This last is good but unless we do not see the proper situation in the town; we think that the majority of the text is aggressive in the wrong way. It challenges comparison and may rouse enmity where this is not intended. For example, Mr. Shaw says:

> 'Til death do us part" does not apply to the theater and its owner. A theater thrives under a change.

Translated this might be taken to mean, You suppose John Smith is the only man who can make a go of the Electric. He can't do it with me. You watch me." Instead of this perhaps another line may have taken as

> "A new broom sweeps clean," and I'm going to try to make a clean sweep. It is going to be my ambition to make the
> ELECTRIC THEATRE
> even better than it was before, bringing to it new ideas and fresh enthusiasm. And I want you to help me by telling me the sort of theater you like.

This would be more likely to make friends. It does not throw a rock at the departing manager. It does make an appeal for friendship.

As to the singular and plural pronouns opinion may be divided. As a rule the "We" is better because it supposes the entire staff and not merely the manager. The situation is better when the manager intends to make his personality the chief attraction of the house.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising in Exhibitors and in the Moving Picture World

A TEXT BOOK AND A HAND BOOK. A compendium and a guide. It tells all about advertising, about type and how setting print-ing and paper; how to run a house program; how to frame your newspaper advertisements; how to write form letters, posters or throwaways; how to make your house an advertisement; how to get business building special schemes for bad weather and rainy days. All practical schemes of men in small cities. It will help you. Boards, postpaid, $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building, Chicago, Ill. Hunt Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Please Note.

PHOTOPLAYWRIGHTS who wish to order a copy of the new edition and who live some distance from New York will save considerable delay if they will address their orders to The Moving Picture World at the Chicago office, Schiller Building, or the Hass Building, Los Angeles, according to their location. Arrangements have been made to ship books from these branch offices the same day the order is received, and the delays incident to the parcels post will be avoided on the shorter haul, while there is also some gain in the time of travel of the order itself.

Blackman's Billiards.

Herman A. Blackman has been too busy writing stories to contribute much to this department, but always when he does say something, it is to the point. This time he takes billiards for his theme and he writes:

Have you noticed how many, many stories forecast their whole general outline in the first twenty or thirty scenes. There is always the same formal process used in building the plot? It reminds me of a nice little carom shot in billiards. You see the three balls right in a line. Jim takes his cue and figures his angles with his eye. He strikes the red ball just right and his ball rebounds to the side cushion. It rebounds from the side cushion at precisely the angle that it approached the cushion, strikes the end cushion, rebounds at exactly the angle it approached that cushion, cuts across to the side cushion and still again rebounds at the angle of approach. Then it strikes. The moment you saw the ball carom from the red ball, you knew exactly what it was going to do all the way around.

Then, perhaps, a real billiardist takes up his cue to make the shot. He doesn't shoot at the red ball at all! He aims straight for the side cushion literally and says that the ball will certainly rebound right back to his cue. But it doesn't. It twists away across the table and *does not rebound at the angle of approach!* It gently kisses the red ball and makes for the side cushion. You feel sorry for him because it is plain that the ball is going to strike the cushion so as to rebound and miss the other ball. But, again, it does not rebound as you thought it would. It is headed almost for the other ball, twisting and writhing its way along. Its "lers" are about gone and now—you can scarcely believe your eyes—it is not rolling in a straight line. Impossible as it seemed at the start, it "makes" and you have been the victim of so many freakish things and surprises that you involuntarily breathe a sigh of relief.

Now, of course, you know what made the ball do the freakish things. It was *English*, and English is what puts zest into a story. I do not mean freakish stuff that is absolutely opposed to all the generalities of life. The billiard ball with the English on it, obeyed every law of physics. Our stories should do the same in that it should obey every law of life. But there should be enough novel undercurrent of force in the story to give it the odd turns and make them convincing. It takes real genius to put real charm into a story, but it takes nothing but imaginative ingenuity to put English into them and surely, a story that costs as much as a five-cent cigar is sure to produce enough to have this extra thought put into its story. But they seldom do it. They go ahead with the obvious story that the first few scenes fully forecasted and then they have the sand to advertise the finished product as a work of real art.

Just one hint might be added. The balls are on the table all the time. The billiardist does not suddenly drop a fresh ball in the path of the cue ball. The ball is there all the time, but you do not think it is the one he is aiming at. In other words, you must prepare for the event, but not in such a manner as to disclose the exact trend of the plot.

Try Chickens.

Alice C. Brown suggests that chickens are better speculations than scripts since the unsold product can be turned into food, anyway, and adds: Speaking of poultry, I have a hen that can point a moral; she has her first brood of ten chicks, and she thinks that because she is a *hen*, she knows all about raising them; when I give them food and drink, the first thing she does is to scratch that pan and bowl six ways for Sunday, before those chicks can get a bite; then she has to go to work and scratch it out again for them; if she would just quietly accept the good stuff I give her, and use it as it is, she wouldn't have to work half so hard, and the stuff would be in much better and cleaner shape. Does this little allegory suggest the methods of producers to your mind? If they would take the good stuff that is offered, and use it "as is" seems to me they'd have a much easier time.

Books.

"Why don't you write a book on how to *sell* photoplays?" demands a correspondent. "It seems to me that a book like that would sell better than anything else. We know how to write plays. We want to know how they can be sold."

We have written such a book and its title is "Technique of the Photoplay," for the only way to sell plays is to write plays so good that they will find a market even against the studio stuff. That is the only way to sell, and it always will be the only way to sell.

The trouble is that most writers do not want to study, they merely want to sell, they do not realize that study must precede sales, for only the good material can find a market. After he left the Lubin Company Daniel Ellis started a bureau of criticism. He very shortly stopped it. "I could get ten to twenty-five dollars from an author on a promise to sell his story," he remarked, "but I could not get even a thank you for advice and constructive criticism that would lead to sales."

Real authors do not spend all of their time worrying about checks. They want checks, but they know that they must first have material worth buying.

Narrative.

Many writers seem to have gained an incorrect impression from a recent article in which we pointed out that a motion picture play was a story told in action; a narrative and not a drama. From the fact that we said it should be told as such, many writers have sought to argue that the script should be in narrative form, though it was very distinctly said that a photoplay was a story told *in action* instead of words.

That should be plain enough to any person who can understand English, but evidently it was not, for many wrote in that they had always written their scripts in that manner and had been asked to write action and not narrative.

Since the script is a story told in action, even an ass should know enough to write it in action, *but that action should be a narrative and not a drama* when reduced to film. In other words the technique should be more nearly the technique of narrative than the technique of drama. It should seek rather to convey the appeal through idea than through the situation of the moment. In the villain starts to make the heroine "hisn" in performance of oft repeated threats. The hero enters R. U. E., biffs him one under the ear and the villain takes the count as the curtain slowly descends with the hero and heroine basking in the limelight. That is drama. It must make the visual appeal. There must be the actual blow as well as the mental punch. In a story the recital of the blow would not be as strong as the statement of the hero that the girl was the villain's own sister. This example is crude, but it will convey the idea. In fiction idea is greater than visual punch. In drama the visual punch is greater for the moment. There must be action or there will be a dead stage.

It is one of the great charms of photoplay that it unites the action of the drama with the idea of the story and presents a new form. There is much in drama that photoplay lacks, and much in story that photoplay lacks, but, on the other hand, photoplay confines some of the best points of story and drama into a new form—a form all its own. Photoplay is neither drama nor story. It is more nearly story than drama, but it is not precisely that. It is photoplay and nothing else. It is written in action as a story, and only when this is done can it be regarded as a photoplay.

A synopsis only, therefore, is not a photoplay but the story on which a photoplay may be built. It is an incompiete form, a hybrid that is neither story nor photoplay, and so long as the synopsis only flourishes, the photoplay business with languish, no matter how clever may be the men who write the synopses and those others who make the photoplays therefrom.

The Retort Courteous.

Recently an Editor wrote that he had not seen a decent script in his mail in a month and we reminded him that he had not bought one in a year. It does take six months to head off the real writers from a dead office, but you cannot choke off the boobs in a thousand years.

The THIRD Edition of
Technique of the Photoplay
IS NOW READY
This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.
By Mail, Postpaid **Three Dollars**
Address all orders direct to nearest office.
THE MOVING PICTURE WORLD
17 Madison Ave., New York City
Schiller Building, Chicago, Ill. Hass Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 150.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theatre managers looking for high class men will do well to watch the Roll of Honor.

How much do you feel you have been benefited by this series of questions, and do you think the questions and answers ought to be published in book form?

Roll of Honor on Question No. 143.

The Roll of Honor on Question 143 consists of Joseph H. M. Smith, Fort Worth, Tex.; Manuel Nosti, Tampa, Fla.; Wilson Hays, Barton, Md.; F. F. Bell, Palestine, Tex.; Ralph W. Martin, Los Angeles, Cal.; W. B. Allen, Edmonton, Canada, and Leonard Pagenhardt, Westernport, Md.

None of the replies, however, quite cover the case; therefore I give the reply sent in by Edison Lamp Works of the General Electric Company, Harrison, N. J.

Reply to Question No. 143.

By Edison Lamp Works, Harrison, N. J.

The Question:

What is the relative efficiency as between a 110 and 220 volt incandescent lamp?

The Answer:

With the same kind of lamps the 220 volt incandescent lamp is usually less efficient, due to the filament being much less and longer than is the filament of the 110 volt lamp of the same wattage. Due to this cause, the 220 volt lamp cannot be operated at such high degree of incandescence, hence the 110 volt lamp with its thicker filament can be operated at a higher degree of incandescence, as there is a slightly less tendency to failure.

[I am also going to publish the reply of Wilson Hays, which seems to have been taken from some publication, because there were two or three replies worded practically precisely the same. I cannot vouch for all the facts, but give the reply for what it is worth.—Ed.]

Reply to Question No. 143.

By Wilson Hays, Barton, Md.

Prior to 1901 incandescent lamps operating at 200 to 250 volts were limited to low efficiency, averaging 4 watts per c. p. and had a useful life, about 50 per cent. longer than the 100 volt, 3.1 watt lamp. They required, however, about 20 per cent. more power in station capacity for the same output, an important feature, which proved a great drawback to their use for same length of time. The superior distributing advantages of the 200 volt system, however, created a great demand for these lamps and great efforts were made by the various lamp manufacturers to improve their efficiency. These efforts resulted in the production of 250 volt lamps having an initial consumption of 3.4 watts per candle for the 16 candle power and 20 candle power lamps while 3.1 watts per candle for higher candle power are now made which have an average useful life as good as that of the 100 volt 3.1 watt lamps, which is equal to about 450 hours.

Lamps operating on 110 volts can be worked at an efficiency of from 3.5 watts per candle to 4.25 watts per candle.

The amperage consumed by a 220 volt lamp is less than that consumed by a 110 volt lamp, but the wattage is considerably greater, hence it is comparatively expensive to use high voltage incandescent light.

Neat Work.

A. H. Huff, whose address, I regret to say, was misplaced, sends in samples of announcement slides he makes. The slide is produced by covering the glass with some sort of white coating and then, with a sharp tool, printing the lettering thereon. The work is very neatly done, and by means of water colors some very pretty tints are added. The same kind of thing has been published in this department several times. Brother Huff's work is very neat.

Noisy Compensarc.

The Lyric theater, Mt. Pleasant, Mich., says:

We are using 60 amperes at the arc, through a Fort Wayne compensarc, Type C, Form 4. Line voltage 110. The only trouble is the noise given off by the compensarc and by the arc. The compensarc is about 4 inches from the metal floor and wall, and sets on a granite slab with pieces of rubber between the compensarc and blocks. Am using Columbia carbons. When I had Electra there was not so much noise. If I pull the lever down to 40 amperes the noise is decreased, though there is a humming sound after the arc is struck.

I think the whole trouble lies in the fact that your compensarc is too close to the iron. You must remember, my brother, you cannot insulate against magnetism. Just temporarily, move that compensarc away from the iron by, say, 2 feet and see what happens. I see no reason why the make of carbon used would have any effect on this particular proposition, though cutting down the amperage would decrease the effect, because it would decrease the strength of the magnetic field.

Bad Inspection.

Union Hill, N. J., submits a sample of film which shows three pictures having a partial double print the same, of course, being due to some fault in the printing machine. He says this was cut from a Keystone, and then remarks:

When the test print is made at the factory and is projected there usually is the director, the cameraman and operator present reviewing the film, and still things like this get in. I would also call your attention to the matter of short titles. On several occasions I have had to spoil a scene while it needed action, but was obliged to slow down when a subtitle came, as same was too short for the audience to read it. You certainly cannot caution operators too often or too strenuously with regard to splicing films without first scraping off the emulsion and scraping the back of the film.

You are in error my brother in supposing that the director, cameraman and operator see all the film prints. What they actually do see is the negative and sometimes, usually, a finished print; but if these various parties saw all the hundreds of prints made from each negatives they would not have much time to do anything else. After the film is finally passed the assembling department is presumed to discover minor faults in the printing such as the one you submit.

Very Bad.

John Isaac, New York City, says:

I have noticed in the so-called projection department of a trade publication the following advice: "You will succeed and your field (old) on the screen considerably by lowering the candle density about a quart, maybe half a pint, while you feed another a certain amount of illumination your first field will be distributed much better." What on your views of this matter, and what is the real effect of lowering the condenser further south?

In answer to Isaac, a copy of the third edition of "Handbook" was sent him, and he was referred to the top of page 113 for the answer. The lowering of the two condensing lenses does not increase gaps, but the effect of increasing the G. F. of the condensing. The further the former are placed apart the greater will be the G. F. of the condensing, and vice versa. The placing of the condensing lens on some parts would cause some light loss, because of the fact that the rays from the rear condenser to which the arc is in operating position is diverging rays. There are some places in projection, especially in moving picture work, however, by spacing the condensers a little in order to change the G. F.

but it is a mighty bad way of doing it. The condensing lenses should, as a general proposition, be placed as near together as you can get without their surfaces actually touching. If this does not deliver the right result, then the best thing is to change the focal length of one or both lenses, thus altering the E. F. in the right way, instead of in the wrong way. The amusing part of it is, however, that the purveyor of knowledge in question proposes to clear up his field by alterling the E. F. of the condenser, whereas he should have moved his lamphouse.

Discouraging.

From a Brooklyn operator, whom I personally know to be a high class man, and one who not only delivers the goods on the screen, but does it economically, comes the following letter:

> During my six years of work and study as operator of motion picture machines I have consistently endeavored to produce quality on the screen, but have finally come to this conclusion: What's the use? To explain: I have from the beginning always endeavored to maintain a high standard of work in my profession, and have endeavored to command a fair salary therefor. I have found, however, that the prevailing idea amongst exhibitors is cheapness, regardless of results on the screen. I have found that good work is not appreciated, nor is it even understood by the average exhibitor. My last experience is typical. I worked at a certain Brooklyn theatre for two years, during which time I can prove that my work was most satisfactory. I don't make this statement on hot air, mind you, but can produce the proof, for the week ago the theatre changed hands. I was told by the new owner I could remain as long as I liked, and was kept on until I had made all necessary repairs on the electrical wiring, which would enable them to start the road garden for the season, then, *without a moment's notice*, I was discharged to make way for an eighteen dollar man. My salary had been twenty-seven dollars. Reports from various patrons, whose acquaintance I have, are that projection is now simply rotten; notwithstanding this, the man who took my place *still* has the job *because he is cheap, and cheapness is appreciated*. Now, Bro. Richardson, this is not designed as a rap at anyone, but simply to show that, after years of hard work, close application and study, I actually stand less chance of securing a position than does the "I should worry" chap who does not know anything and does not care. I have applied to at least fifty different managers since I got out, and find the same idea to prevail, cheapness, not ability. The situation, as I see it, is I must now either take an eight to ten-hour grind from sixteen to eighteen dollars, or else go out and shovel dirt. I again ask: What's the use?

Well, my brother, your experience is unfortunate, and it is a lamentable fact that there is considerable truth in what you say. In the matter stands today *there are all too many managers who do, as a matter of fact*, PLACE CHEAPNESS ABOVE EXCELLENCE; also there are very many managers who, as a matter of fact, are totally unable to differentiate between high class work and mediocre. These may not show men in the true sense of the term. They are not the men who are going to stick in the game. You must remember that the motion picture business is right now in the throes of a new birth. It is emerging from the store room show into a real theatrical business. The day is rapidly passing when the type of manager you complain of will be able to "get by." Hundreds upon hundreds of them have already been put out of business, and there are going to be more and more dropped as time goes on. I have in the past predicted, and I still do predict, that within a comparatively short time high class work will be not only appreciated and demanded, but will be recognized in the pay envelope. It is indeed unfortunate that a man of your calibre has met with this sort of treatment but, my brother, keep a stiff upper lip and remember that while this is a very bad time of the year to be seeking employment, there are good positions to be had, with managers who know high class work when they see it, appreciate it, and are willing to pay for it.

And in this connection *I would like to call the undivided attention of managers to the unfairness of discharging a man without a moment's notice*. When an operator quits without notice he is very promptly and properly proceeds to put up an awful howl. No words in his vocabulary are strong enough to condemn such action on the part of the operator, yet, on the other hand, there are all too many managers who think absolutely nothing of discharging an operator without even a moment's notice. And let me tell you, Mr. Manager, IT IS JUST AS FAIR FOR THE OPERATOR TO QUIT WITHOUT A MOMENT'S NOTICE AS IT IS FOR YOU TO DISCHARGE HIM ON THOSE TERMS. But when this is applied to a man who has given entire satisfaction for two years, is still giving satisfaction, and has been told he can stay as long as he wants to—well, perhaps I had better not say what I think of that sort of proposition. It is distinctly dishonest, to say the least.

Interesting Experiments.

Ralph W. Martin, Los Angeles, Cal., comes forward with the following very interesting data. It is submitted as being another cog in the wheel of information concerning the projector lens system.

> The results here illustrated and tabulated were arrived at by very careful experiment. First, an opaque disc 3 inches in diameter was placed over the front condenser, as shown. This will allow to pass only that part of the light beam which is most affected by chromatic and spherical aberration. The aberrations in the central part of the beam, eliminated by the disc, are very slight, and it is necessary to exclude this part of the beam in order to observe the exact effect produced by the aberrations of the beam which passes through the outer edges the condenser.
>
> An artificial crater of about 50 c. p. was used, and very careful adjustments were made, with relation to the distances X and Y, until the crater image appeared as a white spot. *In every case the white spot was found to be located forward of the narrowest section of the beam*, and is always accompanied by a flare or ring of light around its outer edge. This flare, caused by spherical aberration, represents a total loss of light, which is of considerable amount. Even with the most careful adjustment, the white spot is rarely free from a slight red or blue ghost at the center.
>
> The white spot, as located by these experiments, occurs between the narrowest section of the beam and the actual image of the crater mentioned on page 130, new Handbook. The latter is there quoted as being a white spot surrounded by a blue haze, but in view of present experiments it appears red as blood, and is considered an unsuitable position for the aperture.
>
> The results of these experiments are shown in tabulated form, which is copied from Griffith's Table No. 2, page 143 of the Handbook. It will be observed, however, that the value of X in these experiments always less than Griffith's results, even allowing for the thickness of the lens.

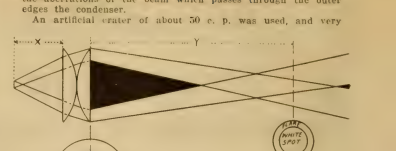


TABLE of WHITE SPOTS

Approx. amperage D.C.	Diam. of Crater.	Distance (X) from crater to rear condenser.	Distance (Y) from front condenser to aperture.	Diam. of white spot at aperture.	Condensers
20	1/4	2.3	20.75	1-1/2	"
30	5/16	2.3	17.0	"	"
40	3/8	2.3	16.0	"	6½-6½
50	7/16	2.5	13.0	"	"
60	1/2	2.6	11.25	"	"
20	1/4	2.5	22.5	1-1/2	"
30	5/16	2.75	18.0	"	"
40	3/8	2.8	15.25	"	6½-7½
50	7/16	2.85	13.25	"	"
60	1/2	3.0	11.75	"	"
20	1/4	2.9	22.75	1-1/2	"
30	5/16	2.9	20.25	"	"
40	3/8	3.0	16.5	"	7½-7½
50	7/16	3.1	15.0	"	"
60	1/2	3.1	12.75	"	"

The second figure, the table, came in a later letter, but was designed to be supplementary to this article. Brother Martin wonders

as to the correctness of the 3½ inches-from-lens-to-crater proposition. Well, I'll tell you where I got that from. Remembering that the intensity of light decreases inversely with the square of the distance from the light source, it is highly desirable to have the arc as close to the condenser as we can get it, in order that the condenser may receive and transmit to the objective the greatest possible light intensity. There are, however, limitations, because if you get it too close there is liability of the flame from the carbon striking the top edge of the condenser, thus cracking the lens; there is danger of pitting of the lens surface by small particles of incandescent carbon torn from the crater; there is great danger of breakage through the tremendous heat received by the lens. In my judgment these things limit the distance of the arc from the crater to 3½ inches, where high amperage is used. Of course that distance might be materially diminished when the amperage is low, but if we are to establish a *standard* distance, then we have got to begin with the high amperage arc and figure from the conditions that kind of arc sets up. I don't say that 3½ inches is the minimum. That is a matter which is a proper subject for argument. In that matter I merely express my individual opinion. If we can place a high amperage arc nearer the condenser without less breakage or excessive pitting, well and good; by all means do it. Or if it seemed desirable to establish a minimum distance for high amperage and another for low amperage, all right. My mind is by no means made up as to just what ought to constitute the final determination in these matters. So far as the table be concerned it would seem to be impractical of adoption as a standard, because of the fact that distance Y (distance of the apex of the front condenser to the aperture) is brought down so low at high amperage that with large condensers the heat from the light loss would be tremendous—always assuming, of course, that the present condensing system be used. I would, however, again suggest to Brothers Martin, Griffiths and Armstrong the *apparent advisability of concentrating on the placing of a negative between the aperture and this objective.*

Wichita Operating Room.

Seth E. Barnes, chief operator Palace Theatre, Wichita, Kans., sends picture of his operating room, and says:

The new Palace Theater seats 1600 people, and is one of the finest in this part of the country. The cost was about $85,000. The operating room is placed at the top of the balcony, about 30 feet above the center of the screen, with a throw of 93 feet. We are projecting a 16-foot picture on a Minusa Gold Fibre screen. I have the screen set at an angle approximately the same as that of the machine, and am getting excellent results. The operating room is 8 x 12 feet, with a 9-foot ceiling. The floor is of concrete and is 4 inches thick. The back wall is of brick, and the other three sides and ceiling are of wire mesh on angle iron, plastered inside and out with cement plaster, which makes a wall more than 2 inches thick, and incidentally a very good room. Ventilation consists of a 36-inch vent in the ceiling, and a large window in the back wall, also there is a 12 x 12-inch inlet in the floor for the hot or cold air from the heating and cooling system. The equipment consists of two of the latest motor-driven Simplex projectors and a Motiograph dissolving stereopticon, though the latter has not yet been installed. Have a 75-ampere Fort Wayne generator set. The observation ports are 12 inches square, and are fitted with automatic shutters controlled by a master-cord, the ends of which are brought down and fastened to the upper magazine, an idea of my own, which puts the link where it is most likely to melt the quickest. What do you think about it? I have a rewind beside each machine, same being located directly beneath the observation port, in front of the operator. The house employs two operators. Yours Truly being the one in the lit erum

stuff, which is his working clothes. Fred Funk, my assistant, you see beside me. We run with our 1-2-3 A. M. until 11 P. M. six days a week. Both belong to Local 414, which was chartered January 5, 1916. All our men are working, and every house in town is signed up and paying good salaries. Am pulling between 50 and 60 amperes, using Speer carbons, 5-4-inch above and 5-8 below. Get a good spot, but the carbons have small cracks which, at times, cause considerable sputtering at the arc. My lens system is lined up in accordance with the table in October 16th issue. Am using a No. 1 Gundlach lens 5½ inches F. 6, with two 7½-inch condensers about 22 inches from the aperture. I measured the diameter of my light beam at the back focus of the lens, and found it to be 1-32 of an inch smaller than the lens, which I believe is all right, though the manager of one of the exchanges here says I would get better results with a half size lens. What do you think?

Judging by the photograph and your description, you have a very excellent operating room, though I would have preferred 4-inch hollow tile to the plaster, and I don't like the window in the rear wall, because I am absolutely opposed to any light in an operating room. If you paint the glass black and keep the shade drawn it would harmonize, why, then the objection disappears. The manager of the exchange is in error. If your light ray is 1-32 of an inch smaller than the lens you are not getting the full benefit of your light, and there are objections to lenses of larger diameter. I will qualify this by saying, however, that there might be some advantage, provided you stop the larger lens down to the diameter of the light ray. I doubt if the difference would justify the additional expense. Your lens system, Brother Barnes, was published in the second edition of the Handbook three years ago. It is an old, pet scheme of mine, but I prefer a film link to the metal link. I expect to be in your city in October, and will then give your operating room the "once-over."

Hatchet Buried.

It will be remembered that when we visited Pittsburgh some time ago we had a very unpleasant experience, and that experience was set forth at some length in this department.

On our recent visit to that city, as guest of the Pennsylvania Exhibitors State League, President Freeman, of the Operators' Union, whose act I severely criticised, and the past president of the union hunted me up. Brother Freeman and I had a somewhat heated argument, but I admire the man who comes up like a man, "has it out," admits his error and regrets it. No matter what his error may be, that one is a MAN, so we ended by shaking hands, smoking the pipe of the peace and making it a round, for we hope a lasting one.

The men took me around to their new club house, of which they are justly proud. It is in a class by itself, and it handled correctly ought to prove a very great success. It is owned and operated by a separate organization, the name of which escapes me, but that is necessary to keep finances and matters straight. Only union operators can belong, by means of club profits the local expects to pay each and death benefits as well as build up a good solid treasury, a perfectness of the net return being placed to the credit of the union.

I would strongly recommend to the Pittsburgh local that it spend a portion of its energies in educating its own members in the business side of theater operation, and suggest to the manager that he arrange to that end will be a pleasure. Frankly there is work of this kind needed in Pittsburgh. Ergo: get busy, gentlemen, and do it. So far as the late unpleasantness be concerned, the hatchet is buried and sod is growing over its grave.

Unfair Competition.

About one hundred miles northwest of New York city is a small town in which there is and has been a moving picture show handled by a live-wire exhibitor and manager. The town is not a large one, and the show, everything considered. Although he has had no competition he has put in a motor generator set of the latest make and power, and rather than leave his show stopped in time and added an extra generator set. He employs a thoroughly competent operator, and leaves he pains unspared to give the people their money's worth.

And now comes a man who removes an old bowling alley which I am told has been closed for three years on account of dampness and nastiness, furbishes the floor a few times, sticks in a bunch of second-hand chairs, a piano which has been described to me as a cuttertrap, a man an operator and starts a "show." Now it is told me for a fact by people in position to know that prior to the time this man started his show he had hardly seen a projection machine. He put in one machine of his own, and the operator he hired having possession of another put that in, too, to run from it only one machine. He got the operator to let him work with the projection machine, and after Mr. Operator lost his job and this manager became operator. We have apparently reliable information that the show he must have been a lively show"—stopped nine times the first night he ran, and once the wait was as much as fourteen minutes. During the first night he started two reels wrong end to.

Now, this is what I call unfair competition. The opening of such a place as this in a town where there is only barely patronage enough to support one good show is going to injure one good show WITHOUT PROVIDING ANYTHING WORTH WHILE IN ITS PLACE. And possible not merely during the running of the good show, whereupon the people won't have anything worth while. The advent of a bad moving picture show is a serious matter from the standpoint of moving picture advancement. But there is another and a more serious side to the question. I am told the old bowling alley as it remodeled constitutes a fire trap, and if an admittedly criminal beginner as mentioned must to be in charge of projection in such a place, it is but enough to have inexperienced operators in charge of projection rooms in first-class, but in a case of this kind, where it is going to operate to injure a really good show, endangering the safety of the audience and in all human probability subjecting the town to the danger of a conflagration, the eye grave it becomes a very grave matter. This department has no patience with such doings as this. If it were legally and duly in a town council such as this can be done, it should be done. However, while frequently making short statements to this effect, the most effective things in this world, it must be admitted, are the circumstances. You would not permit a man to start a rooming house or to do business in the heart of the town, would you? Certainly not. Well, equally as a course it would embarrass the town of property and the safety of surrounding property.

Well, a case of this kind seems, to a certain extent, under the circumstances, to be the case. The fire risk it is a danger to life and property and from the civic action point of view the unsupported operation is very bad indeed

[illegible]

CARL L. EGEMEYER
SIX HUNDRED
NEW YORK

July 11, 1916.

Mr. F. H. Richardson,
Moving Picture World,
17 Madison Avenue,
New York City.

My dear Mr. Richardson:

A copy of the third edition of the "MOTION PICTURE HANDBOOK" has just been received and I wish to offer my profound thanks for this beautiful gift.

I know it must be a source of gratification to you to know of the vast benefit derived by managers and operators throughout the country who will use this great book and I wish to congratulate you on your splendid achievement. I believe this is the most complete treatise on this subject published today.

That the future may hold in store for you a full measure of success is the sincere wish of the writer.

Yours very truly,
Carl Laemmle
President.
UNIVERSAL FILM MFG.COMPANY.

Acquainted by Proxy.

Carleton E. Martin, Port Huron, Mich., says:

This is the first time you have heard from me, but I am well acquainted with you, having seen your picture in the World a number of times. I am only the assistant operator, but am trying to get ahead. Have a copy of the third edition of the Handbook, and it certainly is great; also I read the department each week, and not down behind the furnace either. Our equipment consists of two Power's Six A's and a General Electric mercury arc rectifier so connected that when we strike one arc the other is automatically extinguished. Length of throw is 90 feet, to a Gold Fibre screen. We project a 14-foot picture. The E. F. of the objective is 6 inches; diameter 1⅝ inches; back focus 4 inches; distance from film to apex of front condenser is 15 inches, with two 7½-inch condensers, spaced ½ inch apart. The arc is 3 inches from the flat surface of the rear condenser. We get a slight yellow ghost on each side of the center at the bottom of the picture, which makes me want to match up our lenses according to Table 1 of the Handbook, but I am not the chief, therefore it is not up to me to butt in. Our supply voltage, which is supposed to be 120, fluctuates between 110 and 130, therefore you see we cannot get a good spot all the time. We use 5-8-inch National cored carbons upper and lower with the jack-knife set. Are troubled a great deal with tits forming on the lower carbon, which I believe is due to the fact that we are compelled to keep our carbons very close together in order to get a clear spot. The operating room is of concrete, 19 feet long, 7 feet wide and 7 feet high. The machines set practically level. The rectifier room is at one end. Observation ports are 6 x 8 inches and are 3 feet to the right of each machine, so that in changing-over, framing, or adjusting the light we are obliged to look through the lens port. I have often wondered how wide the mason who built those ports thought a projection machine really was. For ventilation we depend on the air from the house, and an opening 30 x 30 inches set in the back wall between the machines, which admits a great deal of light—all of which is very bad, I think I hear you say. (You bet you would hear that exact thing if you were here.—Ed.) I note in issue of July 1st that you expect to pass through Michigan on the tail end of your trip next winter, and I would be glad if you could stop off in Port Huron. There are four theaters, but no local. My chief belongs to the Saginaw Local I. A. T. S. E. He is now 2 A. M. and the signal has just blown for our soldiers to leave for Mexico.

This is a most interesting letter. This man may be only the assistant operator, but if one may judge by his letter he is nobody else but a real chief operator some day. His brains are not asleep. He is using them. He says he is "trying to get ahead." Well, he is taking the right course to accomplish that end, and I most heartily recommend him to the consideration of his employers.

The optical system of those projectors is in urgent need of attention, and intelligent attention, too, because with a 4-inch back focus, and the condensers located 15 inches from the apex of the front lens to the aperture it would be necessary to have an objective 2 3-16 inches in diameter to avoid light loss. The objective in use is 1 5-8 inches. Under that condition, even with two 7½-inch condensers and 22 inches between the apex of the front lens and the aperture, there would still be light loss. As a matter of fact, under the conditions named, *the employer is paying for current, at least one-third of which is being totally wasted through lack of knowledge on the part of his chief operator in the lining up of the lens system.* As a matter of fact there ought to be a lens of larger diameter in use in that theater. With two 7½-inch condensers and 22 inches between the apex of the front lens and the aperture and a 1 3-4-inch diameter objective there would be no light lost at the objective, but there would be some loss due to the distance of the arc from the lens. It would not, however, be anywhere near as great as under the present condition. The location of those observation ports is utterly absurd, and the worst part of it is that two or three hours' work would cut a proper port, say 12 inches square, and with a little thin cement the other would be easily filled up. I am afraid, Brother Martin, your chief operator is one of those who does not believe in projection departments and handbooks. If he did read and study, most emphatically these conditions would not obtain. He is wasting a large percentage of the power which his employer is paying for; also the result on his screen is not what it should be. The jack-knife set is inefficient, out of date, and has been discarded by practically all high class operators. You are quite correct in the matter of the carbon tits. It is caused by the shortness of the arc, which hinders the entrance of sufficient air to properly volatilize the carbon. The spacing of the condenser lenses ½ inch apart is bad; that also means some light loss. Quite possibly the chief operator does not know what the optical effect of spacing the condensing lenses is. Suppose you ask him and see.

Some Questions.

Ohio comes in with the following:

I am with you, because I read the department and possess a second edition of the Handbook; also I today sent for the third. And now I want to ask some questions to be answered through the department, though I must request you not to mention my name or that of the theater, as you can readily understand what some "operators" think when one asks questions. I am running two Power's Six A motor-driven projectors, taking D. C. through 110 volt Edison rheostats connected separately for each machine. I only took this job last week, and it is a dirty one. The carbon stubs were thrown in an ordinary wooden barrel without any water at all. The lower film guards were put away, and I had quite a little search to find them in order to effect their reinstatement. Today I discovered that the rheostats were on the negative wire instead of the positive. The objective is 4½ inches back focus, 1½ inches in diameter, and the condenser is a 6½ toward the arc, and the other is of a bi-convex, and its center is just like a piece of ground glass where the dowser has scraped against it. There should be a ¼ inch between the arc and a 7½ in front. Am I right? I started in to clean my connections, and when I got to the rheostats I saw they were 110 volt, 25 ampere, set at their lowest capacity—that is to say, with all the resistance in. I at once set them to maximum capacity, and they worked all right for three days, though there was but little improvement on the screen. Then, with both arcs burning, one of them blew a 60 ampere fuse. I placed a new fuse and it blew, and so on until I was compelled to keep the adjustment over back to minimum. Now I know I don't pull 60 amperes, so why did those fuses blow? My carbons are Nationals, 5-8 inch above and below. My test lamp jackets across the lights and gets as bright as when placed in any socket. What is the trouble?

The bi-convex lens is the front lens of the meniscus-bi-convex, and I think very likely you will find the rear lens to be a meniscus, that is to say, slightly concave on its front face. If not, then you are working a plano-convex with a bi-convex, which is not right. Take out the bi-convex and substitute a plano-convex. If you have a 4½ inch back focus with a 1½ inch objective, you will see by referring to Table No. 1, Page 141 of the Handbook, that the least diameter objective you can use without light loss is 1 7-8 inches, and even to use that you must have two 7½ inch condensing lenses with 22 inches between the apex of the front lens and the aperture. As the matter now lies you are wasting a considerable amount of light, the actual amount depending on the distance of the condenser from the film. As to the rheostats, it is a very difficult matter to say what is wrong, but if that 60 ampere fuse carried nothing but the one arc, then apparently there is a ground in the rheostat which cuts out a large amount of, if not all, the resistance when the lever is set at maximum, but the ground is broken when the lever is pulled back. That is about all I could say from your description. Would suggest that you carefully examine the rheostat and test it for ground. See Page 209, third edition of the Handbook. If you mean that the test lamp burns to c. p. across the arc when the arc is not burning, why that is O. K., because with over ½ ampere flowing the voltage would not be reduced practically at all. If you mean your test lamp burns to c. p. across the carbons while the arc is burning, why, that could only be with a 220 volt supply and a very long arc.

Richardson's
MOTION PICTURE HANDBOOK
For Managers and Operators

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever before been attempted, nor likely to be for many years to come. Price is $4.00 per copy, postpaid.

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17 Madison Avenue, New York

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Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy in the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

A Microscopic Focussing Device.

A microscopic focussing tube with which a needle point sharpness of focus may be almost instantly obtained is such a comparatively easy device for a camera man to make for himself that it is remarkable that more camera workers have not provided themselves with such an instrument.

Practically every camera man carries a focussing glass or magnifying loup of some simple character, but one who has used a focussing glass of medium high power will never again be satisfied with the rough approximation that is the best he can do with the ground glass and an ordinary loup.

It is remarkable how many camera men regard an aerial image as something mysterious and outside their range of comprehension. When the camera is focussed correctly the image exists at the focal plane, i. e., the frame opening, whether it be cast upon the film or ground glass or whether there be absent altogether. In focussing with the ordinary low power glass on the film or a piece of ground glass a source of serious error is being introduced into the image. It is therefore impossible except by chance to obtain a definition which is finer than the structure of the film or the granular structure of the abraded or ground surface of the ground glass.

The ground glass or film is an almost indispensable part of the cinematographer's outfit, it is true; but its use is for the composition of the picture and the placing of the guide lines rather than a necessary part of a focussing device. Nor can we dispense with the ground glass if we have nothing more than the ordinary focussing glass to depend on for sharpness of definition, for if we attempt to view the aerial image with a low power glass, even though it be mounted in a tube at the proper focal distance for the eye it cannot be relied upon unless a cross lined glass is interposed in the focal plane.

The human eye is a wonderful instrument and is able by muscular contraction of the flexible lens which it possesses to change the focal length of that lens so that either near or distant objects may be brought to a focus upon the retina. This function of the eye is involuntary and automatic and is termed the accommodation of the eye. But is, the eye accommodates itself within certain limits to more or less diverging rays of light, and if we attempt to focus on the aerial image at the aperture plate without providing a crossline at the focal plane so one to focus the eye at the proper distance we might find that our eye had accommodated itself to an aerial image having a position before or behind the actual focal plane. With the cross line in place, however, the image must be in the same plane as the cross line or it will be out of focus so that when focus is obtained both the cross line and the image are equally clear and the image will be bisected by the cross line as in a surveyor's transit.

It, however, we take a step forward and increase considerably the power of the magnifying glass with which we examine the aerial image the slightest deviation of the image from the focal plane throws the lens system of the microscope so badly out of focus that it is much beyond the range of the eye's accommodation to bring it to a focus and we are thereby enable to dispense with the cross line if we wish, as we have no further use for it.

It is imperative, however, that in using a high power glass that some rigid mounting be provided by which it may be made certain that our magnifying glass be always set at the correct focal distance from the focal plane.

Resolved into its lowest principles a high power focussing device is a compound microscope mounted in a camera so that the image produced by the camera lens may be considerably enlarged. In the foregoing sentence the words "high powered" are used merely as term to differentiate a compound microscope from the magnification produced by a simple lens combination as found in an ordinary focussing loupe. In reality, such a microscope as of very low power as compared to compound microscopes used for bacteriological examination. Probably the cheapest and quickest way to obtain such a glass would be to buy what is ordinarily termed a student's compound microscope, which may be had for prices as low as two dollars and fifty cents to five dollars, and withdraw the tube containing the eye piece and objective and mount it directly in the camera.

If the construction of the camera prohibits the tube being mounted permanently in the camera, it is an easy matter to provide a ring mount into which it may be slipped for use, taking care to provide a stop screw or ring upon the tube of the microscope, so that the instrument must come to rest at the proper distance from the aperture plate.

The first section of an ordinary brass draw telescope contains a similar lens combination and an old or second-hand telescope, if it can be purchased at a reasonable figure, will make an excellent focussing lens system.

If you are more ambitious you may purchase from one of the many excellent microscope makers an eye-piece and a low power objective and mount them yourself in a brass tube. An excellent set may be purchased for about fifteen dollars or even less and should you wish to go in for photo-micrographic motion pictures, you will be already provided with a lens set for photo-micrography. It must be understood that the higher the power of the magnifying glass the smaller will be the field, but as any lens worthy of being fitted with a microscopic focussing tube must be truly anastigmatic, all objects within its range at the same distance as the object focussed upon will be also in focus. The image through the glass presents also the advantage of being right side up, so that you will find your camera when so fitted to be an excellent telescope which you focus with your focussing device instead of with the draw tube as in the usual telescope.

The De Brie camera is fitted with a focussing device admired by many camera men and it gives the entire field of the aperture plate right side up and slightly magnified. It is always in place in the camera and the image may be almost instantly examined on the film by drawing out the eye-piece at the back and opening it. Such a glass may be made by using an objective of much longer focus than is ordinarily used in a microscope combination and gives such a low power that it is not safe to use without film or ground glass in the aperture on account of the accommodation of the eye as previously explained.

A device to use in this case is to perforate the film and turn back until the hole is in the center of the aperture plate when the edges of the hole will serve the same purpose as a cross line. Unfortunately, unless the perforating device is extremely accurate in relation to the frame line turning back will not bring it into correct position.

For the ordinary sized camera one may use for a 3- inch type of glass the same combinations from two achromatic lenses of about one inch focal length using one for the objective and one for the eye piece.

With such a low power objective the distance from the aperture gate can be varied considerably, but is best determined experimentally to suit the distance from the aperture plate to the back of the camera.

It is well to arrange to have the eye-piece pass beyond the back of the camera; otherwise it is hard to get the eye close enough for proper inspection.

For the four type of glass described a ½ or ¾ inch objective is of ample power and the eye piece should be at the other end of a six or eight-inch tube or longer if the size of the camera makes it necessary.

This will bring the objective within an inch of the aperture plate. To find the exact focus, cut a piece of clear glass the width of the film and mark it with a rub of emery cloth on one side; lay this in the aperture plate with the side scratched with the emery toward the lens, remove the lens and with the camera turned toward the light and the glass in the aperture plate move the position both of the microscope on the scratches on the glass. This is the position in which it must be fastened for focussing.

With the De Brie type of glass, place the eye-piece at a stand of a distance from a piece of printed paper equal to the distance from the aperture plate in your camera to the point where you work, the eye-piece is pressed at the back, move the objective back and forth in a straight line between the eye-piece and the printed paper, and when bring the image of the type to be seen through the two means their separation in the length of the tube you will need for focussing that

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MOVING PICTURE WORLD
17 Madison Ave., N. Y. City

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Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Setting for "The Prince Chap."

Released July 31st by the V-L-S-E, Inc.
(Prepared by S. M. Berg by special arrangements with G. Schirmer, Inc., music publishers, New York.)

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 12½ T "Phoebe Puckers" is a sub-title and is printed reading matter on the screen. But 7 D "Amateur band" is a description of action.

This is the story of an artist who, unable to make progress in America, goes to London at the invitation of a friend. Out of good-heartedness he adopts the child of his model who has died. His fiancee in America misunderstanding his action marries another. A decade passes and the child, now grown to womanhood, loves her foster-father. After some further incidents the picture closes with the realization of the child's dreams.

The character of this is dramatic with several amusing comedy scenes intertwined. There are many situations where piano only is needed, particularly at 34 to 38½. During these scenes a Chopin Prelude would be appropriate. Reunion (a character) is frequently playing flute, and should be followed by musician. Note particularly: Storm and rain effects from 30¼ to 38½.

The THEME selected is "Legende"—Friml.

Time schedule: 77½ minutes (five reels—about 5185 feet).

Time.		Sub-titles or Descriptive Cues.	Music
O	D	Opening.	Legende ..... Friml (Moderato) (THEME)
1¼	T	Alice Travers (Piano only according to action)	
3¼	D	Peyton on shipboard.	Lamento ..... Gabriel-Marie (Calm et douloureux)
5	T	In London.	
7	D	Amateur band (Artists playing with instruments).	Cupid's Frolic ..... Miles (Moderato)
11	D	When Fritz asks for money.	Hurry No. 1.
12½	T	Phoebe Puckers.	Iris ..... Reynard (Moderato grazioso)
14¾	T	When Phoebe falls with coal.	
16	T	Months later.	Repeat: THEME.
18¾	D	When Fritz leaves grog shop.	Agitato No. 2.
20½	D	When police tells Arline.	Preludes Nos. 6 & 7, Op. 28. Chopin
23	T	With the years the widow.	
25½	D	When Jack shows his painting.	Phyllis ..... Deppen (Valse caprice)
26¼	D	Phoebe plays the flute.	
28	T	Sittings that are useless.	
30¼	T	Fears for the future (Storm and rain effects)	Evening Devotion .....Kohler (Andante religioso)
34	T	"Go get a doctor." (Piano only) (Storm and rain effects)	Improvise on Chopin Preludes.
38½	D	Reunion stops Craig's playing.	Repeat: THEME.
42	T	"Once upon a time."	Fantastique .....Reynard (Moderato)
43	T	When one's wardrobe.	
44	T	The Theater Royal. (Flute only according to action)	La Debutante .....Tedesco (Valse lento)
48¼	T	Good fortune at last.	
52	T	"Now go the 'ell is that?"	Repeat: THEME.
53¼	T	"Daddy has gone."	
55¼	T	"I can't, I gave my word."	
56	T	"Princess Alice will come back."	Tulips ..... Miles (Moderato grazioso)
60	D	When Runion drinks punch.	
61¼	T	When Peyton opens packages.	Nocturne Op. 48, No. 1.Chopin (Lento)
62¼	T	The passing of a decade.	
64	T	"The Lord Mayor." (Letter). (Piano only according to action)	Repeat: THEME.
66	D	Peyton opens Alice's letter.	Florindo (Carnaval Venetien) (Allegretto vivace Burgmein)
68½	D	When Runion pours third glass.	
71½	T	When Alice sees Claudia.	Colombine (Carnaval Venetien) (Andante sostenuto) Burgmein
76¼	T	"I'll tell you my secret."	Repeat: THEME.
77½	T	The End.	

Musical Instruments (Continued).

CLARENCE E. LINN.

AT THE Chicago Exposition the Rudolph Wurlitzer booth was conspicuous by its absence. I called at their display hall, 615 South Wabash avenue, and at their big store at 329-331 South Wabash avenue, to learn why. Mr. Keating, the representative for the Rudolph Wurlitzer Company, told me their reason for not exhibiting at the Coliseum at this convention was because, for lack of time, they could not make a fair display of their goods at that place; that they had therefore decided to hold their own individual exhibition in their own display hall at 615 South Wabash avenue, where a large banner hung in front informing the passerby that here was to be seen and heard the "Hope-Jones Unit Orchestra," or something to that effect. "You'll find all about it in our full page ad in your paper," said Mr. Keating. He referred to their ad on page 552 in the issue of July 15 of the Moving Picture World.

Our old friend J. C. Deagan also was not to be seen—or rather, was not to be *heard at* this exhibition. Of course I haven't attended all the conventions, but I had somehow got the idea that Deagan's bells were part of the works.

The Harmo was another instrument I didn't see. What's the matter with our Chicago folks. Here I was all keyed up to say something full of local proudness, and the only Chicago firm to come to the front was Seeburg.

The Bartola Orchestra looks considerably different from what I saw three or four years ago. Now there is a swinging keyboard at each end of the piano (they swing in over the piano keys, you know) and pedals. To make it plainer, there is an auxiliary keyboard of two and a half octaves at the right hand of the pianist and another of two and a half octaves at his left. These swing directly over the piano at the will of the operator, and form the manual of the organ. Either instrument (piano or organ) can be played separately. Charles C. Pyle, general sales agent, at 710 Mallers building, Chicago, Ill., will send a free booklet telling all about the "Bartola Orchestra." Mr. Barton (the inventor) was at the Bartola booth at the Chicago exhibition and seemed to be devoting much of his time and attention to a bally-hoo instrument he has perfected. It consists of a set of loud voiced pipes connected with a small keyboard. The one on exhibition could be held in the hand and had six keys. These keys when depressed operate on two organ pipes each, tuned in thirds. Any number of keys may be depressed at once—one, two, three, or all—and the resulting sound is a chord or parts of one chord—always the same chord. Mr. Barton assured me it could be heard through a smoked glass or a war argument at a pacificist picnic. He is going to try it out at the Club's baseball park some day when the home team wins.

Motion Picture Music Series.

On the following page will be found the second and last installment of Walter C. Simon's Phototune to be published in the Moving Picture World. Understand additions are to be made in numerical rotation. We are publishing the second page of music to show Mr. Simon's new plan of utilizing vertical ruling to enable the musician to instantly jump from place to place on the sheet as may be desired.

Each strain can be repeated or you can D. C. to page 1.

N. B. For pizzicato effect No. 4½ play only large notes in the treble clef with stems turned upward staccato with both hands in unison an octave apart. For march effect in No. ½ play treble clef as written and in the bass clef, only the large notes and chords with the stems turned upward.

The Phototune*

Originated and Composed by Walter C. Simon.

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The Trip to Canada

By F. H. Richardson

A Friendly Invasion and What the Projection Man Found in Montreal

JULY 24 the writer left New York with two wheels and a bunch of gasoline, to invade the British Empire, capture Montreal and give Quebec, New Brunswick and Nova Scotia the up and down and once-over. The first day's drive used up 183 miles (went up west side of the Hudson, which is longer), and night found us seated at Brother La Grow's camp-fire in Albany. We had intended to view and report upon some Albany projection, but did not get out of New York until eleven o'clock, and 183 miles in a little more than half a day left this quill pusher all ready for rest and the bed. In the morning we met Brother Donald B. Shepard, operator Orpheum theater, who, I am told, is a very progressive operator.

Brother La Grow has become discouraged with operating conditions in Albany—so much so, in fact, that he has taken up a different line of work.

From Albany north the drive is a truly beautiful one. At Scroon Lake we detoured over to Ticonderoga, via a road which might have caused us to say gosh dang it, or something like that, but for our ignorance of such vulgar language, for the sand was something awful. At Ticonderoga, N. Y., I visited the Crillon theater, Barto and Connelly, owners; Austin Nois, operator, and barring an unnecessarily large picture, which sets up eye strain and cuts the brilliance of illumination, the projection was very good. Only once during the four reels I saw was there any discoloration of the light, though the show was stopped once by the film climbing the sprocket. I did not visit the operating room, but the ports were of ample width and the room seemed to be of good size.

They told us it was "about 120 miles from Ticonderoga to Montreal." "About" is good. It was 163, and as we did not start until noon, and there was eight miles of sand road to negotiate, your Uncle Dudley, the writer, was real busy—and so was the Go-devil. But we made it all right, with an hour to spare before dark.

It had been my intention to address the Montreal managers and operators, but as there is neither league or union I passed it up. I did, however, visit a few of the Montreal houses, but first let me say that he who imagines this northland city to be aught else than a thoroughly charming, strictly up-to-date city (population about 750,000), had better sit down and imagine again, because Montreal is all of that. We ran right square into the European war when we struck Victoria Bridge, across the St. Lawrence River (length, one and one-quarter mile), for it was very completely patrolled by regular soldiers, carrying real guns with a big cheese knife glued to the end of the barrel. Ugh! it gave me the shivers just looking at them.

The Regent Park Avenue, of which F. H. Warnicker, a most courteous and able gentleman, is manager, is one of Montreal's new- up-to-the-minute motion picture houses. It seats 1,013, and is beautifully and tastefully decorated. Under the balcony, over the rear of the main floor, is a dome effect, with an ornamental colored glass skylight effect in its center. It is new, odd and very pretty. The operating room is of good size, but the observation ports are too narrow and the room is too light. Its ventilation is excellent. There are two Powers Six B projectors and a dissolver. Current is supplied through a Martin rotary converter. The picture is unnecessarily large—I explained the disadvantage of the large picture, and Friend Warnicker agreed the argument for the smaller picture was good, and said he would act upon it at once.

A. De Laurier is in charge of projection. When I entered the light could have been justly criticised. I visited the operating room and when I came down, strange to say, it looked very good indeed. Like those ports, Friend Warnicker, paint the front wall black and keep the light out of the operating room, is my advice.

Just around the corner from the Regent, on Laurier avenue, is the Mount Royal, managed by J. Lauthier. This house is old and well established and Friend Lauthier is well known and liked by his clientele. The house seats 800 and is tastefully decorated. All that I have said concerning the size of the Regent's picture applies equally, or even more to the Mount Royal, for the picture is 21 feet.

The operating room is a good one and is in charge of F. Lessard. The equipment consists of two Powers Six B's and a Wagner converter. The room is painted black, has an ample vent flue and fairly good observation ports. Projection was as good as could be expected considering the huge size of the picture.

At the Midway theater, on St. Lawrence boulevard, I saw a picture of correct size being beautifully projected at proper speed, though M. Kashim, manager, frankly admitted that the speed of projection is too fast in the evening when business is rushing. He claims this is necessary, but I don't agree. I do not believe any audience on earth will not be better satisfied with, say, a two-hour show at proper speed than a two-hour show at race-horse speed, even though, in the first instance, they see only seven reels, and in the second they see nine. But, be that as it may, Friend Kashim is a very live wire and seeks to do the right thing. George Gladious owns the Midway. The house has a regular sign shop upstairs and employs scenic artists. Two Simplex projectors are used. There was too much light in the operating room.

The Imperial, Bleury street, managed by H. W. Conover, seats 2,200. It is a Keith house, and a beauty. The operating room is literally on the roof and, so far as comfort and ventilation are concerned, is ideal. But there is the inevitable distortion, of course. R. Vandette is in charge and is very proud of the plant. There are three Simplex projectors, and a General Electric motor-generator set. The very complete switchboard has 220 and 70 volt D. C., and 110 volt A. C. Manager Conover was out, and I did not have the pleasure of meeting him.

The Windsor, corner Dorchester and Windsor streets, was the last house visited. It is an old church building remodeled into a theater, owned by the Windsor Amusement Company, of which Gerald J. Barry is president, and Harry Bryan, manager. William Desjardin is chief operator. Projection at the Windsor is good, and Friend Bryan is mighty proud of his home, which, by the way, is very pretty, the ceilings being very high and arched.

The excellent operating room is reached by a winding ladder—ever see one?—but once in it the grouch at the entrance largely disappears. The walls are black, the ports fairly good and the room is almost level with the screen. Powers machines are used—Six B's, I think they were, though perhaps it was A.

The Montreal men were all taken by surprise, yet every operating room I entered was clean and in perfect order; also in almost every instance the men were "on the job" beside their machine.

On the whole Montreal compares, so far as the few houses visited be concerned, even more than favorably with other cities as to operating room conditions. Neither operators or managers have an organization, though the exchanges have just formed one, and it is believed that this will operate to induce theater managers to get together. There are about sixty-five moving picture theaters in the city, I am told, and certainly there ought to be a good league and a good union.

YORKE-METRO PLAYERS AT LAKE TAHOE.

A company of fifteen Metro-Yorke players, headed by Harold Lockwood and May Allison, is at present at Lake Tahoe, California, making the exterior scenes for "Mister 44," a new five-act Lockwood-Allison feature soon to be released by Metro. Lake Tahoe and the surrounding region were chosen for the taking of the exteriors by Director Henry Otto because of peculiar adaptability to the atmosphere of the story—a romance of the Big Woods.

The group of screen folk at Lake Tahoe includes Harold Lockwood, May Allison, Director Henry Otto and Assistant Director Bennett A. Molter, Antonio Gaudio, cameraman, and his assistant, Benjamin Pierpaoli; Franklin Hall, Yona Landowska, Aileen Allen, Belle Hutchison, Lee Arms, Elija Zerr, and Ben H. Grimm, publicity representative. Several members of the studio staff are also with the company.

"CIVILIZATION" TO OPEN IN PITTSBURGH.

Mr. Patch, who so ably exploited "The Birth of a Nation" at the Pitt theater, Pittsburgh, last year, will present Thomas H. Ince's eleven-reel sensational peace cinema at the same theater for an indefinite run, beginning September 15.

Spokes from the Hub

BY MARION HOWARD

BEING keen on everything military, I had the treat of the season along that line in "Britton of the Seventh," a Brady literary masterpiece, and done so well by those Vitagraph players. To those of us who lived during the uprisings of the Indians when brave Custer and his soldiers were massacred, the pictured story struck home to our hearts and the realism of it all was enhanced by the use of real cavalrymen and real Indians. I'd like space enough to pick out some of the salient points brought out. In the very first picture we find that dear Bobby Connelly working over a map of Mexico, hunting for a bandit, and on one side of the room are toy soldiers, many in number, representing our troops on the border. Here we have a very up-to-date happening. Then that splendid old man, Charles Kent, turning the hour glass back in telling his grandson the story of "Britton of the Seventh," and all worked out on the screen. Darwin Karr, whose lower features are startlingly like Francis Bushman's, and who is equally attractive and well set up, was a splendid type of the American soldier. There was a quartet of women players conspicuous for their beauty as film stars, Eleanor Woodruff, Rose Tapley, Eulalie Jensen and Marion Henry, who played the squaw.

* * *

Among the high-water mark pictures seen here of late "The Clown" ranks on the Lasky banner, and I have not before seen Victor Moore in a part with so much pathos in it which discloses his quite remarkable ability to portray emotion. Not once did he overdo it, but was the artist all through. Florence Dagmar was fetching in appearance and played a difficult part. They were surrounded by such big players as Thomas Meighan, Ernest Joy and dear Tom Forman. The desert scene was graphically presented. Marion Fairfax has given the public something very wholesome, and I hope all will see the picture, for its lesson in sacrifice and in suppressed emotion, on the part of this hero of the circus. The child is a marvel. Another top-notcher is "The River of Romance," with Harold Lockwood and May Allison doing good work as usual, this time in very effete surroundings such as palatial villas on the Thousand Islands. The plot is well known ere this, also the hook and eye bath. With the Metro backing the photographers went the limit on outdoor scenes, which are rarely beautiful and many in number. One gets a fine idea of the St. Lawrence river and some of the islands where the quality dwell in summer. Why the title? I have before me a review of a play by the same name put out by the Essanay company last year, but in no way similar in plot or settings, as this does not seem to concern a river, so the Metro title is more plausible. "A Society Masquerader" would have been better, however.

* * *

Well, "The Eternal Question" was all right so long as the author stuck to his text—dress. Does it or does it not make the gentlewoman? The queries started and quite naturally the best was made by men at a club, the plot starting through the entrance of a monkey attached to a chain held by a beautiful woman of the streets. All went well, even those in front not being aware of the identity of the woman accompanying the organ grinder, until late in the third or fourth reel. A good time to end the play was when the disclosure was made with its incidental happenings around that bet. To introduce the villain in such an impossible manner, linking him, with no reason, to the man involved in the bet, demanded some explanation by title. Then the ridiculous introduction of aeroplane stunts, three at least different types of machines used—all this simply convulsed the audience at the Exeter theater where the picture does not usually open. It was taken as a burlesque, clumsily done at that, and the spectacle of Mme. Petrova chasing around the deck of the enemy ship was absolutely funny; also the sight of one male—the lover being attacked by several sturdy seamen and coming off without a black eye even, was something to wonder on. The play, despite its silly ending so melodramatic for a Metro offering, was splendidly cast, but one does not care to see it again or pass the word along as it is unworthy the star and her support. The entire house felt the inconsistency of it all.

On same program and quite in contrast we had "Susie Snowflake," picturing Ann Pennington in her first camera test. She certainly made good and is well entitled to be listed among the Famous Players of the screen. This is an excellent summer attraction and appeals through its naturalness and types all through. Here we have that cold-blooded woman in "The Foundling" (featuring Mary Pickford), and who will ever forget her work as the head of the asylum and her cast-iron attitude in palming off her bad lot of a niece as the real orphan. It was not a goody sort of a part, but so well done. Marcia Harris is her name, and when you see her in the cast, just watch her work, for it is inimitable, so unlike the average middle-aged spinster thrust upon us. The sister, too, was another type, softer-hearted but narrow. All the reviewers have dealt at length with this offering and not one word of criticism. It is full of heart interest, and a bit of pathos here and there as well as comedy, for instance, when the girl of eighteen reaches the early home of her dead mother to fall into the hands of the pair of prim old maids, is asked to say grace at her first meal she convulsed the house by saying "May God have mercy on this food." Leo Delaney as the village doctor—the only one—did some excellent work in a quiet way, as did young Courtleigh in a thankless part. This play is so thoroughly refreshing that I want all theaters to book it. James Kirkwood directed it and that is saying much.

* * *

Kitty Gordon was here again in "Her Maternal Right," and was seen to better advantage than in "The Crucial Test," which was so inconsistent in spots so far as clothes were concerned. In the latter play she makes a very good fashion model, wearing many quite impossible gowns as only Kitty can wear them. One was a hobole from neck to toe, and Hogarth's line of beauty wasn't in it with Kitty Gordon's in that rig. Another was hooped in such a way as to queer her, and I noticed that she did not enter the scene through any visible door. Zena Keefe, who exercised her maternal right to kill if need be, was excellent in a part requiring skill. George Ralph and Frank Evans made good. The photography was way up and Director John Ince deserves credit for the detail.

* * *

In addition to "Her Maternal Right" the World film corporation has shown up three other attractions all of them stronger in every way than the one mentioned. First we had "The Eye of God," a timely presentation as Tyrone Power the lead is here in "Where Are My Children?" which is packing the Majestic theater, and so all had a chance to see him in an altogether different role—that of a criminal. It is a story told backwards, as it were, by the man about to be electrocuted, and is thrilling—written by a woman, Lois Weber, and along unusual lines. The second is "Sally in Our Alley," with dainty Muriel Ostriche "who is impossible for a young man of the standing of this hero, to so quickly swallow such parents on sight. The Weakness of Man" was excellent, with one or two situations quite new. Holbrook Blinn, always a good actor, carried off the honors, and dear little "Babbie" played her part well, so much so that we could hardly blame "hubby" for looking her way when we know of his home conditions. I was surprised to recognize Charles Mackay in the cast for I pictured him in stock with his charming wife, Lillian Kemble, in Canada. Now we have both the Mackay brothers in the films, for Edward is cast in "The Faded Flower" with Rose Coghlan, Marguerite Snow, Arthur Donaldson and Mary Maurice, one of the dainty "Five Weaknesses of Man." Charles and Edward Mackay are sons of the Venerable F. F. Mackay who celebrated his 84th birthday over in New York July 20. He is an active member of the Green Room Club, the Players and of many organizations and usually attends the meetings. Charlie Mackay's first wife was Georgia Boyle, now the wife of Bob Edeson. She recently inherited quite a sum of money from her father, Lam Boyd Porter who died here early in July.

* * *

Among the best pictures of late are "Big Jim Garrity" with Bob Edeson, a Pathe gem, in his hands; "A Virginia Romance," with Bushman and Bayer and "Silks and Satins," with dainty Marguerite Clark, Thomas Holding, Clarence Handyside and others well known in support. It is an

enticing little play, beautifully staged, and the costuming is what takes with the ladies every time. Anything Miss Clark does is worth while, and safe for managers to book. Best of all the children like her equally as well as do their parents. "The Apostle of Vengeance," a Triangle play, features William S. Hart as a clergyman of the sane type, and it is rather refreshing to see him minus cowboy rig and prancing steed. He wears a clergyman's dress throughout and preaches heart sermons free from cant, but convincing to the extent of converting the mountain feudists and citizens generally, thereabout.

* * *

A splendid Ivan offering is "A Fool's Paradise" as it is original in the working out of an old plot and shows the senility of the old roue type of men. In this case his repentance comes in good time and he goes out of life fairly decent after all, surrounded by his family, including a darling little grandchild, who in reality turned the current of his thoughts in the nick of time. All should see this. Joseph Burke played the old boy most effectively, and we again saw him in "Susie Snowflake" in the first reel, though not mentioned in the cast. One scene is actually done on Atlantic City on the board walk where the man is spending a holiday with his daughter and where he meets a vampire of a woman, capitally done by Christine Mayo, who lures him to the fool's paradise—hence the appropriate title. Better see it and note how it turns out.

* * *

"The Flower of No Man's Land" furnishes an hour or so of high class enjoyment and is the first of the Metro films to feature Viola Dana, who has so long played with the Edisons opposite Edward Earle, who is greatly missed in the pictures. No titles are necessary in telling this story, so clear is the plot, and so artistic the work of the players, like Duncan McRae, the always finished actor. Here he has to run the gamut of emotions and dies at the hands of a North American Indian in his palatial apartments in the city. It is a tragedy but ends well for the little heroine, named "Echo."

* * *

"Destiny's Toy" deserves more words of praise than space permits. Book it all along the line if only for the work of J. W. Johnstone and Louise Huff, who makes her debut with the Famous Players in this wonderfully staged picture. There is in it a young clergyman, not of the prig variety, but a creature of flesh and blood, not above a frolic with his protege out in the open. Society is pictured well, and the denouement a surprise for the family, but not for the audience in front. There is the greatest police raid ever put on here by a high class attraction. Boston's "finest" went individually to see the stunt.

* * *

"The Purple Lady" was greatly enjoyed by crowded houses at two theaters and it was a pleasure to see Ralph Herz, that clever comedian and erstwhile husband of Lulu Glaser, who has entered the picture game at last. She ought to film well with her roguish eyes and vivacity. To go back to Ralph, it is a queer coincidence that he and his former wife should remarry at about the same time, Miss Glaser to Thomas D. Richards on July 10, and Mr. Herz to Francis Logan, grand-daughter of the late Col. Jack Logan of Washington, only recently. It was also a coincidence that playing on the same bill at the Exeter was Edna Goodrich, whom Mr. Herz once sought in marriage, racing with Nat Goodwin, who captured her as wife No. 4. She has vastly improved in her work before the camera, and "The Making of Maddalena" is excellent in all ways, a credit to Morosco and the star. Forrest Stanley made good as usual. As to "The Purple Lady" we laughed heartily over the clean fun in it and rejoiced to learn that Mr. Herz is to be seen under the Metro banner again in one-act comedy reels.

* * *

Herbert Rawlinson of the Universal is a favorite here and rightly, as he is clean cut. He has been in a number of short reels of late, notably "The Rose Colored Scarf" capitally done with Agnes Vernon in support; "The Wire Pullers," new idea worked out in "They Would Not Take Him Seriously," another bright one-reeler. "Such Is Life in China" was a good Universal, with some splendid views of the Oriental country.

* * *

What a debt the public owes to the ability of Burton Holmes who long ago visited far away countries, like Germany and others involved in this needless war, and took along his camera for moving pictures. Those of us who have never visited Germany, for instance, are being taken well into that country to most historic and picturesque places and into the heart of big cities. Last night we saw Bavaria and the shores of the most beautiful lake in all Germany, the Koenigs-See. Next week we go down the Danube to Vienna. All through, the titles are illuminating and many times rather humorous,; then too we get an occasional glimpse of Mr. Holmes to show that he is really on the spot. The Paramounts deserve a rising vote of thanks for capturing the great American traveler, whose profile adorns the title.

* * *

An excellent municipal movement has started here in giving free moving pictures outdoors for the poor of the slums and elsewhere, more than 3,000 witnessing the first presentation at the North End, where at least 35,000 Italians reside in close quarters. The pictures were light and varied, including Chaplin, baby welfare, accident preventing, and the patriotic, the flag causing prolonged cheering and applause. They are very beneficial and will be repeated in other sections and return visits made, thanks to a committee headed by the Y. M. C. A.

* * *

It is a joy to note the re-issues of the Biograph company and we like short reels of this quality, besides they show us the work of many stars now scattered among the other companies. In "Men and Women" we had Blanche Sweet, now a Lasky star; Lionel Barrymore, looking like a fat alderman and unlike his present physique as noted in the Metro plays, and that dear reliable young lead, Marshall Neilan, now making good as a director. "The Unwelcome Guest" gave us a glimpse of Jack Pickford in one of his first pictures. Then we get an occasional reissue of an Essanay, always so dependable with those early players. Hub fans especially like the George Ade fables, which have been too infrequent of late. The International Film corporation is giving splendid pictorial films showing current events, political or otherwise, and ever good. The funeral of the lamented Capt. Boyd was reverently done, and had its effect on the audience. Then we were taken to a duck farm where 12,000 were being reared for the market, and it was an unusually attractive sight, especially at the incubator house, where 7,000 are hatched weekly. We saw the entire modus operandi from birth to shipment as edibles. One thing to criticise, the frequent pictures of great fires of no local interest, and which are rather depressing for those who attend the theater for amusement. It does disclose the skill and enterprise of the camera man always on the job. Floods, too, are not cheerful in any sense and the thought comes into one's mind that the United States Government might find a way to check the evil—at least control it. Well, we get "food for thought" in our picture houses anyhow.

POWELL GOES TO GEORGIA FOR COURT SCENE.

During the filming of the forthcoming feature photoplay of the Frank Powell Productions, Inc., it was necessary to obtain a scene in a court room and as Mr. Powell, the director, is a firm believer in the "genuine" in his pictures he made a flying trip with his company to Augusta, Ga., for this particular scene.

Mr. Powell was extremely fortunate in securing the use of a court room while court was in session, and also the services of the presiding judge, sheriff, bailiff and the jury. The jury which appeared in this scene was composed entirely of millionaires who represent practically all of the capital of Augusta.

The Powell Company contemplate the location of a studio in Augusta and while there Mr. Powell investigated certain conditions which will doubtless determine whether or not he will decide on that place.

SOME UNIVERSAL CITY DOINGS.

The tenth episode of "Timothy Dobbs," starring Carter De Haven, is now under production by Director Wallace Beery, and it is expected this will end the series, after which De Haven will be featured in another comedy.

The directors and photoplayers who recently were transferred from the Eastern studios to Universal City were given a reception and dance on Saturday, August 5. The committee in charge of the affair consisted of Lois Weber, Cleo Madison, Marie Walcamp, Myrtle Gonzales, Herbert Rawlinson, Lon Chaney and Jack Holt.

A number of the leading players from the other studios were invited in order that the newly arrived Universalites might become better acquainted with the Los Angeles film colony.

Wyndham Gittens has arrived at Universal City, having been sent to the Coast by Vice President and General Manager H. O. Davis, to serve in the capacity of Screen Editor for the Universal Film Manufacturing Company. As Screen Editor, Gittens will co-operate with Eugene B. Lewis, Scenario Editor.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and PROF. HARDIN LUCAS

CATALOGUE OF EDUCATIONAL PICTURES.

Released Between April 1, 1916, and July 1, 1916.

Compiled by Margaret I. MacDonald.

THIS list does not include the various news pictorials issued from week to week, such as the Animated Weekly, the Pathe News, the Mutual Weekly, the Selig-Tribune, the Hearst-International, etc.

NOTE.—Attached to this catalogue will be found a list of films suitable for children's programs, and also information regarding the addresses of the manufacturing and booking companies mentioned therein, and the locating of the different productions through their brand names.

AGRICULTURE.

Bee Farming.—(Reel Life No. 5)—Gaumont-Mutual, June 4.
Hogs, Raising Prize Hampshire.—(Reel Life No. 5)—Gaumont-Mutual, June 4.

DANCING.

Juvenile Dancer Supreme, The—Powers, April 6 (including a Serpent Dance, an Egyptian Dance, a Ballet, and a Polka Coquette, danced by Lena Basquette).

ENGINEERING AND MINING.

Coal Mines of Hongay—(French Indo-China)—Pathe, April 8.
Construction of a $1,000,000 Concrete Bridge—(Reel Life No. 6)—Gaumont-Mutual, June 11.
Elephant Butte Dam, New Mexico—(Reel Life No. 5)—Gaumont-Mutual, June 4.
How Railroad Tracks Are Renewed.—(Reel Life No. 3)—Gaumont-Mutual, May 21.
Zinc Mines of Lang Hit.—(French Indo-China)—Pathe, June 5.

INDUSTRIAL.

Brush Industry, The—Powers, April 6 (split with dance exhibition).
Eskimo Fishing Through the Ice.—("Siberia, the Vast Unknown," No. 4)—Pathe, April 1.
Eskimo Herding Reindeer.—("Sibera, the Vast Unknown," No. 7)—Pathe, May 15.
Eskimo Trading Furs.—("Siberia, the Vast Unknown," No. 5)—Pathe, April 29.
Manufacture of Maple Sugar.—(Reel Life No. 3)—Gaumont-Mutual, May 21.
Our Lobster Supply.—Pathe, June 26.
Saving the Shad Supply.—Pathe, May 22.

LITERATURE.

ABBOTT (Eleanor Hallowell).

Molly Make-Believe—(With Marguerite Clark)—Famous Players-Paramount—April 10—5 parts).

BENNET (Robert Ames).

Into the Primitive—(With Kathlyn Williams, Harry Lonsdale and Guy Oliver)—Selig-V. L. S. E., May 29—(5 parts).

CHAMBERS (Robert W.).

Common Law, The—(With Clara Kimball Young)—Clara Kimball Young Film Corp.—July.

COLLINS (Wilkie).

Armadale—(With Iva Shepard and Alexander Gaden)—Gaumont—May 25—(3 parts).

CURWOOD (James Oliver).

God's Country and the Woman—(With Nell Shipman, Wm. Duncan and Geo. Holt)—Vitagraph-V. L-S-E—April 24—(8 parts).
Peter Ged ("The Designers")—(With Lucile Lee)—Vitagraph-V-L-S-E—June 5—(5 parts).

DAM (H. J. W.)

Silver Shell, The ("The Suspect")—(With Anita Stewart)—Vitagraph-V-L-S-E—May 22—(5 parts).

DANBY (Frank).

Heart of a Child, The—(With Edna Flugrath)—Red Feather-Universal—July 10—(5 parts).

DENNERY.

Two Orphans, The—(With Kathlyn Williams, Winnifred Greenwood, etc.)—Selig-General Film—June 12—(5 parts).

DONNELLY (H. Grattan).

Woman in Black, The—(With Millicent Evans and Lionel Barrymore)—Biograph—(5 parts).

DOYLE (A. Conan).

Sherlock Holmes—(With William Gillette)—Essanay-V-L-S-E—May 1—(7 parts).

FITCH (Clyde).

Girl With the Green Eyes, The—(With Katharine Kaelred and Julian L'Estrange)—Popular Plays and Players-Pathe—May 15—(5 parts).
Way of the World, The—(With Hobart Bosworth and Dorothy Davenport)—Red Feather-Universal—July 3—(5 parts).

FUTRELLE (Jacques).

Elusive Isabel—(With Florence Lawrence)—Bluebird—May 15—(5 parts).
Haunted Bell, The—Imp-Universal—April 21—(2 parts).

GABORIAU.

Other People's Money—(With Gladys Hansen)—Thanhouser-Mutual—June 1—(5 parts).

GIBBS (George).

Madcap, The—(With Flora Parker De Haven)—Red Feather-Universal—June 5—(5 parts).

HERRON (Stella Wynne).

Shoes—(With Mary MacLaren)—Bluebird—June 26—(5 parts).

HIGGINS (David K.)

At Piney Ridge—(With Fritzi Brunette, Al. W. Filson, Leo Pierson, etc.)—Selig-V-L-S-E—May 1—(5 parts).

HOFFMAN (Aaron).

Scarlet Woman, The—(With Mme. Petrova)—Popular Plays and Players—May 29—(5 parts).

HOYT (Chas.)

Temperance Town, A—(With Otis Harlan)—Selig-General Film—June 5—(5 parts).

JACKSON (Helen Hunt).

Ramona—(With Adda Gleason and Munroe Salisbury)—Clune—April—(12 parts).

JONES (Henry Arthur).

Saints and Sinners—(With Peggy Hyland)—Famous Players-Paramount—May 25—(5 parts).

KYNE (Peter B.)

Three Godfathers, The—(With Stella Razeto and Harry Carey)—Bluebird—June 19—(5 parts).

LAWSON (Thos. W.)

Friday, the 13th—(With Robert Warwick)—Brady-World Film—July 17—(5 parts).

LE GALLIENE (Richard).

Chain Invisible, The—(With Bruce McRae and Gerda Holmes)—Equitable World Film—April 24—(5 parts).

LEWIS (Mary and Samuel).

Making of Maddelena, The—(With Edna Goodrich)—Morosco-Paramount—June 8—(5 parts).

McCUTCHEON (George Barr).

Beverly of Graustark—(With Linda Anderson, Chas. Perley, Gertrude Robinson, etc.)—Biograph-General Film—May 17—(5 parts).

McDONALD (Basil).

That Sort—(With Warda Howe, Duncan McRae and Ernest Maupain)—Essanay-V-L-S-E—June 12—(5 parts).

MACGRATH (Harold).

Half a Rogue—(With King Baggott and Edna Hunter)—Red Feather-Universal—May 22—(5 parts).

MURGER (Henry).

La Boheme—(With Alice Brady)—Brady-World Film—June 19—(5 parts).

OPPENHEIM (E. Phillips).

World's Great Snare, The—(With Pauline Frederick)—Famous Players-Paramount—June 26—(5 parts).

OSBORNE (William Hamilton).

Half Million Bribe, The—(With Marguerite Snow)—Metro-Columbia—April 10—(5 parts).
Murder at the Cafe Epicure, The—("The Battle of Truth")—(With Chas. Perley, Jack Drumier, Chas. Mailes, Vera Sisson and Ivan Christie)—Biograph-General Film—March 22—(3 parts).

PAINE (Ralph D.).

Wall Between, The—(With Frances X. Bushman)—Quality-Metro—March 20—(5 parts).

PINERO (Sir Arthur).

Second Mrs. Tanqueray, The—(With Sir George Alexander and Hilda Moore)—Ideal Film Co.—May—(6 parts).

PROLOGS (Characters).

By Whose Hand?—(With Ruth Hennessy, Harry Benham, Chas. J. Ross and Marcel Ostrecher)—Equitable World Film—April 17—(5 parts).
Dial Tracers, The—(With Frank Lessel)—Famous Players-Paramount—June 5—(5 parts).
Red Widow, The—(With John Barrymore)—Famous Players-Paramount—May 1—(5 parts).

POWELL (E. Alexander).

Secret of the Submarine, The—(With Thomas Chatterton, Juanita Hansen, etc.)—Mutual-Universal—(serial, 2 part episodes)—commenced May 8.

ROBERTSON (T. W.)

Caste—(With Sir John Hare)—Turner-Ideal—May—(5 parts).

ROSENFELD (Sydney).

Purple Lady, The—(With Ralph Herz and Irene Howley)—Rolfe-Metro—June 19—(5 parts).

SERVICE (Robert W.)

Spell of the Yukon, The—(With Edmund Breese)—Popular Plays and Players-Metro—(5 parts).

SPEARMAN (Frank H.)

Whispering Smith—(With Helen Holmes and J. P. McGown)—Signal-Mutual—(2 liverpart instalments)—June 5.

STEVENSON (Burton E.)

Mystery of Boule Cabinet, The—("The Pursuing Vengeance")—(With Sheldon Lewis)—Unity Picture Corporation—June 12—(5 parts).

TOWNLEY (Houghton).

Gay Lord Waring, The—(With J. Warren Kerrigan)—Bluebird—April 24—(5 parts).

TYLER (J. Vere).

Huntress of Men, A—(With Mary Fuller)—Red Feather-Universal—May 8—(5 parts).

WILLIAMSON (C. N. and A. M.)

Shop Girl, The—(With Edith Storey)—Vitagraph-V-L-S-E—June 26—(5 parts).

Woman Who Dared, The—(With Beatriz Michelena)—California M. P. Co.—May—(7 parts).

VANE (Sutton).

Span of Life, The—(With Lionel Barrymore)—Jos. F. Lee—April—(5 parts).

ZANGWILL (Israel).

Moment Before, The—(With Pauline Frederick)—Famous Players-Paramount—April 27—(5 parts).

MILITARY.

Across the Mexican Border—Mexican Film Co.—April—(2 parts).

Feats of Belgian Cavalrymen—(Reel Life No. 1)—Gaumont-Mutual—May 7.

Fighting Germans, The—American Correspondent Film Co.—May 8.

Following the Flag in Mexico.—Feinberg Amusement Co.—April.

France's Canine Allies.—Pathe—June 12.

How Britain Prepared.—Mutual Film Co.—June.

Life and Training in the U. S. N.—Vitagraph-General Film Co.—April 17.

On the Italian Battle Front.—Il Giornale Italiano—April.

U. S. Cavalry at Fort Meyer.—Unicorn Film Service—May 9—(On reel with comedy, "Deceiving Dad.")

U. S. Marines Under Fire in Haiti.—Feinberg Amusement Co.—April.

With Bulgaria's Fighting Forces.—Unicorn Film Service Corp.—May 1.

MUSIC.

Masaniello—("The Dumb Girl of Portici")—Universal Special Feature—April—(7 parts).

SCENIC—(Including peoples and customs).

Algeria New and Old—Pathe—April 15.

Among the Head Hunters—Paramount-Holmes—April 15.

Arizona Scenes in—Essanay-Chaplin—(On same reel with Vernon Howe Bailey's sketch book of Rome).

Around Mount Fuji—(Japan)—Pathe—June 5.

Ascent of Mount Ranier, The—Pathe—May 8.

Atlanta, Ga.—(See America First)—Gaumont-Mutual—May 10.

Beautiful Lake of Chunzenji—(Picturesque Japan)—Pathe—May 6.

Berlin, Vernon Howe Bailey's Sketch Book of—Essanay-General Film—June 7.

Birmingham, Ala.—(See America First No. 41)—*Gaumont-Mutual—June 21.

Boston, Vernon Howe Bailey's Sketch Book of—Essanay—April 12.

Camping With the Blackfeet—Edison-General Film—June 7.

Charleston, S. C.—(See America First, No. 33)—Gaumont-Mutual—April 26.

Cruising Through the Philippines—Paramount-Holmes—May 22.

Daytona, Fla.—(See America First, No. 29)—Gaumont-Mutual—April 2.

Del Monte, California—(See America First, No. 30)—Gaumont-Mutual.

Dog Eaters of Benguet, The—Paramount-Holmes—May 1.

Glacier National Park—(See America First, No. 42)—Gaumont-Mutual—June 28.

Gorges of Colorado—Pathe—June 12.

Grand Canyon of Arizona, The—Essanay—April 19.

Great Divide of Colorado, Crossing the—(See America First, No. 32)—Gaumont-Mutual—April 19.

"Hiking" With the Igorrotes—Paramount-Holmes—May 8.

Iceland Scenes in—Vitagraph—May 15 (on same reel with comedy).

Idaho's Waterfalls—Pathe—April 8.

Japan's Ancient Capital, Nara—Pathe—June 19.

Little Journey to the Frozen North—(Nome, Alaska)—Universal-Powers—May 18.

Little Journeys in Scenic Japan—Powers—June 15.

Luzon, Lowlands of, The—Paramount-Holmes—April 24.

Luzon, On the (Philippines)—Pathe—May 15.

Manila, Old and New (Philippine Islands)—Paramount-Holmes—April 3.

Montgomery, Ala.—(See America First, No. 39)—Gaumont-Mutual—June 7.

Murderous Moros of Mindanao, The—Paramount-Holmes—May 29.

New York, Old and New—Vitagraph—June 5.

Pasig River, The—(Philippine Islands)—Paramount-Holmes—April 17.

Perak the Prettiest—(Malay Peninsula)—Pathe—June 26.

Picturesque America—Pathe—April 8.

Pike's Peak—(See America First No. 38)—Gaumont-Mutual—May 31.

Reel Life, No. 2—Gaumont-Mutual—May 7. (This number includes snapshots of the Blackfeet Indians at Glacier National Park, showing their dances and various native ceremonies.)

San Francisco, Glimpses of—Pathe—April 22.

San Francisco, Vernon Howe Bailey's Sketch Book of—Essanay-General Film—May 17.

Savannah, Ga.—(See America First, No. 37)—Gaumont-Mutual—May 24.

Scaling the Jungfrau—Rex-Universal—May 7.

Siberia, The Vast Unknown, No. 4—Pathe—April 1. (This number shows the Eskimo fishing through the ice, an Eskimo marriage ceremony, and a village school with Eskimos in attendance.)

Siberia, the Vast Unknown, No. 5—Pathe—April 22 (showing Eskimo trading furs).

Siberia, the Vast Unknown, No. 6—Pathe—May 1 (showing home life, social pursuits, religious observances and business dealings of the Siberian natives).

Siberia, the Vast Unknown, No. 7—Pathe—May 15 (showing a round-up of ten thousand reindeer by Eskimos).

Siberia, the Vast Unknown, No. 8—Pathe—May 29 (showing views of the 2000-mile Kolyma river, Russian officials at the town of Nijni Kolymsk, and a Siberian exile and his family).

St. Augustine, Fla.—(See America First, No. 31)—Gaumont-Mutual—April 12.

St. Louis, Vernon Howe Bailey's Sketch Book of—Essanay—June 28.

Towns of Tunis—Pathe—April 29.

Yellowstone Park—(See America First, No. 40)—Gaumont-Mutual—June 14.

Yosemite National Park—(See America First, No. 36)—Gaumont-Mutual—May 17.

Yosemite Valley—(See America First, No. 34)—Gaumont-Mutual—May 3.

Yunnan-Fou—(Scenic Southwest China)—Pathe—May 22.

SCIENCE.

Eclipse of the Sun as Seen at the Paris Observatory—(Reel Life No. 4)—Gaumont-Mutual—May 28.

Invisible Enemy—E. K. O. Film Co.—April (illustrating fight against tuberculosis).

Twilight Sleep—(Re-issue)—Modern Motherhood League—April.

SOCIOLOGY.

Children's Paradise, The—Powers—June 29. (Children of New York's east side—and Christian Herald Home at Nyack.)

Doctor and the Neighbor—Red Feather-Universal—May 1 (drama dealing with a question of medical ethics) (5 parts).

Eternal Grind, The—Famous Players-Paramount—April 17 (5 parts). (Story of torment and sweatshops.)

Light-Bearer, The—Essanay-General Film—April 8 (treats of tenement evils)

Iron Hand, The—Red Feather-Universal—May 29 (5 parts).

Penal Colony of Palawan—June 12—Paramount-Holmes.

Shoes—Bluebird—June 26 (5 parts). (Story of a girl's struggle against social and financial conditions.)

Those Who Toil—Lubin-V-L-S-E—June 2 (5 parts). (Drama laid in the oil regions of Pennsylvania.)

TOPICAL.

Tokio Exposition, The—Pathe—May 29.

Visiting the Sultan of Suiu—Paramount-Holmes.

ZOOLOGY.

American Elk—(Reel Life No. 3)—Gaumont-Mutual—May 21.

An Alligator Farm—(Reel Life No. 1)—Gaumont-Mutual—May 7.

Ants—(Reel Life No. 2)—Gaumont-Mutual—May 14.

Beaver, The—(Reel Life No. 6)—Gaumont-Mutual—June 11.

Birth of a Butterfly—(Reel Life No. 1)—Gaumont-Mutual—May 7.

Cecropia Moth, The—Edison-General Film—May 24 (on reel with animated cartoon)

Cuttlefish—(Reel Life No. 2)—Gaumont-Mutual—May 14.

How Birds Feed Their Young—Pathe—April 29.

How Small Sea Creatures Breed—Pathe—May 1.

Human Execution of Animals—(Humane Education League of Boston)—(Reel Life No. 4)—Gaumont-Mutual—May 28.

Operating Room, Angell Memorial Hospital, Boston—(Reel Life No. 4)—Gaumont-Mutual—May 28.

Pygmies of the Zoo—(Ditmars—Powers-Universal—June 8.

Some Fresh Water Fishes (stickleback carp and green tench)—Pathe—June 5 (with cartoon comedy).

Some Monkey Stars—(Ditmars)—Powers-Universal—May 11.

Terrapin, The—(Reel Life No. 5)—Gaumont-Mutual—June 11.

Wild Life of Florida Everglades—(Reel Life No. 4)—Gaumont-Mutual—May 28.

Zoo Arrivals from South America—Rex-Universal—April 16 (including the sloth, the ant eater and the Matamata).

FILMS SUITABLE FOR CHILDREN'S PROGRAMS.

According to the Code—Essanay-V-L-S-E—July 15 (5 part Southern drama).

Almost a Heroine—Kalem-General Film—May 31 (comedy).

Ambrose's Cup of Woe—Keystone-Triangle.

An Indian's Lament—Bison-Universal—(5 part melodrama).

An Innocent Magdalene—Fine Arts-Triangle—June 18 (5 part southern drama).

Any Port—Victor-Universal—July 7 (allegory).

Artie, the Millionaire Kid—Vitagraph-V-L-S-E—April 17 (5 part com.).

Attie Princess, The—Big "U"-Universal—May 31.

Aunt Bill—Melies (story).

Betty's Hobo—Big "U"-Universal—June 15 (juvenile drama).

Billy Van Deusen's Ancestors—Beauty-Mutual—May 3 (farce comedy).

Blue Blood and Red—Fox Film Corp.—April 3 (5-part comedy).

Bobbie of the Ballet—Bluebird Photoplays, Inc.—June 12 (5-part drama).

Bransombe's Pal—Ince-Jones—(5-part drama).

Bread Upon the Waves—Powers-Universal (drama).

Bugie Call, The—Kaybee-Triangle—June 4 (5-part drama).

Capers of the Mountains—Fox Film Corp.—June 4 (3-part com-dr.).

Casey at the Bat—Fine Arts-Triangle—July (5-part comedy).

Chip's Carmen—Juvenile Film Co.—June (comedy).

Circular Room, The—Rex-Universal—(5-part melodrama).

Come-On, The—Nestor-Universal—July 21 (comedy).

Comet's Comeback—Beauty-Mutual—May 31 (comedy).

Corporal Billy's Comeback—Big "U"-Universal—May 25 (drama).

Cow Puncher's Peril, The—Selig—June 17 (western melodrama).

Davy Crockett—Pallas-Paramount—July 15 (5-part drama).

David Garrick—Pallas-Paramount—May 1 (5-part drama).

Deserter, The—Kay-Bee-Triangle (5-part Indian drama).

Doomtown Turner-Mutual—July (3-part comedy-drama).

Doughnuts—Falstaff-Mutual (comedy).

During the Round-up—Biograph-General Film (re-issue)—May 6 (dr.).

Engineer's Honor, The—Kalem-General Film (melodrama).

Fable of the Fearsome Feud—Essanay-General Film (2 parts).

Fall of a Nation, The—Dixon—June (11½-part melodrama).

Far from the Madding Crowd—Turner-Mutual—(5-part melodrama).

Fathers of Men—Vitagraph-V-L-S-E—July 10 (5 parts).

For Sale—A Daddy—Juvenile Film Co.

Foxy Trotters, The—Vitagraph-General Film—June 26 (comedy).

Gentle Conspiracy, The—American-Mutual—June 19 (2-part comedy).

Gloria's Romance (serial)—Kleine (2-part episodes).

Grouch, The—Essanay-General Film—July 22 (3-part comedy).

Gutter Magdalene, The—Lasky-Paramount—June 1 (5-part melodrama).

Hanpy Hooligan's Dream—Big "U"-Universal—April 6 (eccentric comedy).

Heart of Nora Flynn—Lasky-Paramount—April 24 (5-part drama).

Her Partner—Vitagraph-General Film—April 3 (western comedy).

His Trust and his Trust Fulfilled Biograph-General Film—July 4 (2-part drama).
Highest Bid, The—American-Mutual (5-part melodrama).
House on Hokum Hill, The—Beauty-Mutual—June 21 (comedy).
House with the Closed Shutters, The—Biograph (re-issue)-General Film—May 29 (drama).
Improbable Yarn of McQuirk, The—Beauty-Mutual—April 16 (comedy).
In Cinderella's Shoes—Kalem-General Film—June 7 (comedy).
Inner Glow, The—Vitagraph-General Film (3-part melodrama).
International Marriage—Morosco-Paramount—July 24 (5-part drama).
Into the Primitive—Selig-V-L-S-E (5-part drama).
In the Service of the State—Kalem-General Film—June 19 (drama).
Intruder, The—Imp-Universal.
It Happened in Honolulu—Red Feather-Universal—June 26 (5-part melodrama).
Jack—Mustang-Mutual—May 26 (2-part drama).
Jaffrey—Frohman Amusement Co.—June 16 (5-part drama).
Janitor, The—Powers—July 6.
Johnny's Romeo (cartoon comedy)—Gaumont-Mutual.
Johnny's Stepmother and the Cat (cartoon comedy)—Gaumont-Mutual.
Kernel Nutt's Ship Bill—Vitagraph-General Film (comedy).
Legal Advice—Selig-General Film (comedy).
Letitia—Vitagraph-General Film (3-part melodrama).
Little Boy Blue—Victor—July 14 (drama).
Little Gray Mouse, The—Imp-Universal—July 14 (2 parts).
Little Meena's Romance—Fine Arts-Triangle—April 9 (5 parts).
Little Schoolma'am, The—Fine Arts-Triangle—July 16 (5-part drama).
Lion's Nemesis, The—Mustang-Mutual (2-part melodrama).
Love, Burglars, and a Bull Dog—Vogue-Mutual (comedy).
Love Comet, The—Keystone-Triangle (2-part comedy).
Love Girl, The—Bluebird—July 10 (2-part comedy-drama).
Love Me, Love My Dog—Metro (comedy).
Love's Law—Lubin-General Film (2-part drama).
Love Shower—Kleine (comedy).
Lonesome House—Big "I"-Universal—April 26.
Man from Egypt, The—Biograph-General Film (comedy).
Man's Friend—Mustang-Mutual (2-part melodrama).
Medicine Bend—Signal-Mutual (5-part melodrama).
Miss Blossom—Laemmle—July 31 (5-part southern drama).
Misunderstood Boy, A—Biograph-General Film (re-issue).
Midnight at the Old Mill—Kalem-General Film (comedy).
Modern Knight, A—Mustang-Mutual (2-part western comedy).
Moonshiners, The—Keystone-Triangle (2-part comedy).
Naked Hearts—Bluebird (5-part drama).
Orphan Joyce—Essanay-General Film (2-part drama).
Partners—Imp-Universal (2-part drama).
Peach Pickers—Kalem-General Film (comedy).
Perfidy of Mary, The—Biograph-General Film (reissue) (comedy).
Pied Piper of Hamelin—Edison-General Film (re-issue).
Prima Donna's Husband—Lasky-Paramount Film Corp. (5-part prison story).
Race, The—Lasky-Paramount (6-part comedy-drama).
Ramona—Clune—April (11 parts).
Rookie, The—Vitagraph-General Film (drama).
Rough Neck, The—Lubin-General Film (3-part So. Am. melodrama).
Sacrifice, The—Selig-General Film (3-part war story).
Salvation Joan—Vitagraph-V-L-S-E (drama).
Scarlet Runner (serial)—Vitagraph-General Film (2-part episodes).
Secret of the Submarine (serial)—American-Mutual (2-part episodes).
Shoes—Bluebird (5-part drama).
Showing Some Speed—Kleine (comedy).
Silks and Satins—Famous Players-Paramount (5-part drama).
Sis the Detective—Kalem-General Film (comedy).
Some Duel—Selig-General Film (comedy).
Snow Stuff—Mustang-Mutual (2-part comedy).
Sonny Boy at the Bat—Tefft Johnson Film Corporation.
Sonny Boy and the Dog Show—Tefft Johnson Film Corporation.
Sonny Boy in School Days—Tefft Johnson Film Corporation.
Stepping Stone, The—Kay-Bee-Triangle (5-part drama).
Stoning, The—Edison-General Film (re-issue) (drama).
Storming the Trenches—Powers-Universal.
Susie Snow Flake—Famous Players-Paramount (5-part romance).
Taking a Rest—Metro (comedy).
Tender-Hearted Boy, The—Biograph-General Film (re-issue).
Then I'll Come Back to You—Frohman Amusement Co. (5-part drama).
Three Godfathers, The—Universal (5-part western drama).
Three Brave Hunters—Powers-Universal (comedy).
Three Johns—Vitagraph-General Film (comedy).
Toyland Villain, The—Powers-Universal (comedy).
Traffic Cop, The—Thanhouser-Mutual (3-part drama).
Two-Bits—Mustang-Mutual (2-part comedy-drama).
Vacabond, The—Chaplin-Mutual (2-part comedy).
Valliants of Virginia—Selig-V-L-S-E (5-part southern romance).
Wall Between, The—Metro-Quality (5 parts).
Whispering Smith—Signal-Mutual (5-part melodrama).
Window of Dreams, The—Thanhouser-Mutual (3-part melodrama).
Wishing Lamp, The—Big "I"-Universal.
Wishing Ring, The—Kalem-General Film (comedy).

ADDRESSES OF BOOKING COMPANIES INCLUDED IN THE ABOVE CATALOGUE OF FILMS.

American Correspondent Film Co.—220 W. 42nd St., New York City.
Bluebird Photoplays, Inc.—1600 Broadway, New York City.
California Motion Picture Corp., San Rafael, Cal.
Clara Kimball Young Film Corp.—729 Fifth Avenue, New York City.
Clune Film Co.—Suite 1 and 2, New Amsterdam Theatre Bldg., N. Y. City.
Feinberg Amusement Co.—1547 Broadway, New York City.
Fox Film Corp.—120 W. 46th St., New York City.
Frohman Amusement Co.—118 W. 40th St., New York City.
General Film Co.—71 W. 23rd St., New York City.
Ideal Film Service—110 W. 40th St., New York City.
Il Giornale Italiano—145 W. 28th St., New York City.
Juvenile Film Co.—110 W. 40th St., New York City.
Kleine, Geo.—729 Seventh Ave., New York City.
Metro Pictures Corporation—1476 Broadway, New York City.
Modern Motherhood League—1600 Longacre Bldg., New York City.
Mutual Film Corp.—71 W. 23rd St., New York City.
Paramount Pictures Corp.—485 Fifth Ave., New York City.
Patriot Film Co.—729 Seventh Ave., New York City.
Pathe Exchange, Inc.—25 W. 45th St., New York City.
Tefft Johnson Film Corp.—Suite 1207, 220 W. 42nd St., New York City.
Triangle Film Corp.—1457 Broadway, New York City.
Unicorn Film Service Corp.—126 W. 46th St., New York City.
Unity Sales Corp.—729 Seventh Ave., New York City.
Universal Film Manufacturing Co.—1600 Broadway, New York City.
V-L-S-E—1600 Broadway, New York City.
World Film Corp.—126 W. 46th St., New York City.

NOTE.—Attached to the title of each film will be found its brand name, and also the name of the company releasing the film. By communicating with the head office of any of these companies in the addresses given above you will be able to learn the location of the exchange nearest you where the films you desire may be obtained.

ARE EDUCATORS INTERESTED?

Something to be Said in the Affirmative on the Strength of Number of Machines Sold.

THE Nicholas Power Company report an unusually large number of installations of their Power Cameragraph in educational and industrial institutions during the present month and assert that they are reliably informed that many more of these institutions would use motion pictures for educational purposes were it possible to obtain a regular film program suitable for this work. Among the most notable installations are:

Board of Education, Passaic, N. J.
St. Mary's College and Academy, St. Joseph County, Ind.
Hamilton High School, Hamilton, Ohio.
Jewish Orphans' Home, New Orleans, La.
Young Men's Christian Association, Fortress Monroe, Va.
Ford Motor Car Co., Detroit, Mich.
Avondale School, Cincinnati, Ohio.
Board of Education, Norwood, Ohio.
Anoskeag Mfg. Co., Manchester, N. H.
Young Men's Christian Association, Tobyhanna, Pa.
St. Michael's R. E. Church, Jersey City, N. J.
State of New York Utica State Hospital, Utica, N. Y.
St. Joseph's Church, Rosebank, Staten Island.
Young Men's Christian Association, Mt. Vernon, N. Y.
Bureau of Clubs & Playgrounds, Pedro Miguel, Canal Zone.
St. Joseph's R. C. Church, Cristobal, Canal Zone.
State Board of Health, Raleigh, N. C.
Young Men's Christian Association, Mallory, W. Va.
First Presbyterian Church, Parkersburg, W. Va.
Willard State Hospital, Willard, N. Y.
U. S. Naval Academy, Annapolis, Md.
General Electric Co., Schenectady, N. Y.
Ashland Coal & Coke Co., Crumpler, W. Va.
Pontiac State Hospital, Pontiac, Mich.

The Educational Campaign of the Nicholas Power Company is being pursued with great vigor, and the above enumerated installations made in the past thirty days are eloquent proof of the immense field for motion pictures which Educational and Industrial institutions offer.

This department of the Nicholas Power Company is under the supervision of Mr. De Hart, who has had extensive experience with this work and is thoroughly familiar with requirements and special conditions of this new field for motion pictures.

Gaskill Launches Phoenix Players

New Organzation Incorporated in Florida—Pictures of from Six to Twelve Reels are Promised.

RADICAL departures from the commonplace in moving picture production and marketing are forecasted in the announcement of the formation of the Phoenix Picture Players, Inc. by Charles L. Gaskill, well known in the trade and to exhibitors. Incorporated under the laws of Florida with a capitalization of $1,000,000, the Phoenix Players will start the production of features of six to twelve reels immediately upon the equipment of its studios in Orlando, Fla., and on Hudson, the latter possibly the Helen Gardner studios at Tappan.

"In bringing about this organization," stated Mr. Gaskill recently, "I have purposely interested the capital of men not heretofore identified in any manner with the motion picture industry. Not that such men might not have been induced to join with me in the undertaking, but rather because, almost invariably, the men already in the business are not free in their prejudices and minds to look beyond the profits of today to the tomorrow when something else besides contracts with exhibitors will be necessary to insure these profits."

KELLER TURNS UP A SWINDLER.

George C. Keller of Buffalo, N. Y., writes the Moving Picture World to warn the trade against a camera man, name not given, who claims to have worked for Pox and other firms, but who is now victimizing innocent people by claiming to be able to secure positions for them in the picture business. The swindler is described as a man of twenty-five years, five feet six inches tall, light complexion, smooth face, sharp features. The Buffalo police are looking for him.

NEW ENGLAND RIGHTS FOR "CIVILIZATION" SOLD.

After a spirited competition which had not ended until midnight, the New England rights to Thomas H. Ince's massive cinema production, "Civilization," were sold Monday, July 31st, to the New England Film Distributors, Inc., of which David A. Lourie is the president, and has offices at 15 State street, Boston.

Gaumont Program for Week of Aug. 20

Contains Three Single-Reels and Possibly a Five-Reel Feature.

OWING to the Gaumont policy of not announcing a foreign film until it has passed through the war zone, and is safely in America, the company is not in a position to announce a remarkable five-reel production which it is hoped to release through Mutual the week of August 20. However, the three single-reel releases of this week have

Scene from "Reel Life" (Mutual).

already been determined. Upon August 20 Reel Life No. 16 will have as its leading subject "The Power of Water." This gives vivid pictures in historic sequence of the development from the old fashioned water wheel to the electric turbine. On the same reel will be one of the Gaumont tabloids. It is one of the series dramatized from episodes which have been so popular in "Life" under the title of "What Would You Do If—?" The present diminutive photoplay asks spectators what they would do if they were so very fat and their spouses preferred other company. Miss Nan Evans is the featured player, supported by "Bud" Ross.

Quaint Cape Cod is pictured in "See America First," No. 50, released August 23. The Gaumont camera has caught for the screen such important historical places as Plymouth Rock and the grave of Miles Standish. There are pictures of the old grist mill at South Yarmouth, and characteristic views of seacoast scenery from Hyannisport to the cape.

On the reel with "Quaint Cape Cod" is one of the Gaumont Kartoon Komics from the pen of Harry Palmer. It is called "Kuring Korpulant Karrv" and deals with the gyrations of a fat young lady who takes up roller skating in a serious way in the effort to reduce. Mr. Palmer is at his best in this picture.

The third single-reel of the week is the ever-popular Mutual Weekly. As it is edited "up to the minute" there is no way of knowing even two days in advance what is will contain.

New Stars for Ivan Productions

Anna Nilsson, Harry Spingler, Wilmuth Merkyl, William H. Tooker, Frankie Mann and Rose Coghlan Included in Cast for "Her Surrender."

FOR the second production to be made by the Ivan Film Productions, entitled "Her Surrender," under their new policy of all-star cast features, a notable cast of screen stars has been assembled. Anna Nilsson, star of the sensational serial, "Who's Guilty?" recently completed by Pathe, and who achieved great renown in "The Regeneration," has been engaged to create the principal female role in the newest Ivan screen play.

Rose Coghlan, the famous legitimate star, who this year celebrates her golden jubilee as an actress, fifty years on the stage, and whose work in "The Faded Flower," the last Ivan release, won the universal commendation of the critics, has been re-engaged for this new production. William H. Tooker, star of "A Fool's Revenge," and a principal in countless other screen plays, conceded the foremost delineator of character roles on the silent stage, will enact an important role.

Harry Spingler, a leading juvenile, who has been starred for a year with William Farnum in Fox productions, and whose work in such well known screen plays as "The Plunderer" and "The Bondsman" have won him a large following among the film fans, will make his debut under the Ivan banner in Mr. Abramson's latest screen drama. Wilmuth Merkyl, who has been the leading man to Madame Petrova, and who was starred in such notable productions as "The Blindness of Virtue" and "Blazing Love," has been cast for one of the principal male roles. Frankie Mann, a noted player, long with the Vitagraph and Lubin companies, conceded one of the most charming personalities on the screen, has been given a novel vampire role to portray.

"Her Surrender" emanates from the pen of Ivan Abramson, the author of the many former Ivan successes. As is usual in play written by Mr. Abramson, the theme deals with an evil existing in everyday life and the play endeavors to point out the remedy as well as the cause and conditions arising therefrom.

Work on this feature will commence immediately under the direction of Ivan Abramson. Marcel le Picard, the noted Photographic expert, has devised several novel light effects which will be first presented to the public on the release of this film.

When completed, "Her Surrender" will be released through the Ivan exchanges as the regular scheduled Ivan monthly feature for September.

Motion Picture Publicity Men Organize

Articles of Incorporation Formally Approved and Permanent Officers Elected.

TWENTY-FOUR advertising and publicity men representing, with two exceptions, every important motion picture producing company with offices in New York City, met at the Claridge Wednesday, August 2, to approve the articles of incorporation which had been drawn up for the Associated Motion Picture Advertisers by its counsel, Arthur Friend. The meeting had been called by the temporary officers, and the first business transacted was the election of permanent ones for the ensuing year, as follows:

President, Arthur James of the Metro; vice-president, Wallace Thompson of Paramount; secretary and treasurer, E. Lanning Masters of V-L-S-E; executive council, John C. Flinn of the Jesse L. Lasky Photoplay Co., Paul Gulick of the Universal, Carl H. Pierce of the Oliver Morosco Photoplay Co., Harry Reichenbach of the Frohman Amusement Co., S. B. Van Horn of the World Film Co., Hopp Hadley of the Mutual. The three elective officers are also members of this council ex-officio.

Mr. James, in accepting the presidency, made it quite plain to those who had not attended the previous meetings that the A. M. P. A. was an organization without connection with any other body or board, and that it was the intention of its founders to confine its activities strictly to matters which appertain to advertising, and the welfare of advertisers.

The articles of incorporation were then read and approved, and a vote of thanks was tendered to Mr. Friend for his efficient and expeditious work. Mr. Friend was also unanimously elected an honorary member of the A. M. P. A. The president then appointed a membership committee consisting of E. Richard Schayer, of the Louis J. Selznick Enterprises, Inc.; Nat G. Rothstein, of the Universal Film Mfg. Co., and C. J. Meegan, of the General Film Co., and the following publicity committee: Paul Gulick, of the Universal, chairman; Terry Ramsaye, of Mutual, and Ben Schulberg, of the Famous Players.

Until permanent headquarters can be secured the regular meetings of the A. M. P. A. will be held in the Claridge, the next meeting being called for Wednesday, August 9.

V-L-S-E STAFF CHANGES.

Charles A. Meade, for the past year manager of the Dallas V-L-S-E. branch office, has been promoted to the managership of the Cleveland office, to supplant C. E. Shurtleff. He began his duties in the Ohio city on July 31. J. B. Duggan, who has been Mr. Meade's assistant in the Dallas office, will succeed him as manager.

R. W. Bertelson, manager of the sub-office at Salt Lake City, has been forced to relinquish that position on account of ill health. His place is now being filled by F. A. Wagner, of whom much has been heard as a San Francisco salesman. In assuming the managership of the Salt Lake City office, Mr. Wagner will come under the supervision of Frank Harris, Denver manager. Succeeding Mr. Wagner in the San Francisco office will be M. C. Wilder, who has been promoted to a salesmanship position from that of booker.

Another young lady of the V-L-S-E. came into prominence when Miss J. James was named as booker of the San Francisco office to succeed Mr. Wilder. She has been secretary to Manager Quive of that office since the ascension of A. W. Goff to the assistant general managership of the Big Four. Previous to that time she was assistant to Mr. Goff and kept all statistics covering San Francisco, Los Angeles, Seattle, Denver and Salt Lake City offices.

Selig Returns From Coast; Talks of New Pictures

Predicts Great Reception for "The Crisis"—Not in the Market for Scenarios and Thinks Discussion of Subject "Press Bunk."

WILLIAM N. SELIG returned Saturday, July 29, from Los Angeles, Cal., where he has been visiting the Selig Pacific Coast studios. While in Los Angeles Mr. Selig completed plans for the production of "The Garden of Allah." "The drama will be produced on a most elaborate scale," stated Mr. Selig in an interview on his return to Chicago. "Colin Campbell will direct it and no expense will be spared to make the production the most spectacular of anything we have ever done.

"I want to call your attention to several other productions. 'County That God Forgot' is going to be an unusual western drama in very detail. Marshall Neilan wrote the story for Thomas Santschi. It shall release it through V-L-S-E. The play will be in five parts and Santschi will be suported by an excellent company of players including Mary Charleson, George Fawcett and others.

"'Light of Western Stars,' Zane Gray's great story of the west, will also be produced in films in the near future. This drama will run anywhere from five to ten reels whatever it is worth. Kathlyn Williams, Tom Mix, Marshall Neilan, George Fawcett and others will appear in the action.

"I want to predict a great reception for 'The Crisis.' We have completed Winston Churchill's novel in twelve reels and it will be presented to the public probably early in the fall. The production is about ready for release and those who have viewed the film have been kind enough to state that 'The Crisis' is the greatest thing we have ever done and will prove one of the most artistic productions filmed to date. The film follows the story in every detail and while there is a succession of spectacular scenes, the strength of the plot has not been sacrificed."

William N. Selig, upon his recent return to Chicago from Los Angeles, Calif., again announced that the Selig Polyscope Company is not in the general market for scenarios.

"The scenario question is being discussed pro and con in most of the trade papers and in other publications," said Mr. Selig. "Whether this stuff is just publicity matter or whether 'the scarcity of good photoplay plots' is being earnestly considered, I do not know. I do know, however, that there is no such thing as a scenario 'question' with our company. We have about seven hundred stories, including novels, short stories and motion picture plots in manuscript in our vaults. These were penned by the world's best writers. This material will last us for years. When this supply is exhausted we can get more. We have always paid satisfactory prices for good stories, believing that the story was the real foundation of the entire photoplay structure. The plot counts just as much as the star or the direction."

Bluebird Upsetting Star System.

Still Plugging for the Slogan "The Play's the Thing"—Hoffman Says It's Making Good.

LOUISE LOVELY will share honors with Warren Kerrigan when Bluebird Photoplays present "The Social Buccaneers" late in September. Miss Lovely has, hitherto, been a lone star on Bluebird play-bills, having begun her service to moving pictures in America when the Bluebird series were established.

Fulfilling their advertised purpose to make "The Play the Thing," the casting of subjects has been a separate consideration in all the recent releases, and thus it comes that Miss Lovely and Miss Billington, together with Rupert Julian, lately appeared in the same release, "Bettina Loved a Soldier." Now Lois Wilson, who has been Mr. Kerrigan's leading woman for many months, gives way to Miss Lovely in plays where the casting will be improved by the substitution.

Ruth Stonehouse will be introduced to Bluebird as a star, with Rupert Julian her director; Dorothy Davenport has already joined the ranks of new leaders of Bluebird plays, and Franklyn Farnum, Emory Johnson and Richard Morris are other new principals lately added to the Bluebird stock organization. In every instance where these additional players have been employed, or will be occupied, they will be cast and have been cast because they seem best suited to the role.

"We are spending too much money in nationally advertising our program," says General Manager M. H. Hoffman, in recent announcement, "to warrant our failing to maintain our purpose to make the play of first importance. We have tried our plan and are abundantly convinced that the public interest in photoplays is based first upon the quality of the scenario, or play.

"We first select the play, and then select the best players we can find to impersonate the characters. Production takes co-incident importance with selecting the play and players, these three vital factors to good photoplay entertainment being what must, naturally, be relied upon in our purpose to abandon the "star" system in favor of the Shakespearean dogma.

"We are succeeding so well that the skeptics are, in many instances, coming over to our way of thinking. The biggest exhibitors of moving pictures are being canvassed for their opinion, and we are getting the proof that Bluebirds are advancing in public favor everywhere, solely upon merits and the basis we have established as the Bluebird policy."

Mr. Hoffman expressed enthusiastic belief that the first six months of Bluebird, operating along conventional lines, paved the way to an abundant success for the new departure in their methods of exploitation. He returned last week from a trip of inspection among the exchanges in the Middle West.

Marie Edith Wells.

MARIE EDITH WELLS in her two years before the screen has had a goodly measure of success. Previous to a short experience on the stage she had been an artist's model. Her first motion picture experience was with the Kalem company. Here she appeared in "The Cabaret Singer" and with Tom Moore in "The First Commandment" and "The Girl and the Bachelor."

Marie Wells.

For over a year she played leads in subjects released through the World Film Corporation. Among these were "Just Out of College" and "Then I'll Come Back to You," both Frohman productions; "Sealed Lips," Equitable, and "The Builder of Bridges."

Miss Wells is one of those sylphlike creatures of exquisite grace and charm. Likewise she is clever and brings to her aid a certain knowledge of the work in hand which is the delight of any director. She has been repeatedly featured by the companies in whose productions she has appeared until she has gained an enviable reputation with the fans everywhere. Much more might be said here regarding her peculiar fitness for motion picture portrayal, but those who have seen the pictures in which she has appeared to advantage need no further recommendation.

WHERE IS B. JACOBS?

C. C. Charles, manager of the Rex Film Exchange of Albany, would very much appreciate any information which any of the exhibitors or exchangemen can give him in regard to the whereabouts of one B. Jacobs, who was formerly employed by the Pioneer Film Company and during the month Film Exchange. Mr. Charles intimates that it would be well to circumscribe the activities of said Jacobs.

Brenon Leases Studio.

New Structure and Equipment at Hudson Heights, N. J., Taken Over by New Company.

THE Herbert Brenon Film Corporation has closed a five-year lease on the Ideal Studios and Laboratories, located on one of the most commanding sites on the Palisades, on the Hudson County Boulevard, at Hudson Heights, and here Mr. Brenon will begin work immediately upon his first production, "War Brides," with Nazimova in the role in which she has scored one of her greatest successes.

Albert Teitel, under whose supervision the plant was built, was educated in this department in France, and is conversant with all the contributions of science to the cinematograph. It consists of two buildings, the stage areas being 143 by 75 ft., and 50 by 70 ft., respectively. In the larger studio there are accommodations for more than three hundred players in large, airy dressing rooms, this occupying one entire floor. Below this floor are the offices, property rooms, scene storage room, paint room, machine shop, carpenter shop, and concrete and glass tanks for taking submarine pictures. Many of these features have been installed from original designs and are not duplicated in any other plant. Spraying systems have been devised for cooling the roofs of the studios, making it possible for the company to work in comfort in the hottest days of summer. Visitors galleries have been built, in order that persons interested may witness the making of the pictures without interfering with the work.

The laboratories will be under the direction of Mr. Teitel, the builder of the plant, and F. Doublier, who formerly was associated with the Lumiere company, four years laboratory superintendent of the Eclair Company, and designed the Paragon plant at Ft. Lee. In this laboratory, too, the aim has been to provide facilities for producing perfect film. The latest inventions in perforating machines, printers, filtering system and drying apparatus has been installed.

In addition to all this equipment, there is under construction an open air studio or stage, 100 by 160 feet, to be provided with similarly complete appliances.

In this studio Mr. Brenon already is installing his producing staff, and it is believed that the remarkable facilities offered will result in a new time record being set between the date of the organization of the corporation and the release of its first photo drama. However, not speed but quality will be the constant aim of Mr. Brenon, and his first picture, "War Brides," will not be released until he is satisfied that it is the best he has ever created, and that it does full justice to himself and his star, Nazimova.

Mr. Brenon's brother, Chandos Brenon, will be his personal representative, and will be in charge of the executive offices in the Longacre Building; he was previously manager of the Fox offices in Montreal. The department heads who will be associated with him are as follows: George Fitch, studio manager and technical director; James McKay, assistant general director; Roy Hunt, chief of camera department; Herbert Messmore, chief of property department and William Plunion, assistant; George Hall, chief of scenario department; Tom Tomaine, head carpenter; John Elam, scenic artist; Miss Minola DePass, private secretary.

Pauline Frederick Signs with Famous.

Celebrated Emotional Actress Decides to Remain on Screen —Signs Two Years' Contract.

CONTRARY to current rumor that she was to accept flattering offers from legitimate managers to return to the stage, Pauline Frederick, the celebrated emotional actress, who became a great screen star over night when she made her motion picture debut in the Famous Players adaptation of Hall Caine's great drama, "The Eternal City," has decided to remain upon the screen and has signed a two-year contract with the Famous Players Film Company. By the terms of this contract Miss Frederick becomes one of the few highest paid screen stars and automatically assures her appearance in Paramount Pictures for the next two years.

Miss Frederick's screen record will show that, though she is chiefly noted as an emotional actress and as a "heavy," she has evidenced a phenomenal versatility in the roles which she has played. Following her triumphant debut in the Hall Caine play, Miss Frederick next appeared in "Sold," in which she played the artist's wife, who risked her reputation to help her struggling husband. It was a distinctly sympathetic role, but served to bring out the star's wonderful charm and grace.

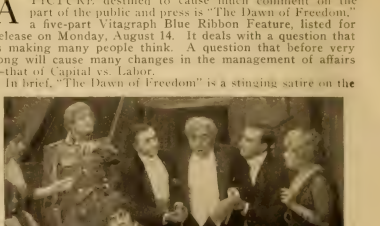
Miss Frederick's next appearance will be in an adaptation of Clyde Fitch's drama, "The Woman in the Case," in which she surprised the Famous Players officers by requesting that she play the self-sacrificing wife, Margaret Rolfe.

Great Theme in Blue Ribbon Feature.

Compares Conditions of Today to Those of Revolutionary Time.

A PICTURE destined to cause much comment on the part of the public and press is "The Dawn of Freedom," a five-part Vitagraph Blue Ribbon Feature, listed for release on Monday, August 14. It deals with a question that is making many people think. A question that before very long will cause many changes in the management of affairs —that of Capital vs. Labor.

In brief, "The Dawn of Freedom" is a stinging satire on the



Scene from "The Dawn of Freedom" (Vitagraph).

death of those ideals that made the nation. It presents one of the staunchest patriots of the Revolution, Captain Cartwright, as escaping death through suspended animation, into which he is put by a missionary, Father Ambrose, only to awaken today in conditions that bring out the theme.

Charles Richman in the role of Captain Cartwright gives a convincing conception of how we would expect a man of Revolutionary times to act should it be possible for one to return, as the Patriot does in the picture. Richman is an artist and "The Dawn of Freedom" affords him many opportunities of which he takes advantage. Arline Pretty, James Morrison as the lover, Joseph Kilgour is seen as Washington, Billie Billings, Thomas R. Mills, Templar Saxe and Edward Saxe and Edward Elkas also assist in making this photoplay one of medit.

Many historical figures and events are depicted. William J. Hurlburt is the author of the story. Theodore Marston supervised the filming of the Revolutionary scenes and prologue, while Paul Scardon directed the taking of the modern scenes.

WILLIAM PARKER JOINS U. SCENARIO STAFF.

Eugene B. Lewis, head of the Scenario Department at Universal City, has added William Parker to his staff. Parker for a number of years was in the newspaper business, having been associated with the San Francisco Examiner, the Call and the Los Angeles Herald. He began writing scenarios about two years ago. A year ago he went to Santa Barbara to devote his entire time to creating stories for the screen and harkening to the call of a wider field joined the Universal staff to do adapting and feature writing.

LAST EPISODES OF "THE GRIP OF EVIL."

The last three episodes of Pathe's masterpiece in fourteen chapters, "The Grip of Evil," form a six-reel serial of themselves, a big one in breadth of interest, depth of plot and power of situation; a little one only in length. To bring the story to its powerful climax, the producer has found it advisable to use the same characters and continue the same story throughout the twelfth, thirteenth and fourteenth chapters. The result is interesting in the extreme since it gives the masterplot a new and unexpected twist.

UNITY FILM SERVICE OPENS OFFICES.

For the purpose of handling the serial "The Yellow Menace" for New York and Northern New Jersey, the Unity Film Service has been incorporated and has opened offices on the twelfth floor of the Godfrey Building, New York City, under the direction of J. H. Lynch, formerly connected with the New York Metro exchange. The first episode of "The Yellow Menace," called "The Higher Power," will be released on Labor Day.

That Universal Program for the Week of August 14

Serials, Comedy and Drama, Constitute the Ingredients for an Effective Tonic for Summer Business

AUGUST 14 is a red-letter day on the Universal program, for on that date the first installment of the Universal Special Feature serial, "Liberty," will be released. "Liberty" is a serial of life along the border at the present day. It features Marie Walcamp, Eddie Polo and Jack Holt in an up-to-the-minute drama which is in effect, a photographic reproduction of the high lights of events which already have occurred along the Rio Grande. Jacques Jaccard is directing the serial, which will run twenty weeks.

On the same day, "Timothy Dobbs—That's Me," with Carter De Haven furnishing the fun and excitement, is released. "Timothy Dobbs" is the first of a series-serial of an unusual nature. It does not follow the beaten paths of photoplay production and Carter De Haven is at his best in it. The first two-reel episode of the series is entitled "The Sody Clerk."

The same red-letter day sees the release of the Red Feather five-reel drama, "A Yoke of Gold," with Dorothy Davenport playing the principal role. "A Yoke of Gold" is a romantic drama of the days of the old California missions. It is the twenty-ninth Red Feather production and was directed by Lloyd B. Carleton. Miss Davenport is supported by Emory Johnston.

Just so things won't be too serious on that eventful August 14 the Universal will spring upon an unsuspecting world the Nestor comedy, "The Battle of Chile Con Carne," which is a red-hot tamale enchilada. Eddie Lyons, Lee Moran and Priscilla Dean have some lively adventures in Mexico before the play comes to a finish.

"A Son of Neptune," a Gold Seal three-reel sea drama, featuring Gordon Griffith, W. V. Mong and Betty Schade, leads off the program of August 15. It is followed by the Victor release, "He Wrote a Book," in which William Garwood and Lois Wilson collaborate in some delightful light comedy.

Agnes Vernon plays the principal role in "The Toll of the Law," an Imp drama, which is released on August 16. Billie Ritchie follows close on Miss Vernon's heels in "The Mother in Law," a two-reel L-Ko comedy, in which Billie has some adventures with his wife's maternal parent. The day's program is well balanced by the introduction of No. 33 of the Universal Animated Weekly.

Matt Moore and Jane Gail appear in a Victor two-reel comedy drama on August 17 which hits home. It is entitled "Ashamed of the Old Folks," and Mr. Moore and Miss Gail do some clever bits of delineation in it. On the same day Harry Carey and Olive Fuller Golden appear in the Big U western drama, "A Woman's Eyes," which, although confined to one reel, is really a two-reel subject. Its action is intense and the play is a gem of its kind. Another of the famous Dr. Dorsey expedition pictures, "The Riddle of the World-Japan," is released under the Powers brand in one-reel on August 17.

"Good and Evil" is the Imp feature for August 18. It is followed by "Weapons of Love," a Big U drama, in which G. R. Bunny and Vola Smith play the principal roles. There will be no release under the Nestor brand on August 18.

Ben Wilson and Dorothy Phillips are featured, on August 19, in "Beyond the Trail," a two-reel western drama, which is followed by "Soup and Nuts," a joker comedy, in which Gale Henry and William Franey play the principal roles. There will be no Laemmle release on August 19. Nor will there be Rex or L-Ko releases on August 20. The feature of that date will be a Powers juvenile comedy, entitled briefly—"Pie."

Brady-Mades Scheduled

List of World Film Productions Promised for September and October.

THE schedule of late summer and autumn releases as arranged by World Film, with a complete roster of Brady-made pictures, promises much in the way of intense drama, startling themes, artistic features and diversity of subjects.

Starting September 4, with Gail Kane in "The Other Sister," the productional department have in readiness, now, fully prepared to launch forth in what the World terms its most consistent period, the following highly interesting subjects.

After Gail Kane in "The Other Sister," E. K. Lincoln and two noted women players, June Elvidge and Frances Nelson, punctuate the program in "The Almighty Dollar," with Robert Warwick following on September 18 in Thomas W. Lawson's tremendous subject, "Friday the 13th."

Ethel Clayton closes the September period in "The Scorching Way," an unique feature, specially built to apply to Miss Clayton's particular adaptability.

October issues includes six noted stars in four extremely satisfactory documents.

House Peters and Gail Kane are the regular units on October 9, in "The Velvet Paw." Charming Alice Brady follows on the sixteenth in her most recent effort, "The Bird in the Cage." Robert Warwick and Gail Kane are then seen on October 23 in the picturization of Nathan Hale, which has been in the making at the Paragon studio, for four months and which will be sent out under the title of "The Heart of a Hero."

Wonderful Kitty Gordon supported by Muriel Ostriche and a special cast, closes October in "The Man She Married," which is released October 30.

November is to be equally as interesting in so far as the number of stars to be seen, and the diversity and importance of plays are concerned.

Ethel Clayton and Carlyle Blackwell opens the month on the sixth in "Little Comrade," to be followed by E. K. Lincoln and June Elvidge in "The World Against Him."

November 20 popular Arthur Ashley, Frances Nelson and Clara Whipple, three highly prominent players, are to be seen in "The Recoil," a picturization of one of the most sensational stories of the past decade. Alice Brady will in all likelihood close the month.

New Essanay Feature

Spoor Secures "The Prince of Graustark" for a Five-Reel Production.

PRESIDENT George K. Spoor of Essanay has obtained the rights to "The Prince of Graustark" and will produce it as a five-act photoplay. This is a sequel to George Barr McCutcheon's famous "Graustark," produced in six acts by Essanay. Bryant Washburn and Marguerite Clayton will appear in the leading roles, with a supporting cast headed by Ernest Maupain, Sydney Ainsworth and John Cossar. Fred E. Wright, who directed "Graustark," will also produce this piece.

Just as "Graustark" made such a wonderful photoplay so will "The Prince of Graustark." The best seller has had such a phenomenal sale as a novel that its characters are well known to readers numbering into the millions. Like its forerunner it takes an ideal theme, one possessing the snap and brilliancy so popular with motion picture patrons. Typical Americanisms rule the situations and the climax develops into a delightfully executed "surprise-ending."

This play will offer the best opportunity for followers of Bryant Washburn and Marguerite Clayton to see the two of them in the same feature. Each has been with Essanay for a term of nearly four years, but had never been cast together until the past few months. In several three-act pictures they appeared together and formed such popular opposites that—coupled with their suitability for the parts—President Spoor decided to cast them in features.

Miss Clayton has appeared in three recent features, "According to the Code," "Cultures of Society" and "A Daughter of the Law." Mr. Washburn's last feature was "The Haven," but he has appeared in numerous three act pieces since.

The selection of Ernest Maupain for the part of the eccentric millionaire, whose chief characteristic is American initiative, is happy, as all persons familiar with his work and his characterizations will agree. Also is the casting of Sydney Ainsworth as Count Quinnox.

An indication of how such a popular and established story is taken by the public has just been exhibited by the ease in which excellent locations were obtained. The estates and homes of four of Chicago's wealthiest men were placed with cooperation most when the title of the picture was mentioned, even though such requests had been repeatedly rejected in the past. With elaborate settings and a strong cast this promises to be a notable feature.

Stars in General Film Program.

Week of August 14 Features Many Leading Players In Regular Releases.

GENERAL FILM COMPANY'S information department calls attention to the fact that in the General Film Service program for August 14-19, inclusive, twenty-six noted stars appear in its productions.

Guy Oliver and Fritzi Brunette, Selig's widely known and popular stars, lead the list in the first picture of the week to be shown Monday, August 14, "The Germ of Mystery," a drama in three parts. This will be followed by a Vitagraph comedy, "Conductor Kate," featuring Kate Price. Then will follow the Selig-Tribune News feature showing pictorially all the important happenings throughout the world. The day's program will be closed by "Saved From Himself," a drama in one reel, reissued by Biograph with Mabel Normand in the title role.

"My Country, 'Tis of Thee," an Essanay dramatic production in two parts, presenting Richard Travers and Lillian Drew, will be the first picture thrown on the screen Tuesday, August 15. "Ham's Strategy," a Kalem comedy in one part of the Ham and Bud brand, will follow, and "A Lesson in Labor," a Lubin drama in two acts, featuring L. C. Shumway, Velma Whitman and George Routh, will then be shown. Then will come "A Temporary Truce," a drama in two parts with Blanche Sweet as leading woman. This is a Biograph feature.

The ever popular Canimated Nooz Pictorial reinforced by a scenic picture, both from the Essanay studio, will inaugurate the program Wednesday, August 16. Harry Myers and Rosemary Theby, famous, popular funmakers, will then be seen in a one-reel comedy, "Their Dream House." This will be followed by "The Turquoise Mine Conspiracy," the second episode of "The Girl From 'Frisco," by Kalem. This gives Marin Sais and True Boardman many opportunities to display their acknowledged talents.

The Selig News-Tribune has the distinction of being shown first on the program Thursday, August 17, followed by a Vim comedy in one reel, "Life Savers," in which "Plump and Runt" furnish the fun.

Ivy Close, the international beauty brought over from England by Kalem, especially for General Film Service comedies, will be seen in "He Wrote Poetry," a one-reel comedy August 18. Hughie Mack of Vitagraph fame will then be presented in a one-reel comedy, "There and Back." Then just to round out the day of fun, "Pokes and Jabbs" will be seen in a Vim comedy entitled "Comrades."

For Saturday, Essanay provides one of their bright stars in Joyce Fair, featured in a three-part drama "A Little Volunteer." A Vitagraph three-act drama presenting Evert Overton, will add strength to the program that day. "With the Aid of the Wreckers," an episode of the "Hazards of Helen" series by Kalem, featuring Helen Gibson, will be screened next, and Tom Mix will close the week in Selig's "A Bear of a Story," a one-act comedy.

That General Film Company will be especially strong in stars that week, reflecting the policy upon which General Film Company has laid so much stress of late and which it claims has proved itself a great success according to the testimony of exhibitors.

Big September Harvest of "Fall of a Nation."

Fifty Prints of Dixon-Herbert Spectacle Will Be in Use Soon After Labor Day—Cleveland and Providence Openings Successful.

THE demand for "The Fall of a Nation" by state rights buyers and exhibitors continues in such force that E. V. Giroux, general manager of the National Drama Corporation, says fifty prints will be working by the middle of September. Ten prints of the Dixon-Herbert spectacle were completed in July for the immediate quick requirements, but forty more have recently been ordered to keep pace with the rapidly increasing demands. At the same time Arthur W. Tams has printed large editions of the Victor Herbert orchestral and piano music, which is advertised as "the first original score written for a great picture by a composer of foremost rank."

The New England campaign of the film started auspiciously on July 31 with a week's run at James E. Moore's Modern theater, Providence. Many exhibitors from eastern Massachusetts and Rhode Island mingled in the big crowd that attended the premier. Wallace M. Powers represented the interests of the National Drama Corporation. After leaving Providence Mr. Powers visited Worcester, Boston, Lowell, Portland, Bangor and other New England cities in which he has a wide acquaintance. Willard Holcomb, business manager of J. Frank Hatch's "Fall of a Nation" company, reports splendid business at the Euclid Avenue opera house, Cleveland, where the picture had its first Ohio showing beginning July 30. A tour in the first-class theaters of Toledo, Dayton, Columbus and Cincinnati will follow the Cleveland run.

Under the direction of Mrs. William Bramwell (Minnie Seligman) a benefit performance of the spectacle will be given at the Hotel Nassau, Long Beach, on Wednesday evening, August 9. The gross receipts will be devoted to the relief of guardsmen's families who were left without funds by the militia move to the Mexican border.

New Griffith Feature.

Liberty Theater Secured for First Presentation of "Intolerance" on August 22.

D. W. Griffith completed arrangements with Klaw and Erlanger recently to take over the Liberty theater for the season 1916-1917, beginning August 21. His first production there will be the new colossal spectacle, "Intolerance," which he designates as a sun play of the ages.

Mr. Griffith has been at work upon this story for some time. It is an original idea consisting of parallel narratives coming down through four ages in the world's development. The connecting link between the past and present reveals that the same force which has created crises in the world's affairs is at work today. In this production Mr. Griffith has set a new mark and created his most ambitious achievement. Never have grounds have been made for his action than was ever revealed before. In his principal scenes he has utilized more people than were ever seen in any production.

"Intolerance" will be presented for the first time at the Liberty theater on Tuesday night, August 22. This is the production which has been referred to heretofore as "The Mother and the Law," a title which was used solely for working purposes. It tells a modern story of striking local color and stirring detail which depicts the suffering and adventures of a young couple who happen to be caught in the whirlpool of so-called social reform. The effort to thwart the law of individual destinies is the force which brings the young lovers and others into a sequence of events which taught them. In this Griffith has shown a keen insight into prevalent conditions and in illustration of his theme has painted a picture which will startle the world by its realism.

The entire conception is poetic and epical, investing a newer understanding of the past and present with a more direct force than was dreamed possible until this method perfected by Griffith came to hand. It will be staged with that attention to detail which marks the Griffith productions and its emotional message will be carried by an orchestral score equal in every demand to the range and sweep of the book.

GREAT PREPARATION FOR "LIBERTY" SERIAL.

The Universal is making unusual preparations for the launching of its new serial, "Liberty." Already the first two episodes have been shown in the Pompeian Projection Room, at 1600 Broadway. Synopsis of the first five reels, a working synopsis of the entire serial and biographies of the principals in the cast have been sent out by the press department.

The following advertising novelties may now be obtaind from the Stern Publishing and Novelty Company, Candler Bldg., New York City: Buttons, four colored and lithographed; banners, four-colored ballyhoos lithographed on canvas ten by three feet; large pennants worked up in combination of six colors on assorted colored felt, size twelve by thirty inches; lapel pennants in assorted colors, three by seven inches; leatherette mirrors in assorted colors and printed in gold; paper novelty guns with a "Liberty" ad on one side and a "Universal" ad on the other side, eight by four inches; and "Liberty" scarf pins three-quarters of an inch in length and a quarter of an inch in width, showing the Statue of Liberty and the Universal trade mark made out of brass with a dull gold finish.

V-L-S-E EMPLOYES VISIT NEW YORK.

Charles C. Meade, V-L-S-E manager, who has been promoted from Dallas to Cleveland, E. S. Flynn, Minneapolis salesman of the Big Four, and J. H. Gruben, bookkeeper in the V-L-S-E Dallas branch, were visitors to New York last week.

Mr. Meade journeyed to New York from Dallas in connection with his transfer to Cleveland, and Mr. Gruben accompanied him to visit his mother at her New Jersey home. Mr. Gruben is a Jersey boy. Mr. Flynn is spending his vacation here.

Nat Goodwin and Florence Turner Featured

Mutual Program for Week of August 14 Headlines Those Stars—Has Other Interesting Subjects to Complete the List

NAT C. GOODWIN and Florence Turner, two of the foremost players of the stage and screen now before the public, are presented as the stars of the chief feature release of the Mutual Film Corporation for the week of August 14.

Of the many "possibilities" offered for Mr. Goodwin's appearance, none presented a better opportunity for displaying the star's remarkable talents for character delineation than "A Wall Street Tragedy," and it was selected for him, from more than a score of offerings.

"A Wall Street Tragedy," as the title implies, is a story dealing to a large extent with big finance and presents Mr. Goodwin in the unusually pleasing role of Thomas Norton, a Western capitalist and mine owner, who fails in an attempt to corner the copper market.

Principal among the support are Richard Neill, Mary Newton, Eugenie Elba, Zola Temzart, J. Cooper Willis, Clifford Gray, Marie Burke, Mabel Wright and several others of equal note.

Miss Turner makes her appearance in her third Mutual Star Production as the heroine of "A Welsh Singer," filmed under the direction of Larry Trimble from Allan Raine's widely read story of the same name. Of the many feature productions in which she has been starred during her long career in screen work none had furnished Miss Turner with the opportunity of brinving into play her wide scope of emotional abilities as does "A Welsh Singer." With one exception, Miss Turner is supported in this remarkable screen production by the same company of capable players who have appeared with her in her preceding feature production released by the Mutual Film Corporation. Among them are Henry Edwards, who plays the leading role opposite Miss Turner, Campbell Cullan, Malcolm Cherry and Una Venning, the latter a newcomer by these Turner features.

Vivian Rich and Alfred Vosburgh are the featured players of "The Holly House," the Mutual's three part offering of the week. In this feature production, screened at the American studios by Edward Sloman, Miss Rich is presented in the role of a charming little miss who finds herself the center of a most unusual story of love and adventure. Harry Von Meter and Leona Hutton, in addition to Mr. Vosburgh, have been cast fr important roles. "The Holly House" will be released August 17.

Three two-part dramas are scheduled for release during the week, including "Ruth Ridley Returns," August 14, "El Diable," August 18, and "Destiny's Boomerang," August 19. "Ruth Ridley Returns" is a sociological drama, in which Ed Coxen and Lizette Throne are the featured players, has to do with a mother who commits a theft which sends her daughter to the penitentiary.

"Disguiser," with Claude Cooper and Frank McNish, a Falstaff comedy, leads off the Mutual single reel comedies for the week. It will be released August 15. The "Beauty" release "Perkin's Mystic Manor," starring Orral Humphrey, is to be released August 16, while "The Luckless Scheme," a two-part Vogue, will go to the public August 20.

Mutual Weekly No. 85 for release August 16, and "See America First," which goes to the exhibitor on the same day, presents an unusual number of interesting new and travel scenes. Reel Life, the Mutual Film Magazine in pictures for release August 20, is comprised of a number of unusual subjects filmed especially by the Gaumont studios for the animated magazine.

New Faces in Big Four's August List

WALTER W. IRWIN, General Manager of the V-L-S-E, announces that, in line with the policy of the Big Four company of producing features sufficiently attractive to overcome even the distressing summer weather, a program of unusual strength has been compiled for the month of August.

"The Alibi," a tense play of intrigue and crime, in which James Morrison and Betty Howe are featured, is a Vitagraph release for August 7. The play is from the pen of George Allan England and was picturized by George H. Plympton. Paul Scardon directed it.

"The Sting of Victory," in which Henry B. Walthall of Essanay plays double roles supported by Antoinette Walker, will be released on August 8. Mortimer Peck wrote the story and J. Charles Haydon produced it.

On the 14th will be released "The Dawn of Freedom," featuring Charles Richman, Arline Pretty, James Morrison and several other Vitagraph stars. This play, written by William J. Hurlburt and directed by Paul Scardon and Theodore Marston, is one of the most pretentious ever produced under the "V" banner.

"The Country That God Forgot," a Selig contribution to the V-L-S-E program which promises to outdo even the past two unusually strong releases of this producer, will be released on August 21. In this play Thomas Santschi will play the leading part. Supporting him will be George Fawcett, Mary Charleson, Sidney Smith and Cecil Holland. Marshall Neilan, who is responsible for several of the big Selig successes, directed the picture.

"The Footlights of Fate," a five-part Vitagraph feature adapted from Louis Joseph Vance's "Joan Thursday," will also be released on the 21st. This play features Naomi Childers, Marc McDermott and others. William Humphrey directed it.

"The Kid," a charming newspaper story featuring Lillian Walker and produced by Director Wilfred North, is slated for August 28.

ROLIN COMPANY EXPANDS.

The success of Pathe's "Luke" comedies has caused the Rolin Company, which produces them, to expand. A new company has just been formed under the direction of Harry Russell, formerly of Keystone. "Fatty" Lampton and little Gertrude Short will play the leads.

McGovern with Powell Productions

Advertising Manager of New York Motion Picture Company Resigns to Handle Sales for New Concern.

IN keeping with the policy of securing the best business organization possible, the Frank Powell Productions, Inc., announce the acquisition of Elmer J. McGovern, to assume the position of general sales representative of that company.

Mr. McGovern came into the picture field after a long and varied business experience with the New York Central Railroad, and became associated as advertising manager with the old Exhibitors Times, now the Motion Picture News, where he remained until prevailed upon to go with the New York Motion Picture Corporation.

Elmer J. McGovern.

He was placed in charge of all advertising for the large corporation and his measure of success may be judged by his holding the position of assistant to Mr. Kessel at the time of his resignation to go with the Powell Company.

With the experience gained through his several years of work with the New York Motion Picture Corporation, it is a foregone conclusion that he will prove a valuable adjunct to the Powell organization.

SOBEL BECOMES A "REALESTATER."

L. H. Sobel, a former World Film "booster," and more lately with B. S. Moss, has resigned to go into the real estate business, becoming manager of the New York office of Leon Sobel.

Three Vitagraphs on General Film.

Evart Overton in a Curwood Story—Kate Price in "Conductor Kate" and Hughie Mack in "There and Back."

DURING the second week of August, Vitagraph will release three pictures of exceptional merit through the General Film. The most prominent of these is "The Wandering Horde," a three-part Broadway Star Feature by James Oliver Curwood, in which Evart Overton is starred. "Conductor Kate" and "There and Back," both single-part comedies, are the other two subjects.

In "The Wandering Horde," Curwood gives an insight in-

Scene from "There and Back" (Vitagraph).

to the lives of men of high finance. He also conveys some idea of how the "hoboes" who wander the roads and byways of our country subsist. The two conditions are blended together with a pleasing love story in which Evart Overton is seen as chief stockholder in a large corporation and a novelist. He is given strong support by a capable cast that includes Denton Vane, Adele Kelly, Charmine Mayfield, Edward Elkas, John Costello and Logan Paul. Eugene Mullin is to be complimented on the way he produced the story and also on his selection of settings. The country scenes are the most realistic we have ever seen.

"Conductor Kate" is crowded with laughs, that continue throughout the entire run of the picture. Kate Price after proving herself a better "man" than her husband, by knocking him out for coming home "wobbly" after a stop at the corner saloon, further goes to prove it by taking her post on the rear end of a trolley car. She sees to it that the "no smoking" order is carried out. Also, that the ladies obtain seats even though she is compelled to pull some of the "gentlemen" out of their seats to make room for them. Templer Saxe is seen as the husband. William Addison Lathrop is the author of the story.

Good-natured Hughie Mack, the heavyweight comedian, in "There and Back," lives up to his reputation of laugh-maker. He puts forth his best effort in this latest offering, which was written by C. Graham Baker and Lawrence Semon. Many amusing situations are furnished in the cabaret scenes, which are numerous. Semon, who produced the picture, can always be depended on for something new, and this is no exception, for many novel ideas are introduced. Patsy De Forest and Josephine Earle make up the balance of the cast.

That Big Explosion.

Created Great Excitement Among the "Weeklies," Each of Which Claim a "Scoop."

The terrific explosion of high powered ammunition intended for use in the European war which occurred at Black Tom peninsula, New York Bay, on Sunday morning, July 30, created quite a commotion among the cameramen engaged in taking news scenes for the "Weekly news reels." Every available camera in the news service about New York was pressed into service and the rivalry in the point of getting the first picture on the screen was sharp. It was a big event and covered considerable territory, also it was a dangerous assignment to cover for the reason that shrapnel shell was bursting all over the place, not to speak of the continual danger of several tons of explosives letting lose at any time and in unexpected places.

But the camera men covered the event speedily and with a completeness that wins credit for their calling. As to who arrived first at the curtain it is difficult to say—they all claim the honor. But it was a good job.

Paramount's Quality Program.

Better Pictures for Better Theaters and a Better Public for the Week of August 21.

THE week of August 21 will be an exceptionally interesting one for Paramounters, because of the excellent quality of the releases that will be issued on the Paramount Program during the week. Interesting short reel subjects will also be released, rounding out Paramount's quality program of better pictures for better theaters and a better public.

The two five-reel features will be the Lasky production of "Public Opinion," and the Famous Players production of "Rolling Stones." The leading role in "Public Opinion" is portrayed by Blanche Sweet, whose notable characterization of sympathy represents one of her best pieces of work. The scenario was written by Margaret Turnbull.

"Rolling Stones" has been adapted by the Famous Players from Edgar Selwyn's great comedy drama, in which Owen Moore and Marguerite Courtot will be presented in the leading roles. The production is staged under the direction of Del Henderson, one of the best known directors in the motion picture industry who recently was added to the Famous Players staff.

The Paramount-Burton Holmes Travel Pictures for this week are not only interesting because of the beauty of the scenic matter, but are especially notable because of their wartime interest. The release entitled "In South Tyrol" is that Italian corner of Austria to which Mr. Holmes takes his fellow-travelers, which is familiarly known as "Italian Austria." It is one of the most daintily beautiful sections of Europe.

The Paramount-Bray cartoon for this week is another clever animated antic of "Colonel Heeza Liar," who, J. R. Bray, the cartoonist, has doing stunts in the character of Hamlet. The cartoon shows the Colonel applying for a job in a motion picture studio, to play opposite Mary Pickfrd and other leading artists.

Paramount Pictographs, the "magazine-on-the-screen," has more variety in this the twenty-eighth edition of the magazine than any of its previous numbers. It opens with the picturizing of how a fireman is made. The "Better Babies" section of the Pictographs has as its basis a plea for maternal nursing, and shows the results that accrue from feeding a young baby from the bottle, or on prepared food, sold under proprietary names, and how by reason of this children become bow-legged, knock-kneed and flat-footed. Weaving in wood is another interesting subject that is pictorially discussed in which there is shown that willow chairs are made without nails, they being woven the same as you would weave carpet.

Another section takes up the workings of the George Junior Republic, a town of children, which costs each citizen an average of $4 a week. Each child has to earn his board and room, and if he commits a nuisance or any other of the "republic's crimes," he is called into the children's court and the jury is composed of kids. The concluding subject of this week's magazine is entitled "A Picnic for Two," in which there is shown an automobile used for picnicing. After the couple have traveled twenty miles, they turn the car into a kitchen, then a dining room, then a bath house, the latter containing a shower bath.

DAVIS IS PROMOTED.

H. M. Davis has been appointed manager of the New York City branch of the Unicorn Film Service. Mr. Davis has been identified with the motion picture business for the past fourteen years, and is well fitted for the responsible position he now occupies.

Prior to his connection with the Unicorn Mr. Davis was with the Mecca branch of the Universal. As he has himself managed a number of theaters he knows the needs of exhibitors, and his personal attention is of value to the patrons of the Unicorn.

EDWARD JOSE AND PEARL WHITE FOR ANOTHER PATHE SERIAL.

Edward Jose, producer of Pathe's "The Iron Claw," will make a serial this fall with Pearl White as the star. This serial will be made under the auspices of the Astra Film Corporation and released through Pathe.

Miss White has starred in more serials than any player before the public, and her drawing power is remarkable. The association between Mr. Jose as director and Miss White as the star proved so fortunate in "The Iron Claw" that exhibitors will undoubtedly be much pleased to learn that this association will be continued.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company

THE SELIG-TRIBUNE, NO. 61, 1916 (Selig), July 31. Two hundred Illinois guardsmen overcome by the heat at El Paso; Jesse Hartley of Springfield, Mo., 105 years old; water sports at Rye Beach, N. Y.; Miss Cralise Galligan wins swimming race at Rye Beach; steamboat Keyport sunk off the Battery, New York; North Atlantic Squadron holds field sports at Naval Training Station, Newport, R. I.; National tennis championship games, Brooklyn; new bathing pavilion, Chicago; native dancers, Java; golf championship, Del Monte, Cal.

HIS HARD JOB (Vitagraph), July 31.—The hero of this one-reel comedy is played by Wm. Dangman. William's difficult job is minding a baby. He is not at all expert at the work but makes it interesting for everyone, especially the baby, who, by the way, is a remarkable infant actress. The reel will amuse the women and children. It was written by James Stiles and produced by Frank Currier.

HUBBY'S RELATIVES (Vim), Aug. 2.—Harry C. Meyers and Rosemary Theby continue their domestic difficulties in this one-reel comedy. Hubby's relatives turn out to be bill collectors, for the most part, and he is put to it to rid the house of their presence. The reel is capitally played and the situations are fairly funny.

THE SELIG-TRIBUNE, NO. 62, 1916 (Selig), Aug. 3.—Twenty-two die in an explosion in waterworks tunnel under Lake Erie, Cleveland; steamer Mt. Clemens carried rescue party, four of whom perished in attempt to rescue comrades; seven killed when bomb explodes during preparedness parade, San Francisco; chorus girls sell tickets for relief of guardsmen's families, New York; sizzling heat drives thousands into cooling water, Chicago; summer camp for poor children at Canton, Mass.; First Illinois on bike at San Antonio; Mathewson's farewell.

HUMAN HOUNDS (Vim), Aug. 3.—Plump and Runt are a pair of detectives in this one-reel farce. Their efforts to help a client secure a divorce from her husband, leads to considerable broad fun. The number has the vigor of action that is generally to be found in all comedy.

PEACHES AND PONIES (Kalem), Aug. 4.—A one-reel comedy featuring Ivy Close, this picture is a decided advance upon the first number in which the English actress appeared. A review was printed in the issue of Aug. 12, page 945.

A MYSTERY OF THE RAILS (No. 91 of the "Hazards of Helen" Railroad Series—Kalem), Aug. 5.—This hazard has an extra number of thrills. A review of the picture was printed in the issue of Aug. 12, page 1101.

A RACE FOR LIFE (Vitagraph), Aug. 4.—This is a capital one-reel comedy. Its fun is extravagant but the way in which a lambkin college boy wins a race while fleeing for his life from an enraged French cook is very amusing. Wm. Western, Jack Mower, Mary Anderson and Otto Lederer comprise the leaders of the cast. A short scenic, "A Glimpse of Sweeden," is on the same reel.

AN ANGELIC ATTITUDE (Selig), Aug. 5. The attitude referred to is assumed by one of the characters, who poses as a subject for a charming artist of the opposite sex. The scenes are laid among the Tom Mix cowboys. Tom himself being the leading spirit of the picture. The reel is broad farce and ranks with the best of the Mix brand.

General Film Company Specials

REPENTANCE (Essanay), July 29.—The plot of this three-reel photoplay is a strong one. It touches on religion, the heroine of the story being an agnostic—a novel situation in a drama. The way that the girl is brought to realize her error is convincing. John Lorenz and Anne Leigh are the principals in the cast. Their work is praiseworthy.

THE OLD MAN WHO TRIED TO GROW YOUNG (Selig), July 31. To begin with, this three-reel photoplay never happened. It is a mixture of "Faust" and "A Fool There Was," taken from the right view point, possesses decided merit. It is full of action and has a clearly defined moral. Some of the incidents, including the use of the hairdye need not be questioned too closely, but the manner in which the story is worked out will satisfy most spectators. An excellent cast, headed by Al. W. Filson, Charles West and Vivian Reed, do the drama justice.

THE HOUSE OF DISCORD (Biograph), Aug. 1. Reviewed in the issue of July 15, this two-part drama is classed as a picture likely to appeal most strongly to women on account of the effective human note in the relationship of mother and daughter. Blanche Sweet, Dorothy Gish, Marshal Neilan and Lionel Barrymore are in the cast.

THE ALIBI (Vitagraph), Aug. 7. This production presents an excellent adaptation of a novel by George Allen England. James Morrison and Paul Scardon do some excellent dramatic work. The picture is one of the best melodramatic offerings of the season. A full review will be found elsewhere.

THE SAND LARK (Knickerbocker), July 28.—The scenes of the three-reel photoplay are laid on the seashore, Asherfolk being the principal people in the story. While befriending a woman she finds on the beach, the heroine compromises herself and causes her lover to think the worst of her. As usual, a little calm reflection would have cleared the atmosphere at suspicion and spoiled the dramatic climax. The story is human but rather long drawn out. Henry King and Margaret Landis are earnest and capable in the leading parts. The locations are picturesque.

THE CHIMNEY SWEEP (Essanay), Aug. 1.—Joyce Fair is the leading lady of this two-reel drama, written by Edward T. Lowe, Jr. The picture belongs to the juvenile class of fiction, a waif who starts life as a chimney sweep filling the role of the hero. The youngster falls in love with a daughter of wealth, works his way up the social ladder and marries the lady of his choice. The story is just what it pretends to be, and is neatly acted by Joyce Fair, Tommy Harper, John Cossar and Fred Malatesta.

Bluebird Photoplays, Inc.

LITTLE EVE EDGARTON (Aug. 21).—An unusually well-produced five-part production, directed by Robert Leonard. The picture is an adaptation of Eleanor H. Abbott's novel, and features Ella Hall and Thomas Jefferson. Herbert Rawlinson and other competent players are also in the cast. A full review of the production will be found elsewhere.

International Film Service Inc.

HEARST INTERNATIONAL NEWS PICTORIAL, NO. 62.—Departure of the German submarine "Deutschland" from Baltimore; cowboy contest at Medora, N. D.; Sir Roger Casement awaiting execution; bathing girl dressed for a stroll at Long Beach, Cal.; result of bomb throwing at Preparedness Parade, San Francisco; Vincent Astor trying out his hydroplane at Bayshore, L. I.; Gen. Joffre reviewing Russian recruits; footlights and fashions "Stripes and Patches," a cartoon by Tom Powers.

Mutual Film Corporation

DAREDEVILS AND DANGER (Beauty), Aug. 2.—An unusually thrilling number in which some daring motorcycle riding occurs. The part of the story is slight and deals with the theft of the plans of a new machine gun. This receives considerable time a race between an automobile and a motorcycle. A very good number.

MUTUAL WEEKLY, NO. 35 (Mutual), Aug. 2.—Interesting items of this issue are views showing the open air camp of the Salvation Army at Boston Beach; the Kongsberg standing off the Virginia Capes; of James Whitcomb Riley; a demonstration on the Buena Vista boat and the State militia leaving Seattle for Alaska via the S. S. New Dromore.

WHEN JERRY CAME TO TOWN (Cub), Aug. 4.—When Jerry came to town, according to the picture he caused a great commotion. He got a job and was speedily thrust into the limelight. Jerry ran afoul of the bargain he made in love with a pretty girl, and exerted his endeavors to get out of several octanes without a scratch, while as many could not be said of some others.

JUST AS YOU THOUGHT (Beauty), Aug. 6.—An even three-reel number that may be classified as being only moderately interesting. The farce is based on the funny-mess in the dusty life of a dramatist whose wife and mother-in-law make the miserable go him by trying to secure him. A revival meeting is taken advantage of for the introduction of extra comedy.

REEL LIFE, NO. 14 (Gaumont), Aug. 6.—An interesting number including pictorial views on a Long Island duck farm. Asiatic architectural masterpieces and a demonstration of the doctrines of Pere Diaz-rid Jim on the making of basket work ware.

LOST AND FOUND (Vogue), Aug. 6.—The comedy in this number has a strong flavor of Chaplin slapstick. Some might find it very amusing. It concerns principally the fortunes of two pals who, having already a fortune, are robbed of it by a couple of thieves, and afterward find employment in a shoe store where most of the slapstick work takes place.

SEE AMERICA FIRST, NO. 18 (Gaumont), Aug. 9.—The number contains some beautiful scenes in the vicinity of Delaware Water Gap and the Pocono Mountains. The photography is excellent and the scenes well chosen.

JERRY'S CELEBRATION (Cub), Aug. 11.—An amusing farce comedy in the usual "Jerry" style. A mix-up of automobiles and Indians is one of the many laughable stunts in the comedy. Most audiences will find this number entertaining.

TOO BAD EDDIE (Beauty), Aug. 13.—This will be found to be a very amusing farce comedy in which Eddie, the publisher of a daily newspaper, has an interesting time trying to dodge his creditors. In so doing he pretends to be engaged to the daughter of the rich man of the town, is forced to back water, and in the end, when everything goes wrong, he decides to make good his escape.

Mutual Film Corporation Specials

THE STRENGTH OF DONALD McKENZIE (Mutual Star Production—American—No. 123), Aug. 3.—William Russell and Charlotte Burton are featured in this five-part production. The story, not a strong one, treats of the casual meeting of two strong people in the mountains, and of the result of the meeting in the eventual engagement of the pair. Some interesting situations occur when the plans of the villain go awry. A tame squirrel takes a prominent part in the picture.

THE MADONNA OF THE NIGHT (American), Aug. 3.—A three-part number featuring Nita Davis. This number is not of special interest. It presents the story of a young woman who, in returning from college for her Christmas vacation, accidentally drops her slipper from the train at a stop on the road. Running down the embankment to get it, she suddenly realizes that the train has left her. After wandering about she walks into a saloon, where she is carried off by one of the men congregated there, and returned to her home in safety. The production would be more interesting under another name, and without the effort made to imitate in appearance the Virgin.

SANDY—REFORMER (Mustang), Aug. 4.—A two-part western production, featuring Helen Rosson and Art Acord. The story deals with the adventure of Sandy, a plain cowboy, who is lured into buying worthless mining stock, and afterwards gets the best of the man who sold him the stock, forcing him to return him the price of it. His dream of a home of his own then comes true when he marries a pretty waitress. A very good number.

FATE'S DECISION (Centaur), Aug. 5.—This two-part production from the Horsley studios will be found interesting. Margaret Gibson is given an opportunity for the display of talent which she takes advantage of. Playing opposite her is William Clifford with Claude Mortonsen playing the "heavy." The story is not new in theme. In fact it is one of the sort that has been done again and again, treating of the business man's wife who goes momentarily astray because she feels her husband is neglecting her. Nevertheless, the production is well made and cannot fail to interest.

SOME LIARS (Vogue), Aug. 13.—A two-part comedy which concerns the persecution of a husband whose wife is boss of the home. With his pal, whose domestic life is happier, he goes off on a spree one night and thirty days later appears again before his interrogating spouse in fear and trembling. He is soundly trounced for his pains and so the story ends. The number is moderately entertaining.

A WELSH SINGER (Mutual Star Production—No. 127), Aug. 17.—A five-part production made at the Turner studios in England. The story on which it is based is taken from a novel by Allen Raine, and is an exceptionally pretty romance. Henry Edwin Turner plays the leading feminine role in a delightful manner, clothing the character of the shepherdess who later is transformed into a prima donna, with simplicity and dignity. This picture can be hown with impunity in any theater.

Paramount Pictures Corporation.

THE STRONGER LOVE (Morosco), Aug. 14.—Vivian Martin makes her first appearance as a Morosco star in this very well produced story of a mountain feud. The characters are convincingly acted by Miss Martin and those in her support and the photography is notably fine.

Pathe Exchange, Inc.

PATHE NEWS, NO. 60, 1916 (Pathe), July 26.—Interesting items of this number are Ladies of the American Red Cross Society presenting the colors to the U. S. Troops at Fort Sam Houston; demonstration of tractor ploughs at Munroe County fair; Allied Warships in the North Sea; Gen. Joffre reviewing a detachment of French Infantry as it passes to battle, and scenes in the Oregon woods showing sportsmen hunting venison.

Pathe Exchange Inc. Specials

WHO'S GUILTY? NO. 13 (Arrow), July 31.—"The Goad of Jealousy" is the title for this number of the series, which, although not quite as strong as some of the other dramas that have been presented, will at the same time be found interesting as a well directed production. It treats of how a woman yielded to the voice of Jealousy, and eventually poisoned herself.

WHO'S GUILTY? NO. 14 (Arrow), Aug. 7.—In this number is presented a story dealing with the career of a young man who became the innocent victim of a malicious person living next door through whom he is sentenced to prison twice on false accusations. In the meantime his mother dies for lack of proper care, and his sister almost becomes the victim of the man in trying to save her mother. Rather overdrawn, but effective. Its title is "The Irony of Justice."

THE GRIP OF EVIL, NO. 5 (Balboa), Aug. 14.—This number presents the case of a young girl whose father is a drunkard and whose mother favors her son rather than her daughter, thereby preventing the girl from making the best of her opportunities. At the loss of her position through her mother's unjust treatment, she wanders about distracted and then tries to commit suicide by drowning, and is rescued by a young bachelor who afterward falls in love with her. In his home she is harrassed by her brother, who tries to collect money for gambling purposes.

THE FUGITIVE (Gold Rooster Play), Aug. 14.—The initial release of the Thanhouser Film Corporation on the Gold Rooster program features Florence Lalladie. The story of the production was written by Philip Lonergan, and takes the form of an interesting melodrama. At times there is felt a lack of action that could easily have been avoided. A full review will be found on another page of the magazine.

Universal Film Manufacturing Company

CAUGHT WITH THE GOODS (Nestor), July 31.—A pleasing little number, showing the way in which a trained ourang-outang steals a wallet and throws suspicion on the hero. Later the theft is unraveled. A little subject of quite an outstanding merit.

WHAT DARWIN MISSED (Nestor), Aug. 13.—A comedy number, by Beverly Griffith, featuring Victor Potel as a professor who specializes in animal studies. He dreams he is in an African jungle, where he meets an elephant, an ourang-outang, some alligators and other beasts. Real animals are employed in the entertainance. The plot is slight, but children will probably like the animal features.

THE BATTLE OF CHILE CON CARNE (Nestor), Aug. 14.—Eddie Lyons, Lee Moran and Priscilla Dean appear in this Mexican war burlesque. Lee makes up well as Gen. Caramba. Eddie is a reporter, who falls in love with a Mexican belle and carries her over the border after much trouble. This is quite pleasingly presented and has several amusing moments.

HE WROTE A BOOK (Victor), Aug. 15.—A one-reel comedy, by Hayward Mack, featuring Wm. Garwood, Lois Wilson and Edward Brady. A young college student is imposed upon by his friends, but he learns boxing and succeeds in turning the tables on them. The plot has a touch of originality and the number is quite amusing.

TOLL OF THE LAW (Imp), Aug. 16.—A story of the underworld, by Francis J. Powers, featuring T. D. Crittenden, Agnes Vernon and Wm. Lowery. The plot is one of obvious sentiment and no particular originality, though the characters are quite appealing. A blind girl, her crooked brother and a minister are the principals.

A WOMAN'S EYES (Big U), Aug. 17.—An Western episode, featuring Harry Carey, Joe Rickson and Olive Fuller Golden. The "Buzzard" discovers oil on the homesteader's land and plots with Horn to jump the claim. The latter relents when he meets the girl and drives the men away. This is interesting and well presented.

THE RIDDLE OF THE WORLD (Powers), Aug. 19.—No. 1 of a series of films depicting life in Japan, taken by Dr. George A. Hersey. Some novel views are shown of life in the land of temples and cherry trees. An instructive insight into the manners and customs of the Japs is afforded.

WEAPONS OF LOVE (Big U), Aug. 18.—A mountain story, by Hapsburg Liebe, featuring Vola Smith and G. Raymond Nye. The girl is very attractive and the scenic effects are also good. The story has the right native tang to it and is an improvement over the average number of this type.

GOOD AND EVIL (Imp), Aug. 18.—This number contains a slight allegorical touch, showing the way in which the spirit of Christ is reflected by a painting of the Madonna child. The idea has been used before in different ways. The lesson conveyed is a good one, though there is some vagueness of construction.

SOUP AND NUTS (Joker), Aug. 19.—Pat Rooney is featured in this number, by Ben Cohn, as a Willie boy who goes to college. He clashes with the other students and it make a man of him. The plot is rather slight, but fairly amusing.

Universal Film Mfg.Company Specials

PEG O' THE RING, NO. 15 (Universal Special), Aug. 7.—In addition to having thrills galore, the last two-part episode of the Grace Cunard-Francis Ford serial brings the story to a satisfactory conclusion by removing several of the evil characters and causing the others to reform. The rescue of Peg from a burning building is one of the most startling incidents, after which she undergoes an operation to cure her peculiar mental malady. Altogether these two reels provide an appropriate conclusion for a popular serial.

A YOKE OF GOLD (Red Feather), Aug. 14.—A five-reel offering, the scenario by Calder Johnstone and directed by Floyd B. Carleton. This is a story of old California days, located in San Gabriel and Santa Barbara missions and the surrounding country. It is a very quiet story, almost entirely devoid of drama. The chief strength is in the settings and general atmosphere, which are true to the time depicted. While it contains considerable beauty of presentation, it is not strong in story value. Alfred Allen, Dorothy Davenport and Emory Johnson play the leads.

LIBERTY (Universal Special Feature), Aug. 14.—No. 1 of a new serial, bearing the special title "The Fangs of the Wolf." This is to be a story of love and adventure on the Mexican border, with a dash of patriotism thrown in here and there. A group of daring performers, comprising Marie Walcamp, Jack Holt, Bertram Grassby, Neal Hart, G. Raymond Nye and Eddie Polo promise well for a serial of this type. This first installment, in three reels, makes a good showing. Actions of a stirring type is the chief element of interest. The wild, picturesque locale is attractive.

TIMOTHY, THAT'S ME, (Dobbs No. 1, "The Sody Clerk") (Special Universal Feature), Aug. 14.—A bright, snappy comedy two-reel subject, written by Bess Meredyth and directed by Wallace Beery. Carter De Haven plays the part of a young soda clerk who likes himself pretty well and imagines he is a great actor. All the village "flappers" are in love with him, including Mary, daughter of the proprietor. Vola Smith appears as the latter. Robert Milash is funny as Jeff, farm hand and valet. The subtitles are good samples of up-to-date humor and the subject as a whole is laughable and pleasing.

A SON OF NEPTUNE (Gold Seal), Aug. 15.—This three-reel juvenile subject, by Wm. V. Mong, features Gordon Griffith and Georgia Pruesh. The small boy, after his father's death, wanders over the seacoast blowing his toy whistle. The beachcomber and his wife find him and treat him cruelly. He runs away and his whistle brings a little girl, who has lost her way, to the jolly tar and they have an adventure. The dream, in which gnomes and fairies appear, is prettily worked out. This would have been stronger as a two-reel subject, but will please children as it stands.

THE MOTHER-IN-LAW (L-KO), Aug. 16.—A three-reel comic number, featuring Billy Ritchie as a man plastered by his mother-in-law. The action is of the knockabout type, some of it slightly vulgar, though not in an offensive way. The number will probably have a strong appeal in houses that are not too particular. Some of the incidents are certainly very funny in their way. The patent bath tub, the traveling soap bubble and the moving of the house to the railroad right-of-way, are features that will bring laughter.

ASHAMED OF THE OLD FOLKS (Victor), Aug. 17.—A two-reel number, featuring Matt Moore and Anne Gail as a young married couple. He also plays the part of the girl's father and she his mother, double exposure being employed in various scenes. The makeups of the old couple are so well done that many observers will not discover the deception until they are taken off at the close. The story itself is not particularly strong, but there is enough novelty in the production to hold the attention. The number is an entertaining one.

BEYOND THE TRAIL (Bison), Aug. 19.—A two-reel Canadian story, featuring Ben Wilson, Dorothy Phillips, Charles Ogle and Wm. Welsh. This shows a young father and his girl who have gone to the wood regions, where no questions are asked. Later, when the girl grows up, her lover comes. He turns out to be a son of the man who had greatly wronged her father. The story is quite dramatic and well-constructed, and while somewhat conventional, holds the interest well. The winter scenes are pleasing.

At Leading Picture Theaters

Programs for the Week of August 6 at New York's Best Motion Picture Houses.

"The Woman in the Case" at the Strand.

As the feature for the week of August 6 the Strand theater offered the Famous Players screen adaptation of Clyde Fitch's noteworthy drama, "The Woman in the Case," starring Pauline Frederick, who has chosen the part of the self-sacrificing wife who risks everything to save her husband. In support of Pauline Frederick there appeared several well known players, chief among them being Clarence Handysides, Alan Hale and Marie Chambers.

A subsidiary feature at the Strand was Charlie Chaplin's latest comedy, "One A. M."

The Strand Topical Review, the Strand Travelogues, and a "Mutt and Jeff" cartoon comedy completed the film program.

Harry Gribble, Fritz Bruch, and Miss Lucy Bruch, Miss Grace Hoffman and Miss Perle were the soloists.

"Hell to Pay Austin" at the Rialto.

The Rialto offered Bessie Love and Wilfred Lucas in "Hell to Pay Austin," a Triangle photoplay from the pen of Mary H. O'Connor, who has combined a man's "punch" and a woman's tender appreciation of charm in a story of frontier life. As a special added attraction "Charlie" Chaplin appeared upon the screen, commencing Monday, in his latest comedy creation, "One A. M."

The regular program included a Keystone comedy, "Laundry Liz," with Fay Tincher in the title role. An attractive topical and scientific weekly, and the third section of Dr. Leonard S. Sugden's motion pictures of Alaska, were also shown.

Vocal artists from the operatic field predominated in the musical section, and included Lucille Arnold, M. Desere De Frere and Hardy Williamson.

"The House of the Golden Windows" at the Broadway.

Cleo Ridgely and Wallace Reid, the Famous Players-Lasky stars, were seen at the Broadway theater in the Jesse L. Lasky-Paramount production of "The House of the Golden Windows," written especially for them by Charles Carvor from the story by L. N. Jefferson.

The photoplay is founded on an old fairy tale. The screen version is laid among the green fields of California and tells the story of Tom and Sue Wells struggling for riches, and how Sue goes in search of the house on the hill, only to find that her own little shack has windows of gold.

"One A. M.," the latest Mutual-Chaplin two part comedy featuring Charlie Chaplin, was added on Monday.

Eighty-first Street Theater Bill.

At the Eighty-first Street theater the four newest Triangle pictures were shown. Monday, Tuesday and Wednesday Frank Keenan in "Honor Thy Name," and on Thursday, Friday, Saturday and Sunday Mae Marsh and Robert Harron in "The Marriage of Molly-O" led the program. A Keystone comedy supplied the lighter moments.

The Latest Issue of Cine Mundial

Topfull of Practical Information About the Latin-American Market and Greatly Enlarged in Size.

THE seventh issue of Cine-Mundial, the Spanish edition of The Moving Picture World, shows a great and sound growth and is not a small source of encouragement to the American producer and exporter who is looking for an outlet in this market. Interesting figures and data will be found from Ecuador, Mexico, Cuba, Valencia, Belbao, Portugal and other points of interest in Latin-America. The list of advertisers has grown in proportion—a sure sign that the paper is accomplishing its original purpose, i.e., to open the great field to the South of us to American films and American supplies. Among this week's contributors are: F. G. Ortega, Jorge Hermida, Gil Perez, Albino Duval and Gerardo Iglesias.

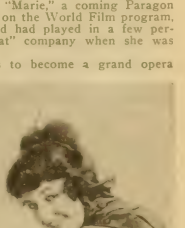
The Cine-Mundial has attracted attention in every corner of the Spanish-speaking world, as is evidenced by constant inquiries from readers and advertisers. Every issue in overwhelming fashion renews the proof that such a journal as Cine-Mundial was much needed and is even in its infancy thoroughly appreciated. It is plain that this growth of Cine-Mundial is of the continuous kind. The office of Cine-Mundial has been able in the past to assist advertisers and readers to get into touch to their mutual profit. All the experience and the knowledge represented by an unusually strong and capable staff is at the disposal of every American film man who wants to hear something about the Latin-American market, which has just been touched by American enterprise and which holds limitless possibilities.

Doris Kenyon

DORIS MARGARET KENYON, who will be featured with Robert Warwick in "Marie," a coming Paragon production to be released on the World Film program, was studying vocal culture, and had played in a few performances of the "Princess Pat" company when she was discovered.

Her childhood ambition was to become a grand opera singer. Now, between the operatic stage and motion pictures, she is at a loss which to choose for her profession, but she is sure of one thing, and that is, she wants to become a great artist in whatever work she finally decides to buckle down with.

Miss Kenyon will be 18 years old next September 8; she is 5 feet 6 inches tall, weighs all of 130 pounds, has an original light complexion with brown hair and gray eyes. She is considered by artists to be the most natural smiling girl in the pictures, and her smile is as charming as it is bewitching.



Doris Kenyon.

She is fond of swimming; in fact, she is an expert in the water, and has no fears for sharks. Horseback riding is another hobby of hers, while she does love to ride in her big auto.

When at play or at work in the studio Doris Margaret is far too long a name for her friends to call her by, so they have adopted the more intimate cognomen of "Do Do." Bear in mind that if you have not heard very much in the past about Miss Kenyon, that is not her fault. She will see that you do hear a great deal more about her from now on. Watch out!

A player familiar to the screen through his starring ventures in Gaumont's Casino Star Comedies is Hugh Ross, who returns again to the Gaumont fold to appear in some of the newest fabloid ghostfeatures appended to Reel Life.

* * *

Work on the newest of the Italian Film-Mutual Star Productions "The Mockery of the Ice & A," a translation of Adolphe Kessler's story of the same name, has all but been completed at the Signal-Mutual studios under the direction of Lieutenant-Chief J. P. McGowan.

Manufacturers' Advance Notes

"BROKE BUT AMBITIOUS" (Universal).

A horde of college boys were loosed this summer. Eddie Lyons and Lee Moran, Nestor comedians at Universal City, never went to college, but they play the roles supremely well in "Broke But Ambitious," which will be released on August 21 by the Universal.

Just out of school, where they have worked their way through as laundry agents, furnace cleaners and at other such occupations, they see an ad. in the paper for two young men to serve as companions and to amuse a yachting party.

Scene from "Broke But Ambitious" (Universal).

Take a look at the picture below. See how amusingly they are entertaining the "yachting party." Yes; they were shanghaied. However, that's neither here nor there. They had a delightful cruise, were only seasick on six days out of the week and made excellent scullions in the ship's stew chamber.

"Broke But Ambitious" was written by Harry Lyons, scenarioized by C. J. Wilson, Jr., and produced by L. W. Chaudet. H. S. Griffith, Priscilla Dean and Marcia Moore appear in support of the Nestor twins, and towards the end of the play what with Priscilla and Marcia furnishing the love interest all tinkles as merrily as a marriage bell.

"THE PAINTED LIE" (Horsley).

"The Painted Lie" will be the title of the gigantic military spectacle, a forthcoming David Horsley masterpicture production, starring Crane Wilbur, which has been referred to in early announcements as "Somewhere in Mexico."

The story was completed this week and is the most massive production ever turned out from the Horsley plant. Thrilling battle scenes of real conflict between United States troops and bandits are included in the action of the picture, these scenes having been filmed by Cameraman Roberto A. Turnbull, who accompanied Mr. Wilbur and Director Robert B. Broadwell to the border during the period of the crisis between this country and Mexico.

The story is from the pen of Crane Wilbur, and the principals of the supporting cast are Mae Gaston, Harrish Ingraham, Ida Lewis and Marie Corteaux. The release date of "The Painted Lie" will be announced later.

WITH THE UNICORN ORGANIZATION.

O. W. Moore, a well known picture man, has severed his connection with the Bluebird company, Indianapolis, Ind., and has taken the management of the Unicorn office in that city. A. J. Normal is manager of the Unicorn Chicago office. Mr. Normal left the Mutual Film Corporation to take up his new duties. S. M. Moscow has been transferred from the Boston office of the Unicorn to the management of the Syracuse, N. Y., branch. C. N. Christenson has resigned from the Mutual Film Corporation to take the management of the Cleveland, Ohio, office of the Unicorn.

The Unicorn branch offices have steadily increased in number until today there are twenty-eight in full operation. They are situated in the following cities: Albany, N. Y.; Baltimore, Md.; Bangor, Me.; Boston, Mass.; Buffalo, N. Y.; Charleston, W. Va.; Charlotte, N. C.; Chicago, Ill.; Cincinnati, Ohio; Cleveland, Ohio; Denver, Colo.; Detroit, Mich.; Harrisburg, Pa.; Indianapolis, Ind.; Kansas City, Mo.; Memphis, Tenn.; Milwaukee, Wis.; Minneapolis, Minn.; New Haven, Conn.; New York City; Philadelphia, Pa.; Pittsburg, Pa.; St. Louis, Mo.; Springfield, Mass.; Syracuse, N. Y.; Toledo, Ohio; Washington, D. C., and Wilkesbarre, Pa.

When the Atlanta, Ga., and the California offices are opened, which will be very shortly, the network of Unicorn offices will cover the entire country.

THE McCLELLAN REFRIGERATING MACHINE.

A new and interesting device for cooling the liquid wash used in film developing is now being marketed by the McClellan Refrigerating Machine Co., of Chicago.

The McClellan system is adapted to all conditions, and can be attached to any tank. It is specially designed, small and compact, and is connected to the developing tank by piping to a coil located inside the barrel. The machine can be set to any degree desired, and will govern the temperature of the liquid accordingly.

The refrigerating gases are automatically controlled, and a simple turn of a water valve handle starts and stops the machine. It is operated by electricity, motors for which are furnished with it. The McClellan system eliminates the usual trouble experienced by the use of ice, and it is guaranteed not to interfere with the chemical solution. The Burton Holmes studio of Chicago has had the device in practical use for some time, and the results are reported highly satisfactory.

"MY COUNTRY 'TIS OF THEE" (Essanay).

This is a timely photoplay which grew out of the Mexican problem. It is not at all a war story, however, but a love romance, dealing with the conflict between a man's duty to his country and his home. The man, a captain in the militia, goes

Scene from "My Country 'Tis of Thee" (Essanay).

to the front despite the bitter opposition of his wife. She tells him he does not love her and is encouraged in this belief by the Other Man. The captain hears that his wife is beguiling her time in company with the other man and gets a furlough and rushes home. He finds, however, that the woman has learned to know the worth of his rival. In her revulsion of feeling she is aroused to an intense admiration of his patriotism and his sterling qualities as a real man. She bids him to return to his duty to his country while she awaits him at home. The picture was taken during the time the Illinois National Guard was leaving Chicago for the concentration camps. The entrainment of the troops is shown, as one of the intense scenes is the parting of husband and wife. Richard C. Travers and Lillian Drew play the leads, with Sydney Ainsworth in the role of the other man.

COSTLY THRILL FOR "FRISCO."

An expenditure of close to $6,000 was necessary for a single scene showing an oil well explosion which will appear in "The Oil Field Plot," a coming episode of Kalem's "The Girl From Frisco" series. Director James Horne, in charge of the company, and his assistants spent two weeks in a search through the Taft, Sherman, Fullerton and LaBrea oil fields before they found at Bakersfield a well that was temporarily idle.

Much wire pulling and the placing of a bond covering the

Scene from "The Oil Field Plot" (Kalem).

cost of erecting a new pumphouse and tower were then necessary before the scene could be taken. It was a gala day in Bakersfield and between the handling of the monster crowd and the staging of the explosion Director Horne had his hands full.

Four cameras were used to cover every angle of the scene. So well were the advance preparations handled that there was no damage to valuable nearby buildings, nor was a single accident reported.

Newspapers in California are already beginning to show unusual interest in Kalem's series featuring Marin Sais and True Boardman. Advance outlines of the stories and the publication of the first four episodes in the August issue of Short Stories Magazine have disclosed the fact that Robert Welles Ritchie has drawn from real incidents of California history for his plots.

"The Oil Field Plot" for which Director Horne staged his spectacular effect last week tells of the struggle some years ago by independent oil men against moneyed interests that were alleged to have the cooperation of certain railroads. "Tigers Unchained," the fourth episode, is founded on the famous "Folsom Prison Outbreak" occurring about a decade ago at the state penitentiary. "The Turquoise Mine Conspiracy," the second issue, pictures with fidelity a desert town from which the ever hopeful prospectors set forth on their endless search. The initial release, "The Fighting Heiress," issued August 9, treats of the well remembered conflict between the sheepherders and cattle rangers.

PIQUANT EPISODES FROM "LIFE."

Realizing the value of cooperation with the Gaumont company, the Life Company, publisher of the humorous periodical of the same name, has consented to the dramatization of some of the clever little episodes from its pages which appear under the general heading of "What Would You Do If ." There are to be filmed as tabloid dramas and used to give greater variety to "Reel Life," the Mutual Magazine in Film. The first will appear on "Reel Life" No 15, released August 13. Miss Ivo Shepard and "Budd" Ross are the leading players. In humorous fashion it puts up to spectators the question of what a young woman should do who had never been engaged and is suddenly wooed by a fascinating chap who seems irresistible. Just as the wedding ceremony is about to be performed guards from an insane asylum arrive and remove the groom. The second episode, attached to "Reel Life" No 16, deals with the troubles of a fat young woman in keeping up her husband's interest. Miss Nan Evans is the featured player. These tabloids are being directed by Edwin Middleton. Among other players who have parts in these little plays are Miss Mary Cunningham, Miss Rose Ludwig and Jack Hopkins.

PRIVATE SHOWING OF "BEATRICE FAIRFAX."

A private view of "Beatrice Fairfax," the new moving picture serial of the International Film Service, Inc., will be given to exhibitors and the press in the Criterion theater, Broadway and Forty-fourth street, on next Tuesday, August 8, at 10:30 a. m. The first two episodes and the prologue of "Beatrice Fairfax" will be shown, as will also the current news reel and cartoons. A symphony orchestra will furnish the music.

GERALDINE O'BRIEN STARS IN GOLD ROOSTER PLAY

"A Woman's Fight," the Pathe Gold Rooster Release for August 20th, is one of those highly dramatic plays which appeals to every audience. It was produced by Pegasus Plays and Players under the personal supervision of Herbert Blache, and reflects credit upon Mr. Blache for the careful attention to details which has been given it.

Miss Geraldine O'Brien, the star, has previously appeared in a Gold Rooster play, Henry W. Savage's "Excuse Me," a five reel comedy which has been more than ordinarily successful from coast to coast. Miss O'Brien has for several years enjoyed a large following among patrons of the "legitimate." In "A Woman's Fight" her characterization of a working girl, naturally pure hearted and big souled, forced to go astray by reason of circumstances, is excellent. Nor does her art suffer when in the story she lifts herself out of the depths and as the wife of a wealthy clergyman assumes a different station in society. Thurlow Bergen plays the clergyman and is always convincing.

It is the opinion in the Pathe offices that this is one of the best of the Gold Rooster Plays.

COLONEL HEEZA LIAR PLAYS HAMLET.

The Paramount-Bray animated cartoon for the week of August 21 is from the pen of J. R. Bray. It tells a very funny and interesting story of Colonel Heeza Liar tripping lightly down from the Avenue, where he spies a "Help Wanted" sign on the side of a motion picture studio. While he stands reading the sign, knowing he wants a job and needs the money he spies Mary Pickford, Mae Murray, Marguerite Clark, Geraldine Farrar, Pauline Frederick, Vivian Martin, Charlie Chaplin and others of the larger satellites in the film industry walking into the studio. He realizes there is no other job with the real money he will be on Easy Street for the rest of his life.

The different stars show the Colonel some of their familiar stunts and he, believing they have nothing on him, enters the office of the studio director, and by reciting a dramatic poem to the gentleman (who is in favor of his executions), signs a contract for $1,000,000 a week, to play the part of Hamlet.

At the rehearsal the Colonel plays opposite Mary Pickford and Charlie Chaplin and they get into a series of misadventures which end in their being fired from the studio. In the end the Colonel finds that he had a long, but sweet nightmare.

"MARRIED FOR REVENGE" (Universal).

There are certain incidents in "Married for Revenge" that no critical reviewer of moving pictures would approve of. For instance, we see in the picture reproduced herewith two so-called gentlemen throwing huckleberry pies at each other. Such conduct is reprehensible; it would not be tolerated for an instant in any Fifth avenue drawing room. It is simply not done. One instinctively feels that one should not do such things because of their impropriety.

Gale Henry, looking over William Franey's shoulder, heartily disapproves of her husband's conduct. Even the beautiful Lillian Peacock is astounded at the lark affairs have taken. She would not have it thus if such were possible. And then, when one has "married for revenge" nothing should astound

Scene from "Married for Revenge" (Universal).

The sub-title of "Married for Revenge" is "Two Old Chumps," and its application is at once apparent when one views the disheveled appearance of the two principals in the scene. William W. Farmer is responsible for the scenario of the story, and Allen Curtis directed the pie throwing and other scenes. Charles Conklin and Milburn Morante should be mentioned in the same breath-baden breath but they share equally in the guilt of having foisted "Married for Revenge" upon an unsuspecting public.

"Married for Revenge" will be released on August 26.

"SAVING THE FAMILY NAME" (Bluebird).

The Smalleys contribute their sixth production to the Bluebird program September 11. "Saving the Family Name," prepared for the screen by Lois Weber, who based her scenario upon a story by Evelyn Heath. Beside assisting Miss Weber in the direction Phillips Smalley will play the principal male role. Mary MacLaren, the heroine of "Shoes," will be the featured person.

There are in the details mentioned above sufficient facts of

Scene from "Saving the Family Name" (Bluebird).

importance to the exhibitor to make "Saving the Family Name" a feature that will warrant preparing for several weeks in advance. Lois Weber's vogue, established in her production of "Hypocrites," has been greatly enhanced by her consistently excellent contributions to the Bluebird series.

Mary MacLaren, who gained quick fame by her abrupt elevation to screen stardom from the obscurity of "playing maids," when she was discovered and directed by Lois Weber in "Shoes," carries a quite different role in "Saving the Family Name," and justifies the excellent judgment made manifest by Miss Weber in bringing her out as a leading woman.

With the preliminary introduction of "The Unattainable" featuring Dorothy Davenport and Emory Johnson, for the week embracing Labor Day, the Bluebird people practically start the theatrical season with "Saving the Family Name"—inaugurating, at least, a renewed effort to place their brand in the public eye, through their national campaign, and retaining vogue for the series by advancing carefully chosen subjects.

Phillips Smalley, as Miss MacLaren's leading man in "Saving the Family Name," makes his second appearance as a Bluebird actor. Jack Holt, Carl Von Schiller, Harry Depp and Miss Girard Alexander will be among the principals in a large cast. Allen Seigler attended to the camera work, the photography being an important factor because of the nature of the story.

MARGUERITE CLARK AS "LITTLE LADY EILEEN."

"Little Lady Eileen," the girl who believes in fairies, the next starring vehicle of Marguerite Clark, is scheduled for release on the Paramount Program August 10 by the Famous Players. The keynote of the picture, which was directed by J. Searle Dawley, is the implicit faith which Eileen has in the fairies, though nobody else among her companions takes any stock in such nonsense. So strong is her faith that the little Irish lass she actually sees the fairies themselves, though her lover is blind to them and scoffs at her.

The romantic atmosphere of old Ireland and the delightful subject have given both the star and the director an almost unparalleled opportunity to give full rein to their respective abilities. Surely none could be better suited to a role of this kind than the diminutive Miss Clark, and the skill of Mr. Dawley in interweaving the real and the fantastic is too well known to need comment.

It was for this production that the folk-lore and tradition of old Ireland was exhaustively studied and much time was spent in the making of queer jaunting carts, old mule-drawn carriers, Irish railway coaches, and even papier-mache fairies, in the midst of which the tiny figure of Miss Clark is now lost and now looms gigantic.

Exceptionally clever work has been done in support of Miss Clark by Harry Lee as the old Irish cobbler, Vernon Steele, John L. Shine, Russell Bassett and Maggie Halloway Fisher.

LENORE ULRICH IN "THE CONFLICT."

Upon the completion of Lenore Ulrich's new photoplay vehicle for Pallas Pictures "The Intrigue," the popular little star will immediately begin work on her next subject, "The Conflict," a dramatic story by Julia Crawford Ivers. "The Intrigue," in which Miss Ulrich appears in the role of the beautiful Countess Sonia Varnli, a foreign spy, will shortly be ready for release on the Paramount program.

In "The Conflict" Miss Ulrich will appear as "Alona," the half-breed daughter of a wealthy white man. A romantic theme is evident in the story and it is expected that this will be brought out to particular advantage by the work of the star, together with the stirring moments of the play.

"The Conflict" will be staged under the chief supervision of Scott Sidney, who has just become affiliated with the Pallas organization. Mr. Sidney was formerly with Ince and has a long list of successes to his credit. He will be ably assisted by Waldo Walker. Supporting Miss Ulrich is another exceptional cast, including Colin Chase, who appears opposite the star, Howard Davies, Adelaide Woods, Jack Stark, Gail Brooks, Joy Lewis and William Winter Jefferson. The camera work will be supervised by James Van Trees, who is responible for much of the excellent photography evidenced in recent Pallas releases.

"REEL LIFE" MERITING PRAISE.

The Mutual Magazine in Film, "Reel Life," which is manufactured by the Gaumont company, is coming into some well merited praise from Mutual branch managers. It is the branch manager who is in close touch with the exhibitor, and it is extremely gratifying to the Gaumont company to find that these men are not only themselves enthusiastic over the new reel, but are able to report that exhibitors are equally as well pleased.

"We have received some very favorable comments," writes one manager, "and the picture is used in 'first run' houses." From another comes word that "we received nothing but the very best comments on 'Reel Life.' It is one of the most entertaining reels that can be a part of any program. The advertising campaign you are conducting is a good one, and we are quite sure will produce results."

As an instance of the entertaining qualities of this reel may be mentioned the leading picture series in "Reel Life" No. 16. This shows how water power is developed, throwing on the screen every method from the primitive water wheel which requires twenty-four hours in which to grind a bushel of corn to the stupendous electric power-houses which have hundreds of thousands of horsepower developed by water.

THE GERMAN FLEET IN THE NORTH SEA.

For the first time since the European conflict began the German fleet, bottled up in the North Sea, has been photographed for moving pictures. Nelson E. Edwards, staff photographer of the Hearst International News Pictorial, accomplished this apparently impossible task after eighteen months of effort.

Ever since the war started attempts have been made by moving picture concerns to secure films of the German fleet. To every request the German government turned a deaf ear.

Edwards, however, won the confidence of the German chancellor, Von Bethmann-Holweg. The first concession he won was to visit Constantinople, where the Sultan of Turkey posed for him. That was last November.

Upon his return to Berlin, Edwards worked night and day to secure permission to photograph the fleet. Soon after the North Sea battle the chancellor consented to his going to Wilhelmshaven. He was given a permit to visit all the ships of the line, the first of its kind ever granted to a moving picture photographer.

Edwards hurried to Wilhelmshaven, where he was turned over to Admiral Von Scherr of the German navy. For three days he was the guest of the admiral aboard the Frederick

Harbor Scene, Wilhelmshaven, Germany (International).

Wilhelm der Grosse, making reel after reel of film of the German warships patroling the North Sea, constantly on the lookout for an opportunity to break through the apparent blockade of the British. All of the important ships of the German navy are shown and the pictures settle settle by actual visualization the disputed question of the fate of several of the warships that took part in the memorable dash for the open.

The pictures of the German fleet will be shown in installments as a part of the Hearst International News Pictorial.

TWO-REEL VOGUE COMEDIES.

The Mutual Film Corporation announces a new series of special feature comedies in two reels to be produced by Vogue Films, Inc. The new policy goes into effect within the next two weeks at the Los Angeles studio. To facilitate production Harry Kernan has been added to the staff of directors. Notable director and players on the Vogue staff are Ben Turpin, acknowledged by Charlie Chaplin to be one of the few funny men of the screen; Rube Miller, director and star; Paddy McGuire, the "Bungling Bill," Gypsy Abbott, Madge Kirby, Lillian Hamilton and Arthur Travares.

NEW FACES IN "GLORIA'S ROMANCE."

A whole host of new characters are being introduced into the latest chapters of the George Kleine motion picture novel "Gloria's Romance," and every one of these new roles is being interpreted by a real star, so that even in the matter of the "bits" the high standard of the supporting cast is being surrounded by a cast second to none which ever appeared on the screen.

One of the first of the new characters to make his appearance on the screen is a child. In chapter twelve of "Gloria's Romance" little six-year-old Maury Steuart first appears as Staas Casinur, the son of a down and out waiter. Little Maury is a great deal more than one-fifth of the Five Steuarts, and is famous wherever players congregate. His talent for emotional acting is so evident that he has already appeared in support of such stars as Ethel Barrymore, Mabel Taliaferro, Mrs. Fiske, Holbrook Blinn, Thomas Jefferson and Nat Goodwin. And now it is Billie Burke he is aiding and he thinks Billie just about the finest lady he ever met. Maury, like so many other screen children, was "discovered" and first introduced to the studios by David W. Griffith, but every one who

Scene from "Gloria's Romance" (Kleine).

has followed his career agrees that in "Gloria's Romance" he is doing better work than ever before.

The next character to make his appearance is "Choey" McFadden, proprietor of a Bowery dance hall. And exhibitors will instantly recognize in the smiling features of this good natured "sport" an old friend—for it is none other than Rapley Holmes. The same Rapley Holmes that used to star in Fables in Slang as made by Essanay, that was known even before that as the sheriff in "The Roundup" on the speaking stage, and that will always be remembered as the husband of Gerda Holmes, one of Equitable's stars.

Next to appear is "The Hag"—a drunken, bleary-eyed, bedraggled habitue of McFadden's Bowery dance hall. In real life "The Hag" is Adelaide Hastings and by her creation of this role Miss Hastings has risen to real fame, for engagements galore have been offered her as a result of her splendid character work in this "bit." In real life she is a most refined and cultured young lady, but as "The Hag" she is all that the name implies. Miss Hastings alleges that it took her more than five years to accumulate the rags she wears in Chapter 12 of "Gloria's Romance," and the hat alone is a classic.

"THE GIRL OF LOST LAKE" (Bluebird).

Lynn F. Reynolds has written and produced a rustic drama, rugged and forceful, without a crime committed or an injustice recorded. The "punch" so eagerly sought by the exhibitors to whet the appetites of their discriminating clientel will be found in the strength of the completed story.

Those who go to pictures for natural and logical entertainment will be highly edified in the fine acting Myrtle Gonzalez, Fred Church and Val Paul contribute, backed by such excellent players as George Hernandez, Bertram Grassby, Ruby Cox, Jack Connelly, Jack Curtis, Bobby Mack and Mary Du Cello.

Lost Lake is an actuality, situated high among the Sierras—but the romance is only partly legendary on the location. Giant trees beautify the scenes; great peaks and fine glimpses of mountain grandeur set the rugged and rustic forcefulness of the characters very happily in fitting surroundings.

One of the sensational features is the photographic "shot" of a struggle and fall from terrifying heights of two men locked in pitiless struggle for life—and the fact that they both tumble into eternity clears the way for the happier ending of the story.

Nearly two weeks were spent in the Sierras by the Bluebird company, and the realistic locations provided by nature for the the proper framing of the narrative will be one of the

Scene from "The Girl of Lost Lake" (Bluebird).

conspicuous features of the production. There are comparatively few interiors, most of the action taking place in what the robust writers call "God's great out-of-doors."

"MABELLE OF THE PICTURES" (Universal).

A one-reel drama, featuring Peggy Coudray and Director William V. Mong, is being produced by Mr. Mong at Universal City, entitled "Mabelle of the Pictures." It is a story of a motion picture actress who is not believed in her home town to be a good girl because she is required to wear ballet costumes before the camera.

"THE POWER OF MIND" (Mutual).

The much-mooted question of whether criminal tendencies can be inherited or whether they are developed by environment has been worked into an unusually interesting three-part drama which will be released August 10 by the Mutual Film Corporation, under the title of "The Power of Mind."

Edward Coxen and Lizette Thorne, two American-Mutual players who enjoy a wide reputation with the picture theater-going public, are the featured players in this production, written by Anthony Coldeway and staged by Thomas Ricketts.

This unusual film drama treats of the influence of a master criminal on the mind of his young and beautiful daughter, who believes she has inherited the criminal instincts of her parent.

Scene from "The Power of Mind" (Mutual).

known to the police as a master criminal. Her anxiety is removed, however, when for the first time she learns that she is not the daughter of the man she supposed to be her father, but of an honest business man.

Mr. Coxen has been cast for the role of a young physician, whose love for the young girl prompts him to make an investigation into her past which reveals her true identity. George Gebhart, Charles Newton and George Field are included in the big company of players appearing in support of the co-stars.

"THE GERM OF MYSTERY" (Selig).

"The Germ of Mystery," released Monday, Aug. 14th, through General Film service, is another of those exceptional feature picture plays in three reels, being released regularly by the Selig Company.

The drama was produced by William Robert Daly from the

Scene from "The Germ of Mystery" (Selig).

story by L. V. Jefferson and among the Selig stars to be exploited can be named Guy Oliver, Fritzi Brunette, Frank Clarke and Lillian Hayward.

How Dr. Comstock, a specialist on poisons, is charged with a mysterious crime of which he is innocent and how Letitia, his sweetheart, finally saves him from prison and fastens the guilt upon another, are but circumstances in a detective story filled with exciting situations and gripping climaxes. A poisonous spider figures in the action.

There is clean-cut photography and wealth of beautiful scenic effects.

"THE CRIMSON STAIN MYSTERY" (Consolidated).

The first episode of "The Crimson Stain Mystery," the sixteen episode serial produced by the Erbograph Company and presented by the Consolidated Film Corporation, through the Metro Exchanges, will be released the latter part of August, according to announcement from the Consolidated offices.

By far the most sensational, exciting, smashing serial photoplay yet produced, "The Crimson Stain Mystery," "shows the stuff it is made of" in the first episode. It starts off with a

Scene from "The Crimson Stain Mystery" (Consolidated).

rush like a whirlwind and the action continues at top speed until the end.

Due to the ability of Ludwig G. B. Erb, the first episode shows a sample of some of the latest improvements in motion picture photography. One of these is the showing of the crimson stain in the arch-fiend's eyes from which the serial gets its name. How this was accomplished is Mr. Erb's secret, but the fact remains that it is there.

The leading characters in "The Crimson Stain Mystery" are interpreted by Maurice Costello and Ethel Grandin. Mr. Costello's reputation as a matinee idol and a screen favorite is too well known to require extensive comment here. The adorable Ethel Grandin's appearance in "The Crimson Stain Mystery" marks her debut in a photoplay serial. The role assigned her gives her unlimited opportunities for the display of her wonderful talent, and judging from the first episode Miss Grandin takes full advantage of her role.

The story was written by Albert Payson Terhune, the master writer of big full-of-action smashing stories.

"The Crimson Stain Mystery" is a story of a modern Frankenstein. Doctor Burton Montrose, a famous scientist, discovers a biological element which he believes will improve the mental faculties of the human race. Tested in secret upon a few human subjects the discovery reacts making of them relentless and cruel murderers.

The entire story is replete with situations of the hair-raising, heart-pounding variety such as only Albert Payson Terhune can originate. The direction is in the able hands of T. Hayes Hunter.

WILBUR'S LAST HORSLEY PICTURE.

With the presentation of the Centaur feature, "The Spite Husband," released on the Mutual program the week of August 26, Crane Wilbur, star and author, makes his last appearance in a David Horsley production of the two-reel length, to return to masterpictures in five reels, the first of which will be a gigantic military offering entitled "The Painted Lily."

"The Spite Husband" is an unique drama with Mr. Wilbur at his best in the characterization of a fisherman artist. Mae Gaston, as an eccentric heiress is the principal support of the star, and others in the cast are Jessie Burnett, Ida Lewis, Harrish Ingraham and Claude Mortonson. The story was filmed under the direction of Robert B. Broadwell.

Notes of the Trade

WE UNDERSTAND that Messrs. Chalenor & Van Tress of Spokane, Wash., have the exclusive picture rights for "The Pendleton Round-Up," to be held at Pendleton, Oregon, September 21-23.

* * *

Milton H. Fahrney is the author as well as the director of "When Jerry Came to Town," latest of the Cub-Mutual comedies starring George Ovey. Claire Alexander, George George, Louis Fitzroy, Ida Lincoln, Harry Jackson and Gordon MacGregor are the players appearing in support of the star.

* * *

Director Ben Wilson is making "The World's Enigma" in three reels featuring Neva Gerber with Edward Cecil as leading man. Recently Wilson has been working on the western street at Universel City, where the barroom and dance hall scenes were filmed.

* * *

Margaret Gibson's next appearance as the star of a two act Centaur Mutual feature will be in "Fate's Decision" for release August 5. William Clifford, appears as Miss Gibson's leading man. Outside of the co-stars there is only one other principal in the cast. Claude Mortensen, a newcomer to Mutual releases, shoulders the part, that of a society blade.

* * *

Colin Chase who recently supported Dustin Farnum in "The Parson of Panamint," has been engaged by the Morosco-Pallas companies under a long term contract for character leads.

* * *

The cast of "Mister 44," a new Metro-Yorke photoplay in five acts in which Harold Lockwood and May Allison are starred, includes Aileen Allen, who holds the woman's championship of the United States for fancy diving. Miss Allen won the Amateur Athletic Union medal and the National championship in a contest held about two months ago.

* * *

Robert Sterling has been assigned to the direction of Gertrude Selby, who will be featured in a one-reel comedy drama entitled "Maud's Summer Idyll." Little Toma Mauress, who made a great success as a child actress in Europe, has a big part in the production.

* * *

Henry Kernan, latest of the directors to join the Vogue-Mutual studios, is now at work on his first production. Paddy McQuire, Gypsy Abbott and Arthur Moon are the principal funmakers. The piece, which will be released under the title of "The Dog Catcher," presents a number of laughable complications. A number of scenes in which numerous pretty girls in bathing suits are seen have been worked into the beach scenes in this release.

* * *

Director Paul Scardon has "The Enemy," by George Randolph Chester and Lillian Chester, well under way. Mr. Scardon selected an all-star cast, which includes Charles Kent, Evart Overton, Peggy Hyland, James Morrison, Carla Swayne Gordon, Billie Billings and Edward Elkas, for it enactment.

* * *

Two new buildings are being added to the Morosco-Pallas studio. One is for the workmen who make the stucco and plaster houses, pillars, ornaments, frieze and in fact all the varied use that skilled stucco workers can do with this plastic medium. The other building is a greenhouse for the palms and potted flowers used in the scenes and will be well supplied with all types of greenery. Russell Stapleton has been placed in charge of the enlargened property warehouse, and C. W. Comegys has been transferred to the purchasing department.

Fred Thomson is putting the finishing touches on the photoplay in which E. H. Sothern will make his bow to photoplay audiences. When this is completed, Mr. Thomson will begin work on a French drama by Paul Kester.

* * *

Among the players employed by Director Edwin Middleton in a recent picture for the Gaumont series of episodes to appear in "Reel Life," the Mutual Magazine in Film, were John Hopkins, Rose Ludwig, Mary Cunningham and Charles Coghlan. Iva Shepard has been appearing in a number of these short photoplays.

* * *

Director Lynn Reynolds is filming Alice Hagan Rice's story, "Romance of Billy Goat Hill," which the director prepared for the screen. The featured lead is played by Myrtle Gonzalez with Val Paul opposite, and Fred Church as the heavy. The story will be filmed in five reels and will take at least four weeks more to complete.

* * *

Edward Geutlein, cameraman of the "See America First" series for the Gaumont company, is now on Cape Cod securing film views for release as Mutual Pictures.

* * *

When Van Dyke Brooke returns from his vacation to the Vitagraph studios in Flatbush, he will start work on a five-part drama of Civil War days of which Arthur C. Train is the author. Mr. Train also wrote "Mortmain," the picture in which Robert Edeson made his first Vitagraph appearance.

* * *

"Black Friday," a story by Frederick Isham, prepared for the screen by Eugenie Magnus Ingleton, of the Universal City staff, is under production by Director Lloyd B. Carleton. In this five reel drama of the period of 1871, the featured leads are played by Dorothy Davenport and Emory Johnson, supported by Gretchen Lederer, Virginia Southern, Richard Morris, Maro Fenton, and others of the Universal stock.

* * *

"The Shine Girl," a quaint tale of a little bootblack, in which Gladys Hulette is starred, is to be the Thanhouser Film Corporation's second release under the new arrangement with Pathe. "The Shine Girl," appearing on August 27, takes the place of "Hidden Valley," which had been announced for that date. "Hidden Valley," will be released in September.

* * *

Numerous unusual comedy situations have been worked into "Home Talent," newest of the Vogue-Mutual two-reel comedies of which Rube Miller is the director as well as the star, assisted by Ben Turpin, Lillian Hamilton, a newcomer to Vogue-Mutual releases, has the feminine lead.

* * *

Zoe Rae is to be featured in productions to be filmed at Universal City by Director E. Mason Hopper, who has been added to the staff at the film capital. Photoplays especially suited to the emotional child actress are being prepared for Hopper's use.

* * *

Marguerite Clayton with a troupe of players has returned from Starved Rock, Ill., one of Essanay's summer camps, where she appeared in scenes for "An Old Fashioned Girl," a two-act drama.

* * *

Lester Cuneo, plays the part of an Indian in "Mister 44," a forthcoming Metro-Yorke release in which Harold Lockwood and May Allison play the starring roles.

Picture Theaters Projected

MONTGOMERY, ALA.—The theater building to be erected by the Strand Amusement Company will be one of the show places of the city when completed. The structure will cover an area 40 by 125 feet. The plans include two stores, each 12 feet wide, 20-foot lobby on lower floor front, finished in marble and panel work, two accordion doors, stage 25 by 40 feet, etc.

WASHINGTON, D. C.—Columbia Amusement Company, 1431 U street, has let the contract to A. Ruzler to remodel the three-story theater building at 511 9th street, N. W. The improvement will cost $3,500.

EUSTIS, FLA.—Manager Berrie of the Vesta theater will let the contract about September 1 to improve theater building. Increase seating capacity to 300; install hardwood floor on stage; re-decorate; improve ventilating system; install ornamental lighting system, etc.

HOMESTEAD, FLA.—J. C. Boss is reported planning to erect modern brick moving picture theater in the near future.

ATLANTA, GA.—Joseph B. Lively has taken over the Regent theater, located on Peachtree street.

CEDARTOWN, GA.—Colpet Amusement Company will erect a modern moving picture theater.

ST. CHARLES, ILL.—Robert Kremer has taken over the Star theater.

CEDAR FALLS, IA.—The Grand theater is being operated by C. C. Schleuter.

NEW HAMPTON, IA.—Joseph Konzen has taken over the Idle Hour theater.

TAMA, IA.—W. H. Clausen has purchased the Star theater.

WATERLOO, IA.—The interior of the Crystal theater has been redecorated.

PITTSBURG, KAN.—The management of the Gayety theater plans to make extensive improvements to the house.

NEW ORLEANS, LA.—A new ventilation system has been installed in the Isis theater.

NEW ORLEANS, LA.—The People's theater, recently purchased by W. R. Cushman, is being thoroughly renovated. A number of new features will be added.

BALTIMORE, MD.—Frank O. Singer, 600 Equitable building, contemplates erecting a two-story theater, to cost approximately $15,000.

BOSTON, MASS.—McDonald & Joslin Co., 161 Devonshire street, have the contract to erect a modern moving picture theater, 150 by 60 feet, for William D. Bradstreet, corner Warren avenue and Berkeley street.

LOWELL, MASS.—Archts. Funk & Wilcox, 120 Boylston street, Boston, are preparing plans for a two-story theater, store and office building, 52 by 135 feet, and 106 by 151 feet.

SPRINGFIELD, MASS.—Jacob Radding, 356 Main street, has the contract to make alterations and build a one-story addition, 50 by 60 feet, to a moving picture theater for the Goldstein Brothers Amusement Co. The improvements will cost in the neighborhood of $16,000.

DETROIT, MICH.—A moving picture theater of fireproof construction will be erected by the St. Clair Theatre Company, at the corner of St. Clair and Mack avenues, 45 by 187 feet. The structure will have seating capacity of 1,200 and cost approximately $85,000.

DETROIT, MICH.—F. S. Wadlaw has purchased the Virginia Park theater, at 1227 Hamilton boulevard.

DETROIT, MICH.—The Countess theater at 1370 West Fort street is being conducted by M. J. Conroy.

WINONA, MINN.—The old Schlingerman building, on East Third street, has been converted into a modern moving picture theater and named the Strand. The house has seating capacity of 500.

CLARKSDALE, MISS.—Extensive alterations are being made to the Majestic theater.

CAMERON, MO.—A moving picture house has been opened here by A. J. Jarboe.

JOPLIN, MO.—A number of improvements have been made to the Empire theater and the interior redecorated.

RENO, NEV. The Majestic is now being operated by J. A. Raynes.

ROCHESTER, N. Y.—The new Colonial theater has been opened to the public. It is being operated by Sayward & Willey.

BROOKLYN, N. Y.—Anthony Pallo, 706 Fourth avenue, is having plans prepared for a one-story moving picture theater, 50 by 80 feet, to cost $15,000.

TROY, N. Y.—The old Powers' Opera House, recently purchased by James Mohan, is being remodeled and the interior redecorated.

ALLENTOWN, PA.—Archt. Davis Levy, 4940 Parkside avenue, Philadelphia, is preparing plans for a three-story theater, store and apartment building, 60 by 250 feet, to cost $50,000.

ERIE, PA.—John Hauer, corner 18th and Chestnut streets, has let the contract for the erection of a one-story moving picture theater, 50 by 140 feet, to cost $6,000.

HOUSTON, TEXAS.—The Key theater has been remodeled and the seating capacity increased.

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Important Announcement

Commencing with issue of the Moving Picture World dated September 2d, 1916, the price will be advanced to fifteen cents (15c) per copy. This change is made absolutely necessary on account of the greatly increased cost of paper, engraving and printing.

For the present the yearly subscription price of three dollars will remain as at present. As the saving in cost between the yearly subscription rate of three dollars and the above single copy price—which will amount to $7.80, figuring fifty-two copies at 15 cents per copy—is considerable, we suggest to our many readers throughout the country the advisability of sending us their subscriptions at once. A considerable saving will thus be made in addition to receiving the paper earlier each week.

Chalmers Publishing Company

Readers who are not subscribers will find subscription blank at the bottom of page 1325 Mail it at once.

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

St. Louis Not a Slow Town, Says Giebler

World Correspondent Insists Big Missouri City Cuts Up Just as Other Towns Do and That It Has Bright Lights, Too—He Points to Delmar Avenue and Its Airdomes to Prove It.

By A. H. Giebler, 236 Vanol Building, St. Louis.

WHEN we dropped our nickel into the coin box of a Delmar avenue car we told the conductor we wanted to be unloaded at the Broadway and Forty-second street of St. Louis. Of course we know this little old town like a book, but we wanted to see if the conductor knew, and he did. "I gottcha," he said. "Get off where you see the line of automobiles after we turn into Delmar from Taylor avenue, and walk west."

* * *

St. Louis is a peculiar city. Its bright light and night life district—its Broadway, its downtown—is not downtown at all, but 'way out west, forty-five blocks from Broadway. That is the reason so many people passing through gain the idea that we are a slow town and have no high life and high jinks and general cutting up such as other towns have. It is because they do not see it unless they charter a gasoline boat and go west.

* * *

Delmar avenue from Taylor to Kings Highway is a beehive of well dressed people, in automobiles and taxicabs, and on foot. There is a confusing mass of electric lighted information about laundries, tires, dyeing and cleaning establishments, and the virtue of summer underwear overhead, but it's an attractive place, there are lots of people there at night, and where there are lots of people it is always good for picture shows, and Delmar avenue boasts some of the finest outdoor theaters in the country.

* * *

We firmly intended and fondly believed that we would give this neighborhood a brief inspection and then take a hegira down on the south side, but we didn't figure on the dulcet tones of Dave Silverman's five-piece orchestra at the Lyric Skydome, or the comfort of the armchairs on the balcony at the Mozart Garden, or the suave politeness of Owner Stromberg and Manager Mayberry of the Delmar Airdome, and the bear fight we saw out at the Crystal Feature Dome. In fact, we had to do some lively stepping to get through with the outdoor places in this delectable neighborhood by closing time.

* * *

The Lyric Skydome is one of the show places of the city. It stands on the corner of Delmar and Taylor avenues. It was at one time called the Bonilla, but when the late John W. Cornelius took the place over it was remade and renamed. The place is a wide, roomy garden, with flowers and shrubbery and gravel walks. First run Paramount pictures are shown. Rita Jolivet in "An International Marriage" was the bill, and together with Silverman's orchestra offered splendid entertainment to the large audience that filled the place and found comfort in the cool walks. Mrs. Cornelius and her son, James, are always to be found in personal attendance at the Skydome, and the excellence of their management has caused the place to be one of the most talked-of outdoor picture shows in St. Louis. The Lyric Skydome is just on the edge of things on Delmar avenue, and we really didn't get into the thick of the crowd till we arrived at the Mozart, on the corner of Bayard avenue.

* * *

At this beautiful place, the Mozart, all the decorations have not been put on the inside; the space between the pavement on Delmar avenue and the wall of the garden is full of trees and shrubbery, and two beautiful life-sized marble maidens peep through the branches of the Carolina poplars and light the way with big electric balls suspended on chains hanging from their outstretched arms. Inside, the garden is laid out with patches of lawn, here and there heart-shaped beds of flowers, and fountains.

A feature of the Mozart is the balcony, with one hundred arm chairs. This balcony is built in rustic fashion, with a latticed roof, and gives the occupants of the chairs a nice view of the screen and a chance to catch every vagrant breeze that blows. Milton Pasmezoglu is the manager. "The Tarantula," with Edith Storey and Antonio Moreno, was the bill at the Mozart, and a patron, as he left the place, came right up and butted into our conversation with Mr. Pasmezoglu to say that: "The 'Tarantula' is one of the best pictures I ever saw."

* * *

We crossed the street diagonally from the Mozart and counted the dazzling lights that adorn the top of the wall which shuts the public gaze from the pictures of the new Delmar Airdome.

This fine place, which seats 2,000 persons, is right next door to the theater, and the audience enters the lobby of the theater and buys tickets at the box office, then passes into the garden at the left.

We hobnobbed a while with Ben T. Stromberg, the millionaire trunk maker, who went into the amusement business to amuse himself, and has made as big a success of it as he did of luggage making. Mr. Stromberg is a most affable gentleman, with high ideals about moving pictures.

C. E. Mayberry, an oldtimer in the regular legitimate field, and with five or six years of successful film exhibiting record behind him, is manager for Mr. Stromberg. First run Fox and Metro pictures are used at the Delmar, with Universal short features.

* * *

On the way to the gate we stopped at the box office, not to buy a ticket, but to renew our acquaintance with the smiling young woman who dispenses pasteboard admission to the garden with a patent ticket seller that hands you a ticket and your change all at the same time, and she gave us our choice of the top layer of a big tray of chocolates. We selected our sweet tooth with a little sweetmeat that had figs inside.

The Delmar is passed from the street and is delightfully cool. Near the entrance is one of the most ornamental fountains we ever saw, a pool with the water and spray lit up in colors to match the suits, and the oval of the reservoir ornamented with eight urns, each filled with growing plants and vines, while in the middle is a beautifully sculptured lady, holding another receptacle with other plants. The Delmar was well filled and the crowd laughing at a Universal comedy when we left.

* * *

After this we mounted a street car and traveled out to the Crystal Feature Dome, managed by C. B. Belknap. The Crystal is a fine big place at 5846 Delmar. Valeska Suratt in "The Immigrant" had just been screened when we arrived and a comedy with a man and a bear fighting was making the audience hold its sides with laughter. If they enjoyed the other part of the bill as much as they enjoyed the bear fight they had no kick coming.

* * *

Across the street we dropped into the Unique Photodrome, opened some time ago by the management of the Pageant theater, just next door, but has been under the management of W. L. Bowley since July 23. Mr. Bowley is the maker of the Goldenlite screens, and one of his screens was in use at the time. It reflected a sharp and clear picture, and no distortion was discernible at any angle of observation. The Photodome seats 750, and was packed with an appreciative audience. Carl Kane in "The Labyrinth" was the big part of the bill.

Memphis Has First Outing

Managers King and Brown Being Congratulated on Successful Affair.

MEMPHIS, TENN.—The General Film Motor Boat Club, the Mutual and the Unibel recently got together and arranged an attractive outing, which was held at Lake View, Miss., for the benefit of all the employees of the three offices. A total of about sixty persons, including relatives and friends, were present.

The day was ideal and the crowd reached the picnic grounds early in the morning. A big dinner was served shortly after noon, after which everyone went over to the lake, where boating, swimming, fishing, etc., were indulged in. Manager B. King of the General's office, and Manager Brown, of the Mutual office, finally talked one another into a few exhibitions of boxing, which was incidentally won with ease by Brown.

At 4 o'clock in the afternoon, teams representing the Mutual and General offices crossed bats in an interesting, if not scientific game of baseball, which went to a 12 to 12 tie at the end of seven innings, when the players tired of the national pastime.

Following the ball game the crowd rushed the big dining table in the open, and say it that there was nothing left in the way of eats to be carried back to the city. Everyone was ravenously hungry after the water sports and the ball game.

The day was a success in every respect that the film people had had in years, and the crowd upon its return was very enthusiastic, although tired.

Managers King and Brown, who jointly engineered the trip, were so pleased with its success that they are somewhat puffed up and have decided that in the future the picnic will be an annual affair. Both men are of the opinion that such outings are good things not only for the employees but for themselves, who as a rule are badly in need of good outdoor exercise.

Soldiers See Johnson-Willard Fight Films

Canadian Military Authorities Accept Them as a Factor in the Athletic Training of Kitchener's Army—Jesse L. Lasky Passes Through Ontario—Toronto's Strand Licks the Hot Weather Jinx With Novel Program.

By W. M. Gladish, 1263 Gerrard Street, Toronto.

CAMP BORDEN, ONTARIO.—The famed Johnson-Willard fight pictures have been adopted by the Canadian military authorities at Camp Borden for training purposes and nearly every one of the 30,000 soldiers encamped here has witnessed the Havana views the past two weeks. An attempt was made last fall to exhibit the six fight reels publicly in Ontario, but the films were condemned by the Ontario Board of Censors, and the Provincial Government also refused to change the decision of the censor board.

Upon the opening of Camp Borden and the adoption of the art of boxing as a part of the syllabus of training for Canadian overseas soldiers, the Johnson-Willard pictures were brought to the camp and were screened for the benefit of the headquarters staff. A few days later the films were screened for the benefit of Lieutenant-Colonel Mayes, Director of Physical Training for the Canadian Expeditionary Force, who is a returned officer, and Lieutenant-Colonel George H. Williams, senior chaplain for the Toronto Military District. In every case the officers formally approved of the plan to exhibit the reels to the soldiers as an encouragement to them to take up boxing exercises. The films were screened under the personal direction of Captain T. C. Flanagan of Toronto, who was ringside manager for Jack Johnson at the time of the heavyweight battle. Incidentally, Captain Flanagan is now one of the district staff officers.

Canadian newspapers featured the comments of various officers with regard to the fight films, and particular attention was paid to the opinion of Colonel Williams, a former minister, who took a keen interest in the life of the training soldiers. "The pictures show a clean exhibition," declared the senior chaplain. "I have seen far more bloody fisticuff matches on the streets of London, while I have seen rougher play in many lacrosse and football games. The pictures are not objectionable, but I would not approve of their promiscuous showing to the general public."

In reference to the Johnson-Willard films, Colonel Mayes, the Director of Physical Training, declared that the British Empire owed a great deal to the fact that Britishers had learned to be handy with their fists. "If only hope that boxing will return to a high level of popularity after the war," he said, as he officially accepted the films as a more or less spectacular feature of the military training for the soldiers in camp.

The views were exhibited under the direction of Captain Flanagan in the recreation park of Camp Borden and an entrance fee being charged for admission. The men became wildly enthusiastic about the privilege of seeing the much-discussed films. No attempt has been made, however, to give public performances at which the films in question were to be a feature.

Jesse Lasky Visits Toronto.

Toronto.—Toronto was recently visited by Jesse L. Lasky, who was on his way from New York to Lake Nipigon, in Northern Ontario, for a week or two of fishing. Mr. Lasky declared his company had made no definite arrangements for the establishment of a branch studio in Canada. "Should I see a desirable spot in Ontario for the producing of photoplays," said Mr. Lasky, "my concern may establish a branch in Canada." While visiting the military camp at Niagara-on-the-Lake, Ontario, Mr. Lasky arranged for the taking of a series of pictures which will find early release.

Strand Defies Summer Weather.

Toronto.—In an effort to maintain good attendance during the recent spell of torrid weather, Manager Marvin of the Strand theater, arranged a special review of a dozen or more popular features for the week of July 20. The program was changed each day and on each was a Chaplin subject and a Pickford feature. The first of the Pathe "Who's Guilty?" series was screened during this week, while extra attractions consisted of "Fillie's Tomato Surprice," "Heights of Hazard," "The Dust of Egypt," "The Juggernaut," and "The Heart of a Painted Woman." The outlay for the week's films was not inconsiderable, but the plan proved highly successful, as good crowds turned out to see the returned and new engagements.

Take Aeroplane Views of Toronto.

Toronto.—The City of Toronto was filmed from the sky by a moving picture cameraman for the first time last week, when a photographer representing the Strand theater, Toronto, took views of the city from a Curtiss military aeroplane, which flew from the aviation camp at Long Branch, a suburb of Toronto.

Sawyer New President of Standard.

Toronto.—A. H. Sawyer, Toronto, formerly manager of Starfilms, Limited, Toronto, distributors of Metro features in Canada, has received the appointment of president and general manager of the Standard Film Service, Limited, a new Canadian film corporation, which will look after Metro interests in the Dominion in future. The previous company, Starfilms, Limited, was placed in the hands of receivers last spring.

Two Theaters Raise Salaries.

Hamilton.—Canadian Theaters, Ltd., the corporation which controls two of the largest theaters here, the Lyric and Temple, has announced an increase in wages for all employees of these houses, amounting to a raise of $4 per week for each person. The Lyric has been showing photoplays exclusively for several years.

Edel of Buffalo Goes to New York's Strand

Shift of Manager of Bison City's Strand Marks Change of Policy—Management of Big Metropolitan Showhouse to Separate Responsibility in Business Administration, Film Selection and Musical Staging.

By Joseph McGuire, 5 Lewis Block, Buffalo.

BUFFALO.—The following interesting statement was given out at the Buffalo offices of the Mark-Strand Theater Company: "The business of the Strand theater, New York, has grown to such proportions that it is no longer possible for one man to handle the entire proposition, which embraces the business administration of the theater, selection of films and the staging of musical numbers."

In connection with the foregoing the Mark-Strand Company announces your correspondent the information that B. A. Rolfe, who has had entire charge of all departments of the Strand, New York, will confine himself, for the present, to the staging of pictures and musical acts at that theater.

Harold Edel, manager of the Strand theater, Buffalo, has been promoted to the management of certain departments at the Strand theater, New York City. His jurisdiction will cover the selection of films and the business administration of the theater.

Carl Edouarde, the popular leader of the orchestra of the Strand, New York, has been granted a two-weeks' leave of absence for a well-deserved rest. With the exception of three or four days, he has been at his post daily ever since the opening of this institution. Wadi Johnston will temporarily fill Mr. Edouarde's place.

Earl Crab of Chicago has succeeded Mr. Edel as manager of the Strand, Buffalo.

Harold Edel's original, aggressive methods at the Buffalo theater have been copied in many parts of the country. He has proved himself a master of showmanship and an adept in the selection of films of the highest standard. His beautiful lobby and stage effects, his courteous staff, his charming musical programs by an augmented orchestra, his novel billboard announcements of current and coming programs have attracted wide attention. Mr. Edel is a Southern college man. His promotion will be noted with pleasure by his Buffalo friends.

Murphy to Book for Sherry.

R. T. Murphy has been appointed booker of the William L. Sherry Feature Film Company here. S. J. Stoughton, general sales manager of the company, was a recent caller at this exchange.

They Just Can't Stay Away After That.

Robert W. Nelson has purchased the Bijou theater, Corning, from Samuel Clark, and is now personally conducting the house. Moving pictures and musical comedies are being featured. The following is an excerpt from a strong announcement which Mr. Nelson has just made to his patrons: "The public can rest assured that the ritraf that was objectionable will be entirely barred from this theater."

Bring Action for Delayed Films.

On account of an alleged failure of the Wells-Fargo Express Company to deliver films to the Princess theater, Corning, in time for use, a damage action has been brought against the company.

Popular Takes Wilcox Serial.

H. M. Warner of the New Film Corporation, who is touring the country in the interests of the Ella Wheeler Wilcox Serial, was a recent caller in Buffalo. He picked the New York State rights on this feature with the Popular Film Exchange of this city.

No Changes Follow Universal Purchase.

M. H. Hoffman, general manager of the Universal Exchanges, visited Buffalo last week, following the Universal's purchases of the Powers exchanges. A. J. Schmidt continues as district manager and F. S. Hopkins as local manager of the Universal Exchange here.

Buffalo Items.

W. L. Morley, formerly with the Triangle Film, Buffalo, has been appointed a General Film salesman for Buffalo and vicinity.

Charles Bowe, manager of the Allendale moving picture theater, Buffalo, announces he will open for the season August 20. This is a high-class ten-cent house which specializes on features.

E. W. Baird, superintendent of the Universal, Buffalo, has returned from a two-weeks' rest in the Adirondacks. Art Young, booker of that exchange, is on a trip to New York, Atlantic City and Washington.

Henry Carr, manager of Shea's theater, Buffalo, has installed a complete ventilating system.

The Lyric and Family theaters, Buffalo, managed by Harold B. Franklin, are being renovated and redecorated. The latest projection will be installed at the Family.

Despite the extreme heat, Bruce Fowler, manager of the Olympic theater, is keeping his house open with good results. The place is cool and well located and is a favorite place for shoppers .

Not All Summer Dullness Due to Weather

Cutting Off of Fans or Stopping Ventilating Appliances in Case of Smaller Houses or Near End of Show Injurious to Business—New Fire Regulations—Notes from Louisville and Kentucky.

By G. D. Crain, Jr., 1404 Starks Building, Louisville.

LOUISVILLE, KY.—While complaints are generally heard from exhibitors to the effect that summer business is dull, it is conclusively shown in some instances in Louisville that the exhibitors are not doing very much to improve summer business. Not only are some outskirt houses, but also some of the downtown theaters, are guilty of the penny wise and pound foolish idea that money is to be saved by cutting off electric fans, ventilating machinery, etc., when the house is half full, or toward the end of the last run. Two cases have been reported in connection with leading houses during the past few days. In one case the temperature and air were good between 4 and 5 o'clock in the afternoon even with a well-filled house. About 5:30 the house was nearly empty, and to save a few pennies the management cut off the fans and ventilating equipment with the result that with a temperature of nearly a hundred outside the late-hour patrons of the afternoon run were forced to endure considerable discomfort. Another case was where a theater was beginning to get empty along about 10 o'clock in the evening. The fans and ventilation were cut off, and in addition the doors were around and closed up all of the outside doors, leaving the house in anything but a pleasant condition for patrons. There is really no adequate excuse for such action or cutting off ventilation until the last patron is out of the theater and the goodnight sign flashed. In some cases the fault is due to employes who are in a rush to leave the building the moment the last patron is out instead of staying an additional ten minutes in properly closing up and shutting off apparatus. In order to get the elusive dime in hot weather the exhibtor can't afford to take such chances unless he wishes to see his house looking deserted from June until September.

Civic Movement Aided by Exhibitors.

Louisville.—Louisville exhibitors came to bat in great fashion in aiding the Louisville Board of Trade in its effort to finance the Louisville Industrial Foundation, a million dollar organization, which has as its object the advancement of Louisville's industrial interests. During a campaign lasting nine days Louisville business houses and individuals oversubscribed the million dollar fund by over $10,000. The moving picture exhibitors were quick to see that additional factories would mean more people, and nearly all of the leading moving picture concerns, including the Majestic Amusement Company, the Fourth Avenue and the S. & F., subscribed for one or more of the $100 shares.

Shelbyville Exhibitor Dead.

Shelbyville.—The body of R. M. Brown, owner and operator of Brown's opera house, was brought to Shelbyville for burial following his death at Hendersonville, N. C. Mr. Brown suffered an attack of double pneumonia in February, and in March went to North Carolina to recover his health. It was thought that he was getting along nicely until news was received of his death. Mr. Brown was 49 years old, and a native of Kentucky. Six years ago he disposed of most of his business interests in order to enter the moving picture business, opening the old Music Hall. Mr. Brown proved himself such an able manager that several concerns made a failure in efforts to start opposition houses in Shelbyville. He is survived by a son, Verton Brown, one brother and three sisters.

Fire Marshal Announces Regulations.

Louisville.—T. F. Pannell, the new state fire marshal for Kentucky, has announced a number of regulations for the prevention of fire. A public hearing was given on July 27 at Frankfort for the purpose of allowing those affected by the regulations to appear and make any protests which might be felt necessary. In these regulations are a number of sections relative to the equipment and operation of moving picture theaters. No protests being filed, it is understood that the regulations will be put in effect immediately. It is said that these regulations will have little if any effect on the first class theaters, which are properly conducted and operated, but will probably cause small country houses to make numerous changes.

Senators Hearing From Exhibitors.

Louisville.—A report from Washington is to the effect that Senators James and Beckham of Kentucky are receiving numerous protests from Kentucky exhibitors protesting against the proposed tax on moving picture theaters included in the pending revenue bill. It has been learned that the moving picture organizations of the state have also protested against the tax, alleging that many theaters will be put out of business. It is pointed out that it has been very hard to operate a five-cent theater profitably, and that not only the five-cent theater but the ten-cent house will be forced to increase the price of admission to meet any further taxation, thereby depriving many good people of the enjoyment to be derived from the picture shows.

Louisville News Notes.

An automobile belonging to Charles Koch, manager of the Rex theater, was almost totally destroyed by fire a few days ago as the result of a leaky gasoline tank.

Joe Gudberg, manager of the Hippodrome theater, second and Market streets, with the aid of employes of the house, overpowered and held a beat-ragged man until the police arrived.

Simon Switow, nephew of M. Switow of the Switow Amusement Company, has taken over the active management of the Crystal theater, one of the oldest of the five-cent houses.

A. C. Farrel, manager of the Louisville office of the Central Film Service Company, has arranged to make several showings of the first episode of the new forty-reel serial "Liberty," which he expects to receive shortly. J. R. Schnitzer, of the Indianapolis office, will be in Louisville to aid in making the display.

The Palace, a new negro theater at the corner of Eleventh and Walnut streets, the first negro house in Louisville built for theatrical purposes alone, will be ready to open inside of a few days. The management has announced that it will show "first run" Triangle, World, Lubin, Pathe, Mutual, Metro and Bluebird films.

Around the Blue Grass State.

New Castle.—The I. O. O. F., which has been using the New Castle theater for some time, has closed the little picture house, as it was unable to meet expenses during the summer months. It may be reopened in the fall.

Eminence.—The management of the Eminence theater is very much pleased with the results of its efforts to keep the public cool during the summer. Early in the season business dropped off considerably, but a large exhaust fan was installed, and on the first night the "S. R. O." sign was hung out.

Campbellsville.—The new Star theater opened with its first performance on Saturday, July 29, to a full house. The old theater was recently closed, and the city was without pictures until the new house was completed.

Fort Thomas.—An open air moving picture show has been located in the camp of the Second Kentucky Regiment, National Guards, which have been quarantined on account of smallpox. The regimental chaplain, Rev. Mr. Covington, has had charge of the show, which was set up in a ravine, the screen being placed at the bottom, and the machine on the edge of the hill.

Owensboro.—The management of the Queen theater closed the house on the afternoon of July 25, "Booster Day," at the ball park. Almost the entire business section of the city closed a half day in order to see a double header between the Owensboros and Dawson Springs teams of the Kitty League.

Auburn.—T. J. Vick is having a new moving picture theater erected by C. A. Waddle, and expects to get possession shortly. The building will have an attractive front, a stage and dressing rooms, comfortable opera chairs, and two of the latest type machines. The building is something over 100 feet in length, and an exceptionally good house for a small town.

Sunday Showing Had Never Occurred to Him

When Roadman Foland of Kansas City Pathe Exchange Suggested the Idea to Small Missouri Town Cobbler-Exhibitor He Acquiesced Readily—Missourian Amazed at Sight of a Film Man.

By Kansas City News Service.

KANSAS CITY.—The curiosity of many exhibitors in small towns as to what a film salesman looks like was gratified the past few months by J. E. Foland, of the Pathe exchange, Kansas City. Incidentally, Mr. Foland is gratifying the curiosity of Manager Edward Hall as to where anybody could find more business.

Mr. Foland has made a still hunt for villages recently. Many of them he had to reach by long automobile rides. One week he made three towns, one of which was 12, one 14 and one 16 miles from the railroad. The largest had a population of 300. Each had a moving picture theater. And in each Mr. Foland was most heartily welcomed—and did business. In fact, that week he booked business in nine new towns; the previous week in five, and the week before that in seven.

An exhibitor in one of the towns awaiting the fellow who can endure the travel of reaching those towns answered to a village of Missouri. The owner of the theater is a cobbler. He was amazed at the sight of a film man. And he talked of his town and his business. Casually he mentioned that the town was well filled with people on Sundays.

"Why don't you get some of that business, then," Mr. Foland asked.

He'd never thought of it. But he appeared needful when the suggestion was made by him a Sunday show with "The Life of Our Saviour" to attract the church-going people.

Vancouver Citizen Objects to News Weeklies

Rushes Into Print With His Denunciation of Things American, With the Result That English Topicals are Substituted—Half Holiday Hits Vancouver Theaters—Romaine Fielding in Manitoba—West Canada News.

By E. R. Thomas, 821 Rogers Building, Vancouver.

VANCOUVER, B. C.—A hectic protest against the showing of American news weeklies in local moving picture theaters has just been made by a reader of one of the Vancouver papers, who rushes into print to revive the old agitation against American pictures and scenes. In his letter the outraged citizen complains that at a local theater on a recent evening "the American flag was before us all the time —American soldiers and American school girls, and American sports, and American civic achievements." And adds that he will not attend again except as a member of a rotten egg brigade.

"The whole British Empire," he continues, "is palpitating with the greatest events in its history; official America is writing notes, and yet in a city that is being drained of its best blood for a magnificent enthusiasm there is not a hint on the popular news screen to remind us of our hopes or sacrifices or national existence.

"I sat there and asked myself why we stood it, and the irritating answer came: Because we are too proud to fight the purveyors of our light entertainments, and there is no official person in the town who has energy enough to look after our interests. I believe the pictures above are the easiest and cheapest to be got, and that this easiest way of making money is largely in the hands of Americans who do not care thirty cents about the British and achievements of the British Empire."

Although it is realized a great part of this letter was written out of a vast ignorance of the subject, and furthermore out of a rabid anti-American feeling that is not shared by the majority of Vancouver theatergoers, the publication of the note has had the effect of practically stopping the exhibition of American news weeklies, and the substitution of English topicals.

Half Holiday Hits Theaters.

Vancouver.—Some complaint is being voiced by local exhibitors regarding the change in their business which has come about through the Saturday half-holiday law, which has just gone into effect here. This law requires all stores to close at one o'clock on Saturday afternoons, and as a result, there are vastly fewer people on the streets downtown on Saturday evenings. This has materially cut the attendance at some of the Vancouver houses, and the loss is not compensated for by a corresponding increase on Friday nights, when the stores are open until 9:30. It is pointed out that while under former conditions large crowds came downtown on Saturday evenings to do the week's shopping, and then to go to a theater, those who now come to do their marketing on Friday evenings naturally hurry home after this is accomplished, as they must be at work again on the following morning.

Hazza of Edmonton on Tour.

Vancouver.—John Hazza, leading exhibitor of Edmonton, Alberta, was a recent visitor to this city, in the course of a tour of the principal cities of the Northwest. This is Mr. Hazza's first visit to the coast, and his present trip will include Seattle, Portland and Victoria.

He reports business fairly satisfactory in Edmonton at present, but looks in glowing terms of the eminently sensible standards set up by the Alberta moving picture censor. No trouble at all, states Mr. Hazza, is experienced in this direction. He also informed the World representative that the new Alberta ticket tax law has made no appreciable difference in attendance, and that the new arrangement is working quite satisfactorily. It is thought the government will soon change the regulations so as to allow the tax tickets to be dropped in the choppers along with the regular admission tickets, and thus save the trouble and inconvenience which has been noted in dealing with the boxes supplied by the authorities.

With two Triangle productions and one Fox feature each week, Mr. Hazza opines that he is giving a show that is not excelled by any theater in western Canada.

Railway Taking Scenics.

Vancouver.—Photographers for the Canadian Pacific Railway have been active in this vicinity during the past few weeks, and recently made a trip up the North Arm of Burrard Inlet to Indian River, where pictures were taken of the Spray of Pearls Falls, to be included in the company's campaign films which will shortly be shown in the east. Various other scenes were also made in the neighborhood of Wigwam Inn.

In Winnipeg, the C. P. R. has just put out a film dealing with the great irrigation systems of southern Alberta, and this will be sent throughout the west, following the company's "safety first" picture, which is now making its way toward the coast.

Calgary Kiddies Need No Tax Ticket.

Calgary, Alberta.—Local exhibitors have been given tacit permission to admit children to matinee performances without the tax ticket required by law, and this fact has served to bring out a protest from Edmonton picture men, who are inquiring why this concession should have been made to Calgary exhibitors and not to those of Edmonton. It is stated that for a time they were not even aware of the ruling which had been made by the authorities, as no notification to this effect was ever sent to them.

Winnipeg Has Ten Cinderellas.

Winnipeg, Man.—Violet MacMillan, picture star, recently played an engagement at the Strand theater here, and attracted considerable attention through the exhibition of her exceedingly small slippers at the three stores of a local shoe firm. The Strand management offered a season's pass to any woman who could wear the shoes comfortably, and by the end of the week has given out ten of the tickets.

Romaine Fielding Sighted in Manitoba.

During the following week Romaine Fielding, former Lubin director and player, opens at the Pantages in a sketch, starting a tour of the western time embraced by this circuit.

West Canada Notes.

Cranbrook, B. C.—Baldwin Brothers, pioneer exhibitors of this city, are reopening their house for motion picture service. Theirs is the largest house in town.

Winnipeg, Man.—Jack Allen is now on the road out of the Winnipeg office of the Famous Players Film Service, Ltd. Jack is very well known to the exhibitors, having been booker under Manager Ben Bloom for the past three years.

Calgary, Alberta.—Max Allen, manager of the Monarch theater in Edmonton, was in town recently, visiting H. J. Allen. Max Allen is receiving the congratulations of his friends on his coming marriage, which is to take place in the near future.

Vancouver, B. C.—The Globe theater, leading picture house of the National Amusement Company, has just cut its admission price ten cents.

Peace River, Alberta.—A benefit was given recently at the Empire theater, in aid of the Irene Cottage Hospital.

Portland Fights for New Censor Ordinance

Oregon Motion Picture Men's Association Crystallizing Public Sentiment in Favor of Larger Board and Right of Appeal to Municipal Court—Proprietor McDonald Applauded by Ministers When He Defends Theater Men.

By Abraham Nelson.

PORTLAND, ORE.—The motion picture men in the city at the time of this writing are in the midst of a campaign for a new censorship ordinance. The Oregon Motion Picture Men's Association is going in it with both time and public interest is being crystallized in favor of the motion picture as it has never been before. The exhibitors have the support of every newspaper in the city, the Oregon Journal-Telegram, which had heretofore intimated that it favors the kind of censorship Portland has at present, has come out boldly for the picture men in their campaign for an appeal.

Petitions are being circulated at the theaters and among the business houses of the city and there is no lack of signers. Showings are being made by the picture men relative to the investment represented by the motion picture industry in Portland, and many of the influential men have promised the organization their support when the matter comes before the commission. Exhibitors and exchange men are giving their own time to the circulation of petitions. These petitions are not calculated to have legal weight, however, and are to be used merely by the Commissioners that the theatergoing public is with the theater men.

The ordinance the motion picture men are asking the Commissioners to pass provides for a censorship of pictures. It calls for a board of fifteen members in place of seven as is now the law and provides for an appeal to the municipal court from the decision of the board when exhibitors feel aggrieved thereby. The exhibitors are making their strongest point on this appeal feature.

In getting the sentiment of the people on the censorship issue in Portland, the picture men have learned that there is a large number of ministers who express themselves against all censorship of motion pictures, and it is believed that if the matter is put to a vote censorship in Portland can be done away with entirely. The petitions and the proposed ordinance will be put to the Commissioners at their next meeting.

Opens Sunday, Arrested.

Dallas, Ore.—O. C. Smith, who recently opened the Orpheum theater here, was arrested because he ran a Sunday show. The ordinance relative to the subject prevents the opening of theaters on Sunday nights, but permits them to run in the afternoon. Smith was arrested after the first show at night. Both sides have determined to make a test case out of the arrest. The Orpheum theater is known as one of the most up-to-date houses in the valley and is enjoying fine patronage.

McDonald Talks to Ministers.

Eugene, Ore.—At the international conference of the Oregon ministers held here recently, the censoring of motion pictures was one of the principal subjects coming up for discussion. Dr. J. H. Boyd stated that the reason for the existence of local censor boards is that producers are not making the elimination ordered by the National Board of Review. Commenting on

Court Denies Wichita Vote on Sunday Shows

Declares Such a Proceeding Illegal and Grants an Injunction Against Plebiscite, Chiefly on Ground of Insufficient Notice—City Commission Under Ministerial Pressure, Refuses to Repeal Prohibitory Ordinance.

By Kansas City News Service.

WICHITA, KAN.—After a tremendous tangle, in which the courts were finally called upon, the plan of the moving picture exhibitors of Wichita, Kan., to secure a vote on Sunday shows, was defeated. The court held that the election would be illegal, and granted an injunction against the taking of the vote.

The Wichita situation has become much heated in the past few weeks. Pressure had been brought to bear from Ministerial Alliance and numerous other sources, on the city commissioners, to offset the contention of the exhibitors that the people wanted Sunday picture shows. The commission refused to repeal the ordinance prohibiting shows on Sunday. The exhibitors circulated petitions for a popular vote on the repeal; and signature were easily secured. The formalities seemed to have been all completed with—but at the last minute, even after the ballots for the vote had been prepared, the contention was advanced by the opponents that the law requirement of 30 days' notice of the proposed vote had not been met.

The commissioners were disposed to go ahead and order the election anyway, as by that means a public expression of opinion would be secured, on which they could base a repeal of the ordinance—or its continued enforcement. One commissioner was quoted as saying that he expected the vote to be three to one for the repeal. The election was to have been held on the day of the city primaries, August 1; the moving picture men had agreed to pay all expenses—chiefly the printing of ballots. At the last minute injunction proceedings were brought to prevent the vote, and the court granted the injunction, chiefly on the ground of the insufficient notice to the voters.

It is likely that the vote will be taken at a special election, or at the regular election for city officers next April.

Dr. Boyd's remarks, Portland exhibitors have pointed out that the Portland censors have entirely disregarded the rulings of the national body and cited instances where the local censors passed up its instructions entirely and ordered other eliminations than those requested by it.

A. H. McDonald, proprietor of the Rex theater, ably championed the theater men's cause and received much applause from the ministers during the course of his address.

"The most effective censorship is in the hearts of the patrons," said the Rev. G. H. Parkinson, of this city.

New House for Centralia.

Centralia, Wash.—H. Downie opened the Rose theater July 28, the opening show being "New York." B. J. Sperry, Portland manager for Pathe, was in Centralia a few days before arranging the service. The Rose theater had been closed for some time, but Manager Downie has remodeled the house and had it in fine shape for the opening. A new Simplex machine furnishes the projection.

"Kirk" Has No Complaint.

Portland, Ore.—A. S. Kirkpatrick, road man for Mutual, returned recently from Southern Oregon and Klamath Falls country. He says he had a most enjoyable trip and it is surmised that he booked many new houses.

Pantages in Films.

Seattle, Wash.—Alex. Pantages, owner of a vaudeville circuit of that name on the Pacific Coast, has joined with Ike Rosenthal to exploit "Civilization" in this territory. Ike Rosenthal was formerly the head of the Sutton Feature Film Company here. The new corporation is known as the Western "Civilization" Company and controls seven states on the Pacific Coast.

Sol Baum Shifts to Seattle.

Portland, Ore.—Sol Baum, manager for Bluebird here, has gone to Seattle to take charge of that branch of the Universal film exchange in the place of Jay Harrington, resigned. It is rumored Mr. Harrington has purchased a theater and will devote his time to its management.

Heard on Portland's Film Row.

Astoria.—Alex. Tagg, owner of the Jewel theater, has also acquired the Sunset.

Marshfield.—Pratt & Marsh, owners of the lease of the Orpheum theater, are contemplating opening the house. Its seating capacity is 800, and it has been closed for some time.

Salem.—"The Birth of a Nation" closed here July 26. It was shown at the Grand theater and Manager Pligh cleaned up on his venture.

Gardiner.—A. F. Edwards has opened the theater here.

Portland.—The proposed Federal tax is receiving due consideration by Portland exhibitors, and the Oregon Senators are being communicated with on the subject.

Among the visitors at the exchanges were W. A. Crank, road man for Metro, out of Seattle; Lew Cullins, The Dalles, Oregon; A. H. McDonald, Eugene, Ore.; E. R. Saunders, Illwaco, Wash.

Screen Club Takes Quarters.

Kansas City.—The Screen Club of Kansas City has taken quarters at 15 West Tenth street, upstairs, where ample space is available for the various activities that the club plans. There will be a large ballroom, which can be used for the general meetings of the club also. Two lounging rooms, the exhibitors and, a billiard room, a committee room, and other facilities. The club is paying particular attention to the remodeling of the quarters, and will furnish them adequately. It is desired to make them attractive for the men connected with the film business in Kansas City and also to attract there the film people, the exhibitors and others, who come to Kansas City from the territory. The membership campaign is being prosecuted vigorously.

"Our Van" Drops In.

H. H. Van Loan, publicity director of the Universal Film Manufacturing Co., was in Kansas City recently, calling on R. C. Cropper, manager at Kansas City of the Midwest territory. Mr. Van Loan was down for Abraham Lincoln, M., where he will write the newspaper version of the new serial, "Liberty." He was to meet there his wife and the young baby, who will join them from the coast where Miss Cameron, as Mrs. Van Loan is known professionally, has been engaged. While in Kansas City Mr. Van Loan met for the first time George Bowles, who has been attracting some attention with his publicity work for the Universal.

Cropper Raised to District Manager.

Kansas City's increasing importance in the film business is evidenced by the advancement of R. C. Cropper, manager of the Universal Film & Supply Company at Kansas City, to district manager for the Universal for the Midwest territory, including the Kansas City, St. Louis, Omaha and Oklahoma City exchanges, and five branch exchanges of these centers. A feature of the new arrangement is that George Bowles, in charge of the publicity of the Universal at Kansas City, will oversee publicity service from such of the exchanges as have not now publicity departments. Mr. Bowles will send the novelty stuff which he has been issuing from Kansas City to the various exchanges for their use and will give such other help to the entire district as may be asked.

Tell Emrich It's His Treat.

Monthly social sessions are being arranged for the salesmen and department heads of the Bluebird and Universal exchanges at Kansas City. The week recently held at the Pennant cafe, attended by ten men, and was highly successful and much enjoyed. W. B. Emrich was the hero of this occasion, since what he charges as a "shanamigan" was worked on him to provide the funds therefor. He was arbitrarily charged $10 for the presentation of a picture in advertising space of a local publication, and the money applied on the banquet. The Kansas City exchange had recently won two prizes for greatest increase in business, and Mr. Emrich was informed that it was his treat as a result of this winning.

Visiting Exhibitors.

Among the visiting exhibitors in Kansas City recently were Dale Hill of the Iris, Wamego, Kan.; A. Blank of the Garden, Des Moines, Iowa; Jake Schlank of the Hippodrome, Omaha, Neb., and Joe Fox of the Holland, Wichita, Kan.

L. S. Mathews has bought the Linwood airdome at Kansas City from J. H. Harper.

S. A. Clarkson has closed the Airdome at Fifteenth and Spruce, which he bought six weeks ago.

Libraries Use the Screen.

Kansas City.—The public library recently followed the action of many merchants throughout the city when it had slides advertising the value and benefit to be derived from the branch libraries shown at various moving picture houses situated over the city.

Alamo Entertains Orphans.

Kansas City.—The Alamo theater recently gave the boys of the Kansas City Orphan Boys' Home and the girls of the St. Joseph's Orphan Girls' Home a free afternoon performance. The boys were in the company of Mr. and Mrs. Oscar Sachs, and the girls were chaperoned by sisters of their institution.

Nathanson Entertains Fire Laddies.

Topeka.—Leo Nathanson, owner of the Cozy theater, recently made the firemen of the city guests of his show when Charlie Chaplin in "The Fireman" was the feature of the program. This was good education for the apprentice firemen, as Charlie showed just what one ought not to do to put out a fire. Mr. Nathanson also granted the same courtesy to the night shift.

Kansas Changes.

Louisburg.—R. D. Molesworth has sold the Electric theater.

Kansas City.—M. A. Lewis has bought the Central Garden theater from S. L. Jones.

Kansas City.—N. A. MacNamee has bought the Park theater from M. McDonald.

Paola.—R. J. Crosswhite has bought the O. K. theater and airdome and has appointed L. B. Shannon manager.

Start Campaign in Favor of "Human Music"

San Francisco Federationists Conducting Propaganda Against Automatic Instruments—Appeal to Public in Advertisements, Asking Support for Houses Employing Orchestras—Judge Defends Moving Pictures.

By T. A. Church, 1507 North Street, Berkeley.

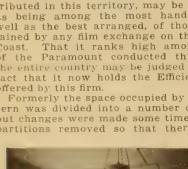
SAN FRANCISCO, Cal.—The musicians of San Francisco, through their protective organization, which maintains headquarters on Haight street, in the same building in which the Motion Picture operators' Union is located, have been engaged for several weeks in a campaign of education having for its object the doing away with automatic music in moving picture houses. Considerable advertising space has been used in the leading daily papers and an appeal has been made to both the general public and to exhibitors. A list of prominent houses where orchestras are utilized to furnish music has been published and picture lovers have been asked to patronize these in order to enjoy film productions to the fullest. Attention is called to the fact that all the great productions that have been presented here, such as "Cabiria," "The Clansman" and "Hamlet," have had the accompaniment of human music, and much of their success is attributed to this fact. The public is asked not to be deceived by stories of expense, the assertion being made that any house that can buy an automatic, and keep it in repair, can afford to have musicians.

Without doubt this movement toward better music in moving picture houses is being felt, but whether automatic instruments will give away to hand-played music remains to be seen. There are now more orchestras in local moving picture houses than ever before, but this is due largely to the increased number of large houses. Many of the old style automatic pianos and orchestrions are being discarded and splendid instruments, requiring a skilled operator, are taking their place. Many exhibitors do not believe that the use of these will be done away with, except in some of the large houses, but the musicians say they plan to keep up their educational work until human music is in general use in motion picture theaters.

Paramount Office a Fine One.

San Francisco.—The office of the Progressive Motion Picture Company on the sixth floor of the Pacific Building, through which the Paramount program is distributed in this territory, may be regarded as being among the most handsome, as well as the best arranged, of those maintained by any film exchange on the Pacific Coast. That it ranks high among those of the Paramount conducted throughout the entire country may be judged from the fact that it now holds the Efficiency Cup offered by this firm.

Formerly the space occupied by this concern was divided into a number of offices, but changes were made some time ago and partitions removed so that there is one



Paramount Office in San Francisco.

main office, where the clerical work is done, a private room off one end for Manager Herman Wobber, and a similar room off the other end for his assistant, J. W. Allen. The very latest in office equipment and accounting system have been installed and the business is carried on in a highly efficient manner.

The films are stored in specially constructed steel vaults in rooms across the aisle and here are also rooms for inspecting and for the carrying of posters and other advertising matter. The separation of the booking and delivery departments does away with much confusion and assists materially toward office efficiency, which is a feature of this exchange.

Judge Defends Moving Pictures.

San Francisco.—Moving pictures as a form of amusement and education were recently warmly defended by Judge Graham when an attorney in his court sought to cast a slur upon them. The incident arose when Attorney Stiner applied for letters of guardianship over the five children of her sister, who is ill in a hospital. Her attorney set forth that the children were roaming about the streets, frequenting "dissolute" nickelodeons. At this juncture the Judge took a hand in the proceedings. "I don't see how anybody can call the motion pictures disreputable since they are one of the greatest educational agencies devised by man," he said, "and I certainly will not grant the application on that ground. I think the children should have a guardian, but it isn't my intention to order the guardian to keep the children away from the nickelodeons."

E. H. Kemp Adds Exhibiting Room.

San Francisco.—Edward H. Kemp, who handled the Motiograph projection machine in this territory, and who also does an extensive supply and repair business, has taken over another room on the fourth floor of the Commercial Building on Market street and has fitted this up for projection purposes. Not only will this be used to demonstrate the efficiency of the Motiograph, but it will also be used to enable customers to inspect printing work as it progresses. This is the second addition to the floor space occupied by Mr. Kemp that has been made during the past year.

New House Ready Soon.

Oakland.—The Reliance theater at Seventeenth street and San Pablo avenue will be opened at an early date and another fine moving picture house will thereby be added to the already large list in the suburban city. This theater, which is being erected for A. J. Vanstrum, will have a seating capacity of 1,500 and will be a strictly fireproof structure. It is on the site of the old Rice Institute, but the old building has been practically rebuilt.

Pathescope Office Moved.

San Francisco.—The Pathescope Company of Northern California, of which T. W. Johns is manager, has moved its offices and display rooms from the 13th floor of the Bankers' Investment Building, at 742 Market street, to the second floor of the Kamm Building, 717 Market street. The new quarters are much more accessible to the general public and are larger, permitting of better facilities for display and demonstration. Considerable progress has been made in the introduction of the Pathescope since the office was opened a few months ago and the machines are becoming well known through their use in many stores throughout the city, especially in house furnishing establishments.

California News Notes.

Santa Clara.—The Santa Clara theater, for some time conducted by J. E. Dowd, has been purchased by Hosea C. McDaniel. The new owners closed the house as soon as it was taken over, and are remodeling it at a cost of about $7,500. A fine photoplayer instrument will be installed, and when the house is reopened it will be one of the most attractive to be found in the vicinity of San Francisco. Mr. Hoots has been interested in the moving picture business for the past ten years, while Mr. McDaniel has had four year's experience in this line.

Eureka.—The Pastime theater is again being conducted under the management of Pettengill & Pettengill, pioneer exhibitors of that city.

Brookdale.—The Forest theater has been opened for the summer season by George J. Ames, and a show is also being given twice a week at Boulder Creek. Paramount service being featured at both places.

Fort Bragg.—Rinehart & Young recently made a business trip to San Francisco and while there booked the Paramount program.

Illinois Theater Happenings

By Frank H. Madison, 623 South Wabash Ave., Chicago.

EAST ST. LOUIS, ILL.—When changes to Redmon's Majestic theater have been completed the management expects to have the distinction of operating the largest ground floor theater in the state. It will cover an area of 240 by 130 feet. The addition, the contract for which has been awarded, will give 570 more seats, and Manager Harry Redmon thinks that the business in sight warranted the increase.

Price Settles Right Down in McLeansboro.

McLeansboro.—Clifford J. Price has acquired a new theater and also a bride. Mr. Price, who formerly operated the Star theater, at Effingham, has purchased the Elite theater here and soon after his arrival he and Miss Florence Mirgon, of Effingham, were married.

Galesburg's Elite Closes.

Galesburg.—The Elite theater has been closed. The Elite was placed on the unfair list some time ago by the local Trades Assembly because it did not employ union labor.

Newspaper for Home Censorship.

Elgin.—The Elgin Courier has come out against any censorship except that of the home. With the high standard maintained by local exhibitors it thinks that care upon the part of parents and a word of commendation now and then to the local showman will bring about an almost ideal condition in the local photoplay business.

Selig Sends Cameras to India.

Monmouth.—Will Nicol, of this city, has been making arrangements to take a trip with his show through India, and recently was in Chicago to secure passports from the British consul. He announced that the Selig company had planned to send two cameramen with him for the purpose of securing films in India.

Urges Plebiscite for Sunday Question.

Urbana.—The Sunday picture show question in Urbana has reached that stage where further agitation is likely to hurt both the town and parties interested if it is not handled carefully. The Courier very sensibly suggests that the only fair way to settle it is to hold a special election.

Blaschke Enlarges the American.

East St. Louis.—The old American theater building, at 319-321 Missouri avenue, has been leased to Carl Blaschke, an exhibitor of Little Rock, Ark., who will

convert it into a modern moving picture and vaudeville theater to be known as the Royal. It was planned to open the latter part of August and for a while at least is will be given over to photoplay. As soon as the upper floor of the building is available a lease will be taken upon it and it will be converted into a balcony, giving a house with a seating capacity of 1,500.

Two Houses for Rorer.

Dixon.—Manager Rorer of the Family theater has signed a lease for the Dixon Opera house for the coming season and will control both theaters. The new house probably will use some theatrical attractions.

600-Seat House for Rockford.

Rockford.—Evald and Bert Johnson will erect a moving picture theater on Fourteenth avenue, between Sixth and Seventh streets. It will be 41x80 feet and will seat 600 persons.

Barach Succeeds Logan

Takes Over Dallas Office of World Film —Other News from Lone Star State.

By A. B. Harrison, Box 389, Dallas.

DALLAS, TEXAS.—Nat Barach, of Atlanta, a well known and popular film man throughout the South, has been appointed manager of the Dallas exchange of the Southern World Film Corporation to succeed R. H. Logan, who recently resigned.

Mr. Barach has been in the film business for about three years and most of that time has been spent in the employ of the Southern World Film Corporation as traveling salesman, having traveled out of the offices at Pittsburg, Cleveland, Chicago, Kansas City, Dallas and New Orleans, and since the first of the year has been connected with the Atlanta office, from whence he came to Dallas.

During 1915, Mr. Barach was connected with the Fox Film Corporation at Dallas, in the capacity of traveling salesman, and it goes without saying that he has many friends throughout the States as well as in Dallas proper, who have given him a hearty welcome.

Mr. Barach states it is his intention to continue the good policy already installed in the Dallas exchange as well as to keep the office force intact. He took charge of the office July 24.

Joe Marientette in Dallas.

Dallas.—Joe Marientette, general manager of the Southern World Film Corporation, with headquarters at New Orleans, spent a couple of weeks recently with the Dallas exchange, looking after the transfer of managership.

Bill Oldknow Looks Over Dallas.

Dallas.—William Oldknow, general manager of the Consolidated Film and Supply Company, with headquarters at Atlanta, spent the week of July 25 in Dallas.

Lyric Hit by Fire.

Van Alstyne.—The Lyric theater here suffered loss by fire on July 21. S. L. Lewis was the owner. Two firemen were seriously injured when the heavy awning on the front of the building fell, carrying the front fire wall with it.

Dallas' Roseland Reopens.

Dallas.—The Roseland theater here, which was closed some time ago, has been reopened under the management of James Allen.

Mothers Clubs Interested in Matinees.

Houston.—Presidents of the Mothers' Clubs of Houston were especially requested to attend the Queen children's last matinee of the season Saturday morning, July 22, to aid in making the occasion an especially auspicious one for the children. These matinees have been quite an attraction at the Queen each Saturday since their inauguration early in the summer, for which Miss Bessie Whitehead of the Hulsey theaters, of Dallas, is responsible.

Saals Goes to Dallas Triangle.

Houston.—William Saals, former booking clerk for the Houston office of the Consolidated Film and Supply Company, has returned to Dallas to take a position with the Triangle, and F. L. O'Leary, former manager of the Beacon theater, at Houston, has succeeded Mr. Saals in the Houston exchange.

Theater at New Summer Resort.

Port O'Connor.—Port O'Connor, the new summer resort on the Frisco, has a new theater, which was opened recently under the management of E. J. Fitzpatrick. Mr. Fitzpatrick has installed a complete lighting plant of his own.

Christensen Goes on Road.

Houston.—P. E. Christensen, former assistant manager of the Houston office of the Consolidated, has been placed on the road with "Where Are My Children," William Saals, formerly with the Triangle and Mutual companies in Dallas, has taken his post in Houston.

Lyric at Sherman Closed for Repairs.

Sherman.—The Lyric theater at Sherman, under the able management of Miss Bettie Fairchilds, has been closed for the summer season. The theater is being remodeled.

Nashville Has Week's Orgy of Unborn Stuff

Censors, After Denouncing Picture as "Morbid, Indecent and Degrading," Cut Out Two Hundred Feet and Permit Its Showing—"Where Are My Children?" Passes Without Alteration, but With Insistence on Age Limit.

By J. L. Roy, 1014 Stahlman Building, Nashville.

NASHVILLE, Tenn.—When the Strand theater opened on Monday morning with a motion picture production made in New York (advertisement for which The Moving Picture World had refused), members of the Nashville board of censors were promptly on the scene, and after a review of the picture drew up and presented to the mayor a report in which it was stated the picture was "morbid, indecent and degrading." While admitting a powerful lesson was taught, the censors were of the opinion that this was not sufficient to justify its toleration, as expressed by them. On receipt of the report Mayor Ewing, upon whose request the investigation was undertaken, dispatched Chief of Police Alex Barthell to the Strand with orders to stop the presentation of the picture.

The board of censors then spent the afternoon at the Strand and proceeded to slash up the film to such an extent that it was hardly possible to follow the thread of the story. Over two hundred feet of the offensive scenes were removed, after which the reels were patched up and a report was made to the mayor that the picture would be permitted to pass after its impromptu abbreviation.

On Monday night a committee of twenty representative citizens were invited to view the production and render opinions as to the moral value of the play, and when a vote was taken it was found that the house was divided, two to one women voting that the picture be allowed to continue. The chief of police then advised Manager Roy Shelton that the picture might be shown, provided that no person under 17 years of age was allowed to enter.

Mr. Shelton placed the film back on exhibition late in the afternoon and employed a band to advertise the fact, with a crowd of boys carrying banners through the uptown streets. The picture held over for a second week's run, which was undoubtedly due to the amount of publicity it had received through the press and otherwise as a result of the censorship proceedings.

Pass "Where Are My Children?"

Nashville.—Immediately after the board of censors had acted on the foregoing picture the mayor issued instructions for the board to examine "Where Are My Children," which was booked at the Princess for the following week. Accordingly a copy of the film was secured and a private exhibition held at the Princess for the benefit of the censors and a committee of invited citizens. A full discussion was had as to the moral principles involved, after which the censors, in direct contrast to their action of the day before, allowed the picture to pass without cutting out a single scene. The only provision made was that no person under 18 years of age be permitted, which requirement was strictly adhered to by the management during the week's run of the picture.

Operators Off War Path.

Nashville.—The absence of striking operators about the streets with banners urging the people to stay out of certain theaters following the walk-out of some months ago in Nashville, is quite noticeable, and to all appearances these men have given up their efforts to divert patronage to the houses which granted their demands. It will be remembered that the operators stepped down from their booths at 4 o'clock in the afternoon, leaving the screens all over the city. Upon refusal of one string of Nashville houses to reinstate the strikers, certain of the men took turn-about in parading the downtown streets with large banners urging people to keep out of the theaters controlled by this company.

It is hoped harmony will prevail from now on, as outbreaks of this nature tend greatly to injure the high prestige which the whole moving picture industry now enjoys.

"The Evil Thereof" at Knoxville.

Knoxville.—"The Evil Thereof," the Famous release, recently barred by the Chattanooga board of women censors, broke all records at the Queen theater, at which time no protest whatever was entered. The management issued a stringent order regarding children, and none was admitted under any circumstances while the picture was being shown.

Sidelight Publicity.

Nashville.—A novel mode of publicity was introduced here when President Tony Sudekum of the Crescent Amusement Company removed the sidelight lenses from his auto and substituted two large glass plates, illuminated from behind, on which were inscribed "See Fathers of Men—Princess." The plates can be changed at will, and when the car is on the streets it carries with it a silent bid for patronage.

Vendome Lobby Used for Posters.

Nashville.—The lobby of the Vendome, Nashville's largest playhouse, is being utilized for moving picture advertising during the closed season. The house, which is situated in the heart of the city, is at all times conspicuous with posters of forthcoming productions to be offered at the Strand, Knickerbocker, etc.

Broussard Encounters Opposition in Senate

Militant Louisianian Calls Attention of Congress to Fact That Exhibitors in District of Columbia Already Are Paying Six Varieties of Impost—Says Five-Cent Show Is Disappearing and Ten-Cent May Also.

By Clarence L. Linz, 635 Tenth St., N. E., Washington.

WASHINGTON, D. C.—There is a great deal of opposition to the proposal of Senator Robert F. Broussard, of Louisiana, to do away with the proposed tax on motion picture and other theaters, as contained in the so-called general revenue bill, and obtain the same results with respect to obtaining funds with which to carry on the preparedness program by maintaining a duty on sugar and other commodities.

Senator Broussard has served notice on the Senate Finance Committee that he intends to fight the tax on theaters when the bill comes up in the Senate. He told the committeemen recently, when appearing on behalf of the motion picture exhibitors, that in the District of Columbia the latter are already paying six taxes, enumerating these as the theater tax, building inspectors' tax, truck tax, personal property tax, income tax, and corporation tax. If the proposed measure becomes a law with the odious provision intact, there will be seven taxes imposed upon the picture playhouses, and Mr. Broussard said he would naturally believe that the exhibitors in other cities were similarly burdened.

He declared that increasing taxation is in part responsible for the disappearance of the five-cent show and that if the Federal and the local governments continue, the ten-cent show will also soon be a thing of the past. And he further pointed out that such taxes as these were flagrantly not meeting with favor anywhere along the line.

He urged in place of these small tax provisions the adoption of an amendment proposed by him providing for the suspension of what are known as drawback privileges under which an importer can bring materials into this country, improve them, and upon exportation to another country have returned to him the duty paid upon the original importation. His particular interest is in sugar. This is brought into this country in the raw state and the proper duty paid. It is then refined and exported abroad, whereupon the duty paid upon the raw sugar is returned on the refined. He estimates that $10,000,000 would be saved to the Government in this way and there would be no need for taxing the motion picture.

Slips and Falls; Wants $5,000.

Suit has been brought in the Supreme Court of the District of Columbia against the Hippodrome Amusement Company by one Mary L. Sisson, a boarding house keeper, to recover damages to the extent of $5,000 because of alleged injuries occurring on February 13, when, while the plaintiff was endeavoring to leave the Hippodrome theater, at 808 K street, Northwest, over an inclined pavement, she slipped and fell against the side wall. She claims that the accident was due to the wet and slippery condition of the walk or pavement and that the company was negligent in permitting such a condition. According to the papers filed in the court, the injuries sustained by the plaintiff were quite numerous.

Friedman's Jump Pleases Washington.

Exhibitors and exchangemen of Washington were very glad to hear recently of the promotion "suffered" by Henry E. Friedman, one of the best known and best liked traveling film men that ever pulled out over the Southern. He was formerly employed as assistant manager and salesman in the North Carolina and Maryland territory of the World Film Corporation here. When Clarence W. Bunn, who was manager of the office, went to Chicago to assume the management of the Pathe office in the "Windy City" Friedman went along as his assistant, and he made such whirlwind strides that he soon found himself jumping over the high buildings and in Minneapolis, himself a Pathe manager. And everybody's glad. The State of Washington wishes him luck in his new position.

Exchangemen Co-operate for Benefits.

Practically all of the exchangemen of Washington co-operated with Secretary of Interior Lane in his effort to raise funds for the destitute families of members of the National Guard of the District of Columbia, by furnishing a program of motion pictures. The Government donated the use of the Pension building for this purpose and every evening last week a show was given, the whole being under the auspices of the Home Club of the Interior Department, of which Secretary Lane is the president. An admission charge of ten cents for adults and of five cents for children was made, and while the figures are not available, it is said that quite a large sum was realized.

Senning Extends Poster Department.

Manager Carl F. Senning, of the Washington office of the Fox Film Corporation has recently placed an order with local contractors for an extension of the racks in his poster department. The upper floor of the building is devoted entirely to this poster department and it is contemplated that 360 additional bins will be provided.

Mr. Senning recently installed a convenient system in this department, making possible quick deliveries of all paper. As soon as possible after their receipt in the department all posters are folded just as they otherwise would be when packed to be sent out to some theater. These are then numbered and placed in the rack with the lowest number at the bottom. In this way the inventory can be taken in a very short space of time and Mr. Senning is also able to learn immediately of the amount of paper he may have, one or any number of subjects. Another feature of this method is that it tends to conserve space and keeps the posters in far better condition than if handled as they usually are.

Hy Art Comfortably Situated.

The Hy Art Master Plays Company, formerly located at H and Fourteenth streets, west, is now located in what are perhaps the most attractively decorated offices in this city, in the Barristers Building, 635 F street, Northwest. With the removal of this business to its present location comes the return of "Johnnie" Payette to Washington. He is one of the favorites among the film folks of this locality and it was a matter of regret among them when he went out on the road for long trips. He broke into the business some few years ago at the Rhode Island theater, of which he was manager, and he later joined the General Film Company, becoming its assistant manager here, and at times in charge of the Baltimore branch.

When Arthur S. Hyman, the then manager for the General Film Company, severed his connection with that organization to organize the Hy Art Master Plays Company, of which he is now the vice-president and general manager, he took Mr. Payette with him as his assistant, and the latter is now in full charge of the exchange, Mr. Hyman devoting a considerable part of his time to the outside business.

The other officers of this company are Gibbs L. Baker, a lawyer and former prosecuting attorney of the District of Columbia, president; Harry Buckley, treasurer, and George R. Mayo, secretary.

Beattis Returns From Vacation.

Lawrence Beattis, manager of Loew's Columbia theater, has returned to Washington after an absence of several weeks. When he left town he went to spend his vacation visiting his mother in Memphis, Tenn., later going to St. Louis, Mo., where he has a brother. Before returning to Washington, however, he went to Toronto, where he relieved the manager of the Loew house in that place during a three weeks' vacation. During his absence Mr. Ellis, Manager Beattis' assistant, was in charge of the local theater.

J. Leo Yates Ill.

It is with a great deal of regret that the exhibitors and exchangemen of Washington learned recently that J. Leo Yates, manager of the Washington Film Exchange, which markets the Universal product, is seriously ill at his home in this city. Mr. Yates holds the friendship of every one in the motion picture business of territory served by his exchange. He is a manager of the type that carries through that which he promises, and he is always "on the level." It is the hope that Mr. Yates will have a quick recovery.

NEWS OF IOWA THEATERS.

Corning.—L. S. Fleming of Arispe, Iowa, has purchased the Lyric theater from Peregrine Brothers.

Hamburg.—J. H. Gaylord of Omaha has purchased the Trial theater.

Rhodes.—Theodore Schmidt has sold his moving picture theater to Edward Kennedy.

Hull.—W. H. Snyder of this place has purchased the Grand theater at Springfield, Minn., from T. H. Sivenson.

Washington.—The Presbyterian church has purchased a machine and will give shows once a month.

St. Charles.—Local pictures stirred up hot weather business for the Hildredth theater.

Waterloo, Ia.—The Palace theater management is surprised to discover what an asset it has in the canaries which warble to it patrons. The theater recently conducted a contest in which prizes were given for the best answers to "Why I go to the Palace." About one in three of the answers submitted mentioned the birds as one of the principal reasons why they attended this particular house. Of course, the class of pictures offered was the principal inducement.

Charles Hawthorne, of Renwick, owner of a local moving picture theater, was drowned in East Lake near Kanawha. He was fishing from a raft. A storm came up and he started to swim to shore. Remembering that he had left his fish on the raft, he started to return for them, but failed in the attempt.

Mount Pleasant.—Nervous depressions brought upon by the excessive heat are blamed for the suicide of Frank O'Connor, 30 years of age, operator of a moving picture theater, who shot himself and died shortly after. A widow and one child survive.

Fort Madison.—Benjamin J. Friedel has resigned his position as guard at the Iowa State penitentiary here and has purchased a moving picture theater at Earlham from Mr. and Mrs. Curtis F. Hulbert.

New Hampton.—Jean Ingalls, a former resident of New Hampton, has purchased the Idle Hour and Airdome theaters from Porter & Konzen.

Newark and Jersey City Theaters Hard Hit

Board of Health Rule Shutting Out Children Under Sixteen Years Leads to Closing Down of Two Dozen Houses—Exhibitors Hoping for End of Epidemic—News from Around New Jersey.

By Jacob J. Kalter.

NEWARK, N. J.—Never in the history of the motion picture industry has business been so very bad in this city, is the epitome of present conditions. Houses are closing down every day due to the ruling of the Board of Health prohibiting children under sixteen from entering the theaters. About an even dozen of the picture houses in Newark and Jersey City, unable to stand the financial strain, have closed, in most cases temporarily. The exhibitors and exchangemen are praying for a break in the epidemic.

Among the theaters closed in Jersey City are the Star, Central avenue; Princess, Central avenue; Ampere, Summit avenue; Duncan, Duncan and West Side avenues; Danforth, Danforth avenue; Lincoln, Newark avenue; Academy, Central avenue; Franklin Airdome, Franklin street.

Some of the exhibitors have, either unwittingly or deliberately, allowed children to enter their places. Several complaints against picture managers have been made on this score, and they will be held responsible. A hearing will be held soon to determine the guilt or innocence of the accused.

Newarker Buys Orange Theater.

East Orange.—The Regent theater, Main street, has been purchased by William B. Putnam, also manager of the Paramount theater, Broad and Hill streets, Newark. The house was formerly owned by Walter Maier and Martin Singer, who own several theaters throughout the state. Mr. Putnam is planning many alterations and improvements in his new theatrical acquisition, and will probably inaugurate a policy of high-class moving picture attractions.

New House Nearing Completion.

Jersey City.—The moving picture theater now in the course of construction at 435 Central avenue by Herring & Blumenthal should be ready for occupancy about September 15. The new house, seating 1,400, is one of the prettiest and fullest equipped houses in the state.

Toms River Incorporation.

Toms River.—The Crescent Amusement Company has just been organized here with an authorized capital of $10,000 to conduct a general amusement business. Albert P. Grelm, August Mastbrecht and J. Edgar Todd are the incorporators.

Conlon at Newark Office.

Newark.—John Conlon, who comes from the Twenty-third street branch of the Mutual Film, has been added to the staff of the Newark branch at 25 Branford place. Mr. Conlon assumes an inside job for the Mutual.

New Supply House for Newark.

Newark.—Henry Herdegen and Homer D. Smith, who formerly owned the Perfection Motion Picture and Entertainment Company, have organized a new concern at 53 Strand theater building. They will deal in motion picture machines and supplies.

Trade Pictures for Undertakers.

Newark.—Moving pictures of interest to the undertaking trade were shown at a recent meeting of the Essex County Funeral Directors' Association. The pictures were enthusiastically received.

Singer With Film Supply.

Newark.—Samuel Singer, who with John Blum controlled New Jersey territory for the Greater New York Film Rental Company, has assumed an executive position with the Film Supply Company and General Reducing Company, manufacturers of film leader. The concerns maintain an office at 288 Market street, Newark, but the factory is at Irvington. Jerome Kraker has been appointed advertising manager of the Film Supply Company.

Levison at the Shore.

Newark.—Leo F. Levison, manager of the Newark branch of the World Film, has just returned from a most successful seashore trip along the coast. In one day he signed up two theaters in Asbury Park, one at Long Branch and one at Ocean Grove. All the contracts for World and Equitable releases are for long terms.

To Exploit "Nation" Film.

Englewood.—The Nation Film Corporation has been incorporated here with a capital of $5,000 to exploit, apparently, the spectacle, "The Fall of a Nation." The incorporators are Franklin E. Backer, Harry Crone and Edward Crone.

Baruch Heads Southern World.

Newark.—Friends of Nat Baruch, formerly World salesman, and recently with the Newark office of Bluebird, will learn with pleasure of Nat's promotion to manager of the Dallas office of the Southern World Film Company. Baruch made many friends during his short sojourn here.

Siegel Selling Exclusive.

Newark.—Samuel Siegel, former manager of the Newark Film Exchange, is now booking Exclusive Features at his old quarters, 189 Market street. Our friend Sam is doing well.

Unicorn Moves Quarters.

Newark.—The Unicorn Film Service, Newark branch, has been removed to 288 Market street. Charles J. Straehle and John Blum are associated in running the Newark office.

Endlessgraph to Manufacture.

Irvington.—The Endlessgraph Manufacturing Company has just been incorporated with registered offices at 103 Twenty-first street, Irvington. The capital is $125,000. The new manufacturing concern will make and sell a new style moving picture machine. The incorporators are Mark Melnyk, Paul D. Rudyk and Wlademier J. Sieminowicz.

Levison Now in Newark.

Newark.—Leo F. Levison, manager of the New Jersey branch of the World Film, after putting his possessions in storage in New York, has become a full-fledged Newarker. "World is running immensely," was Levison's reply to the all-pertinent question "How's business?"

Hall Organizes Another.

Hoboken.—The Atlantic Amusement Company, with registered offices at 635 Washington street, has been incorporated with an authorized capital of $125,000. The incorporators are Frank G. Hall, George A. Enright and Harry T. Hall.

Trades Automobile for a Picture Theater

Tired of Steady Program of Tragedy Indianapolis Man Converts Acquisition Into an Exclusive Comedy House—George Now Happy as the Big Boss of the Funny Show—Other Indiana News.

By the Indiana Trade News Service.

INDIANAPOLIS.—"George F. Kreitlein, motion picture magnate and automobile supply man." Last week it was G. F. Kreitlein, auto supply man, and the appendage had been given within recent days. For the first time the story of the leap from autos to the moving picture world is herein told.

A few days ago George met a man with a motion picture show and a hankering for an automobile. Just at that particular minute George had the same affliction backwards—he was tired of plunking down a dime every time he wanted to see a film show and he wanted to see them often. Comedy, by the way, was his line. The auto business afforded him all the tragedy he desired.

This man that George met was profuse in extolling the virtues of his motion picture house at 440 Massachusetts avenue. Likewise, Kreitlein waxed eloquent as to the virtues of his automobile and its total freedom from the aches and pains which many are likely to give.

The upshot of it all was that Kreitlein is now the owner of one moving picture show with the new brand of film idea which George some years ago injected into the auto business by handling one brand of car and no other. George immediately changed the name to the Funny Show, and exhibits none other than comedy pictures.

It is, by the way, the only moving picture theater of the kind in the city.

Appeal Sunday Opening Conviction.

Marion.—Miss Dollie Spurr, manager of the Royal Grand theater, of this city, recently was fined $10 and costs on the charge of desecrating the Sabbath. Her brother, Howard, was fined a similar amount. They tried to open the theater which they operate on Sunday, and were immediately arrested. Appeals to the upper courts have been perfected and it is said the cases will be carried to the highest courts of the state. Petitions are in circulation asking the city authorities to permit Sunday openings. They have not been presented to the city authorities.

Supreme Features Incorporates.

Indianapolis.—The Supreme Features Company has been incorporated to do business in the state with a capital stock of $10,000. The directors are named as Joseph I. Schnitzer, Henry H. James and Earl W. Penrod.

Free Marion Shows.

Marion.—Outdoor picture shows on certain nights of the week, in connection with a band concert, provide entertainment and instruction for a great number of adults and children. The shows are well attended and are given at the expense of the city. They do hurt the theater owners, but no kick has been forthcoming.

Mrs. Croop Resigns as Manager.

Goshen.—Mrs. La Mar Croop, Goshen's lone woman theater manager, has resigned her position after three years of consistent service. The owners of the theater transferred their interests to Shirley Reynolds and he will come here to take personal charge of the Jefferson.

Close Houses to Small Children.

Crawfordsville.—An order by the Board of Health bars children under the age of ten from attending any moving picture theater. Fear of an infantile paralysis epidemic brought the order.

Does It Pay to Keep Open in the Summer?

That's the Question Detroit Exhibitors Answer—There Seems to be Agreement that Closing Down Has Advantages, but There Is Always Fear of Lack of Unanimity Among Exhibitors and Also Customers Not Coming Back.

By Jacob Smith, 503 Free Press Building, Detroit.

DETROIT July was the hottest month of the year and one of the hottest in many years so far as Detroit is concerned. Because this fact, only a few theaters closed, and those which remained open sustained slight losses. Business really held up better than expected during the hot spell. And right here is the logical place to rehash an interview which the World representative had with a number of Detroit exhibitors. The writer asked these exhibitors the following question: "Does it pay to keep your theater open during the hot weather, or would it be better to close?"

One exhibitor expressed himself thusly: "I would close down in a minute for at least a month in the summer if everybody else in the territory would do the same thing. I honestly believe it would be better for the industry if we all closed down. It would give people an opportunity to think of other things, we would have a chance to look over our places over carefully as exhibitors, and then when we reopened our houses would be fresh looking and people would welcome our shows."

Another exhibitor said: "We keep open because we are afraid that if we closed people might get out of the habit of coming and we would have a hard time to get them back."

Not one, but dozens, of other exhibitors when asked the above question said they would not hesitate to close, and believed it best to close, providing the exhibitors as an organization would all do the same

Two Popular Exchange Managers.

After many days we succeeded in getting two popular exchange managers in the Auto City to pose for photographs to appear in the World. Herewith are the reproductions:

No. 1 is George W. Weeks, recently appointed district manager of the Universal exchanges in Detroit, Cleveland, Cincinnati and Indianapolis. Mr. Weeks is just

Geo. W. Weeks.

A. I. Shapiro.

as friendly and pleasant as his photograph indicates—he is known as "the prince of good fellows."

No. 2 is that of A. I. Shapiro, better known as "Shap" to his intimate friends. He was recently announced as the permanent manager of the Triangle Film Corporation in Detroit. He has done splendid work since taking hold and is increasing his list of friends as fast as he increases the weekly receipts for his firm.

Grennell Has Had Experience.

Fred T. Grennell, now publicity manager of the Detroit Universal, has had an extensive experience both as an advertising and newspaper man. He has been employed on several local papers and recently was city editor of the Detroit Free Press. For several years he was on the road with different theatrical attractions. More recently he has developed the local publicity field, being press agent for the Majestic, the largest Detroit picture playhouse; the Orpheum, the leading popular priced vaudeville and picture theater, and the Knickerbocker, the big picture enterprise in the east end. He has also handled the advertising for the Norwood, Fine Arts, Majestic in Wyandotte, and other smaller Detroit theaters. All of the local publicity given the Screen Ball some months ago is credited to his enterprise. Grennell understands the kind of publicity that will be read by the public.

Simons Has the Goods.

We beg to acknowledge the August program of the New Family theater of Adrian, Mich., operated by E. M. Simons, who is president and general manager of the theater. It contains some really interesting news matter. One article is headed "Meeting Mary Pickford (Herself)" and it gives a splendid description of the way in which Mr. Simons met Miss Pickford at the Chicago convention recently and his impressions of the "little star." The magazine contains twenty-four pages and is splendidly illustrated throughout, with photographs and stories of the plays and stars that are booked ahead. We reiterate what we said once before about Mr Simons—he is one of the livest and most wide-awake exhibitors in Michigan. His ideas of things are always along metropolitan lines.

Some House, That New Madison.

Speaking of the new Madison theater, Broadway and Grand Circus Park, Detroit, for John H. Kunsky, the press agent says: "Despite the intense heat, the progress of the new Madison is not halted in the least. The wonderful foundation is completed. The Madison theater will except anything that has ever been attempted in this part of the country. It is not a question of money, but quality, style and comfort. The main lobby leading through the theater from the Park entrance will be of solid marble, enhanced by costly ornamental work of the finest design. There will be a roomy small floor and balcony and finely appointed reception rooms, smoking rooms and a grand promenade. C. Howard Crane, architect, states that the Madison will represent his supreme effort in theater construction." The Madison will open some time in the fall.

Kunsky Has Star Up His Sleeve.

Although John H. Kunsky will not divulge the name of the star, he has admitted to the World correspondent that in the near future he will bring to Detroit a prominent film star whose appearance will be made at his theaters, presumably the new Madison. Mr. Kunsky says it will be "a new star in a new play."

Brewer of Owosso Calls.

The World office was visited the other day by E. S. Brewer, manager of the new Strand theater in Owosso, Mich. This house was opened on July 6. It seats 600 people, has a policy of daily change, with prices at 5 and 10 cents. The Strand has a rather unique front, very attractive, and in a future issue we shall take pleasure in showing photographs of it.

Detroit Has Outdoor Pictures.

Outdoor motion pictures are being shown by the City Recreation Commission in Detroit on the city playgrounds and will be continued until Sept. 1. The pictures include comedy, dramatic and educational subjects, and are projected with a Power 6A machine. The General Film Company furnishes free the comedy and dramatic films, while the educational films are furnished by the Department of Commerce and Labor at Washington.

Perry New Pathe Salesman.

C. W. Perry has been appointed one of the city salesmen for the Pathe Film Exchange. He is a former exhibitor, having operated the Vernon theater in Lowell, Mass., for the past three years. He sold the house in May. He is not new to the Pathe organization, as he formerly did special work for the company in the New England states.

Changes at Detroit Universal.

Joe Deiner, former booker at the Detroit Universal Exchange, has gone to Cleveland to do booking for Bluebird Photoplays. He is succeeded at Detroit by Al Mertz, former booker at the local exchange of the General Film Company.

Standard Has Big July Business.

J. C. Fishman, manager of the Detroit exchange of the Standard Film Service Company, reports that July was the biggest month since the inauguration of the exchange. Since he has taken hold—five months ago—the Michigan business of the Standard has increased 400 per cent. The big favorites right now are Mutt and Jeff Comedy Cartoons and the Jungle pictures.

Anglin Company Selling Stock.

Stock of the Margaret Anglin Picture Corporation is now being offered for sale in Michigan, the Michigan Securities Commission having granted permission for such action. It is the first motion picture corporation in Michigan to which permission has been given for the public sale of its stock.

Fine New House for Bay City.

The Bay City Theater Company, Bay City, Mich., has been organized for the purpose of erecting a new downtown theater and business block. Howard L. Shaw is president, John McNair Ealy vice president, George F. Wedthoff secretary and treasurer, and Fred B. Williams general manager. The capital stock will be $25,000. The house will be on the east side of Washington avenue on property 225x100 feet. A. S. Munger, of Bay City, is drawing the tentative plans. It will seat 1,050 persons on the first floor and about 500 in the balcony.

Fairbanks Beats 'Em All in Detroit.

So enormous was business at the Majestic theater, Detroit, on Tuesday evening, August 1, that it was necessary to stop selling tickets for the 9 o'clock show. The attraction was the latest Triangle release—Douglas Fairbanks in "Flirting With Fate." In reference to Mr. Fairbanks we want to say that within a few months he has built up a tremendous patronage in Detroit. It is safe to say that Mr. Fairbanks stands to-day—in the eyes of the theatergoers—as "the one best bet" for high-class motion picture houses. As one exhibitor said, "A Fairbanks picture means you crowd your house."

Bijou Theater Now Open.

The opening of the Bijou theater, at 36 Monroe avenue, operated by Wesley Schram, who also has the Monroe theater, took place August 5. It seats about 350 persons.

The Family Is Getting Bigger.

The Family theater on Huron avenue, Port Huron, Mich., is to be enlarged. Bids are now being asked on the work. The addition will be 50x100 feet in size.

Film Men and Exhibitors Battle on Diamond

Minneapolis Theater Owners Wallop Exchanges for Once Anyway—Johnson Fans Nine Men—St. Paul Finds Children's Matinees Popular—Kimball & Cobb Open Laboratories—New-Fangled Infant Epidemic.

By G. Carroll Johnston, 802 Lumber Exchange, Minneapolis.

MINNEAPOLIS, Minn.—The first annual picnic and outing of the exhibitors and exchange men and women at Parker's Lake, Minn., Wednesday, August 2, was the one big event of the week hereabouts. This outing was arranged for the purpose of bringing the exhibitor and exchangeman closer together and it succeeded. It was expected the exchangemen would outnumber the exhibitors about three to one, but the attendance figures showed that there were only a few less exhibitors than exchange employees, and several theater owners from the smaller towns throughout Southern and Central Minnesota attended.

The $1 ticket included railroad fare, admission to baseball games, dancing and "eats," and more than one picnicker admitted he had eaten more ice cream than he "ever did in his life before." The large supply of pop was exhausted early in the afternoon and thirty gallons of ice cream lasted only until 6 o'clock. Sandwiches, cakes, salad and pickles were greatly in demand and the eagerness and splendid appetites displayed by the film men would have led many to think they had been fasting for two days in advance.

The merrymakers, led by a band of ten pieces, started from the Produce Exchange building at 1 o'clock, and one of the fact that it was 95 in the shade, the two teams played five fast innings, with a result that the Mutuals were victorious 7 to 2.

Following this game the baseball and supply men lined up against the exhibitors aggregation. The exhibitors won after a brilliant rally in the second inning. J. L. Friend, pitching for the winners, fanned nine men and allowed two hits. He weakened somewhat in the fifth, but a double play and a strike out when the bases had been filled twice because of a hit, two walks and two errors, kept his opponents from counting. John May and Ralph Bradford pitched for the exchange men. Whit Hill, Egan, Jack Meyer, Buzzy Izzy Schlauk and R. Schlaifer took turns in umpiring the games. H. E. Friedman, H. Margolies, Manie Gottlieb, Fred Meyer, S. Schwartzbeim, Harry Breslin, W. H. Stafford and Sam Dworsky participated in the vaudeville entertainment. The arrangements for the outing were in charge of W. H. Stafford, Mutual; Manie Gottlieb, Favorite Pictures; Harry Rowe, New Film Corporation; L. V. Calvert, New Garrick theater, W. J. Egan and J. L. Johnston.

Children's Matinees Popular in St. Paul.

St. Paul.—Children's matinees have made a big hit with moving picture theatergoers in St. Paul. Special matinees for juvenile followers of the silent drama have seored at the Park, Dale, Bluebird and Elk theaters. Owing to the success which these bills have met in the Minnesota capital city several Minneapolis, Duluth and other city theaters have put on special afternoon shows for children. J. B. Reisman, Dale theater, St. Paul, was one of the originators of the idea in these parts.

Andress Opens a Regular Place.

Minneapolis.—Hugh C. Andress, manager of the International Film Service exchange, which has had temporary quarters in the Lumber exchange, has opened permanent headquarters on the sixth floor of the Produce Exchange building.

Delegates Return Happy.

Minneapolis.—Having procured a national league charter at the recent Chicago convention, the Minnesota delegates to the Windy City meeting returned home beaming with joy. The Gopher delegation got what it was after the second day of the convention, and had it not been that Thomas Furniss, Duluth, declined to run, the Minnesotans could have elected one of their number national president. Minnesota has been the mother state of the film industry in the Northwest and a power in the Motion Picture Exhibitors' Association of the Northwest, but to jump into the national league and rush to the front ranks as a surprise to many, and seems sufficient to make the North Star State's jubilant. The Minnesota delegates to the Chicago convention were James Gilowsky and C. W. Campbell, St. Paul; Thomas Furniss, Duluth; David G. Rodgers, Henry P. Greene, D. W. Chamberlain and C. E. Van Duzee, Minneapolis. All of these men took an active part in the discussions at Chicago and added Minnesota's entry into the league a brilliant one.

Triangle Planning Removal.

Minneapolis.—Manager Ralph Bradford of the Triangle Exchange, has announced that if present plans carry the headquarters of his firm will be on the second floor of the new Film Exchange building, on Fourth street, within a few weeks. The Triangle offices are now located in the Loeb Arcade.

No Paralysis in This Epidemic.

Minneapolis.—Two more "picture" babies were added to the list of new arrivals locally last week. E. A. Westcott, of the Pathe Peerless, became a father on Wednesday, August 2, and Harry Rathner, of "Civilization" fame, beat Westcott to receiving congratulations by one day. Eight babies have been born to Twin City moving picture families within the last month.

Resign from Amusements.

Minneapolis.—William J. Egan, John L. Johnston and G. Carroll Johnston have severed their connections with Amusements, a territorial moving picture trade paper.

Looking for More Worlds to Conquer.

Minneapolis.—Harry A. Sherman, of the firm of Elliott & Sherman, controllers of state rights on "The Birth of a Nation" and "Rathmoa" for seventeen states, is in Chicago. It is rumored that he is dickering for territorial rights on the Clara Kimball Young features.

Five-Reeler "Uncle Tom" for Road.

Minneapolis.—Harry Rowe, manager of the New Film Corporation, is mobilizing forces to "put over" "Uncle Tom's Cabin," his latest acquisition. Rowe is organizing picknanny bands and orchestras in various cities of the central and western sections and will put the five-reel feature out as a road show within a short time.

"Civilization" Opens August 11.

Minneapolis.—Harry Rathner and Myron Conhaim of the Supreme Feature Film Company, Minneapolis, have arranged to open their latest acquisition, "Civilization," at the Minneapolis Shubert theater, August 11. The elaborate prologue idea used by Thomas Ince in his New York Criterion presentation will be followed by the Supreme, and over a hundred people have been engaged to appear in it and make up the symphony orchestra for the production. "The Birth of a Nation" is now running at the Shubert to good houses.

Roesner Installs Pipe Organ.

Winona.—L. J. Roesner of the Colonial and Princess theaters has returned from seeing the exposition and attending the convention in Chicago. Mr. Roesner is installing a new pipe organ in the Colonial.

From Surrounding Territory.

Thief River Falls.—W. H. Seitzler, of Fargo, N. D., has purchased the Princess theater here and despite the extreme heat is doing a good business.

Des Moines.—A. H. Blank, president of the Iowa branch of the Exhibitors' League of America, has returned from the Chicago convention, where he took an active part in the discussions. Mr. Blank is the owner of the Garden theater here.

Minneapolis.—Robert Groh has succeeded D. C. McClellan as manager of the New Garden theater here. Mr. McClellan has gone on the road for the Universal exchange.

Minneapolis.—A. A. Hixon, assistant manager of the Minneapolis Metro exchange, has returned from Chicago where he attended the convention and exposition and has gone on an extended trip through Minnesota and Wisconsin.

Oconto, Wis.—The Grand theater here has been taken over by the Dundon Amusement Enterprise.

Earlham, Iowa.—B. J. Friedell has purchased the local picture house from Mr. and Mrs. C. E. Hulbert.

Renwick, Iowa.—Charles Hawthorne, manager of the Vernon theater here, was drowned while bathing in a nearby lake last week.

Minneapolis.—Ted Quandahl has been added to the list of roadmen at the Minneapolis Film Exchange, and H. F. Schaffer and F. M. Ford have been added to the road staff of the Minneapolis Pathe exchange during the last week.

Minneapolis.—The International Film Service, Inc., which has had temporary headquarters in the Lumber Exchange, will move to spacious quarters in the New Film Exchange shortly, according to Manager H. C. Andress.

Minneapolis.—The Peerless has added the Hans and Fritz comedies to its list of releases for 1916. The Peerless also handles the Mutt and Jeff comedies.

Minneapolis.—The executive committee of the Motion Picture Exhibitors Association of the Northwest held its monthly meeting here last Monday. The meeting lasted three hours. Those present were President J. C. Gilowsky and J. B. Reisman, St. Paul; C. E. Van Duzee, William Koenig and Henry P. Greene, Minneapolis, and Frank Nemec, St. Cloud.

Minneapolis.—Ben E. Drum and wife, both members of the V. L.-S.-E staff, are in the east spending their vacation. E. C. Fox of the same exchange has returned from a vacation spent in New York and Cleveland.

NEBRASKA.

Omaha, Neb.—W. T. Warren, the Chicago film maker who has been active in the Middle West, has settled in Omaha to make a few pictures. A number of local juveniles of talent have been organized under the name of "W. T. Warren's Kid Komedy Kompany" and have made the first single reel installment to a serial "The Dirty Dun in a Lordly Mix-up."

Lincoln.—The State Journal wants censorship because so many exhibitors are allowing their houses to be used for pictures which urge preparedness.

Mastbaum Talks of His New Film Activities

Live Philadelphia Exhibitor, Vice-President of the Herbert Brenon Film Corporation, Declares His Success with Brenon Productions was the Impelling Factor Leading to New Association—Garrick Spends $12,000 on Improvements.

By the Philadelphia News Service, 326 Real Estate Trust Building.

PHILADELPHIA.—During the past several years Stanley V. Mastbaum, managing director of the Stanley Company, this city, has established his standing as one of the most prominent film men in the United States and easily the controlling factor as far as the photoplay houses of Philadelphia are concerned, more than fifty moving picture theaters coming under his direct care and supervision. The recent announcement that he has branched out as a manufacturer and producer will have interest for his friends. As the Moving Picture World has already printed, he figures in the formation of the Herbert Brenon Film Corporation, and at the meeting held for the final organization he was elected vice-president. In this position he will have a voice in the selection of plays and scenarios and in the engaging of players for the new company. His rare executive ability and wide knowledge of what the public desires in the play line through his Stanley experience should make him an invaluable aid to his associates. These are Herbert Brenon and Lewis J. Selznick.

Mr. Mastbaum was laconic and much to the point in answering the question as to how he became interested in the new corporation. He said: "Whenever one of Mr. Brenon's productions has played at houses which I have booked they have always been assured of handsome financial profits. I have the utmost confidence in his plans and ambitions and his ability to carry them out with proper and sufficient business and financial backing. I regard Mr. Brenon as one of the directors of to-day.

"Mr. Selznick has been my close friend ever since I introduced myself to the moving picture world and I greatly admire his clear opinion and his ability to seize an opportunity and to profit by it. Nothing more than proud to be associated with such men in a new enterprise which cannot help but be successful financially and a source of keen personal satisfaction as well."

The Popular Making Alterations.

Extensive alterations and additions will be made to the Popular Moving Picture theater, 903 to 907 North Sixth street. The addition will be of brick, concrete and steel construction, fireproof, and will have dimensions of 152 by 57 feet. Work has been started.

Trenton Company Holds Election.

At the recent annual meeting of the Trenton Theater Building Company, F. W. Roebling, Sr., and Charles H. Levy, were elected directors to fill the vacancies caused by the deaths of Harry C. Taylor and former Postmaster Alexander Yard. There are nine other directors who were re-elected, as follows: James C. Tattersall, Thomas B. Taylor, William T. White, Livingston W. Cook, Barker Hamill, Richard Stockton, R. V. Kuser and Herbert Sinclair.

Seaside Park Opens to Good Business.

Carl Hagg has recently opened his moving picture theater at Seaside Park, N. J., and reports exhibiting to large houses. This theater is one of the most handsome along the Jersey coast and the interior and exterior decorations are of a most attractive description.

Cohan Increases Equipment.

George Cohan, manager of the Broadway theater, Broad street and Snyder avenue, announces having met with a very satisfactory volume of business during the past several weeks and states he has made several improvements to his house, including the installation of equipment.

Garrick Spends $12,000 to Enlarge.

At an expense of almost $12,000 five additional exits and a large fire escape have been constructed at the Garrick theater, Norristown, Pa. The improvements have been under way for the past four or five weeks and were only recently completed. The large cost of the improvements was due largely to the fact that the construction of the fire escape necessitated the purchase of a building adjoining the theater on the west side and the razing of a part of the structure.

Freihofer Takes Over Coliseum.

The Coliseum theater, Fifty-ninth and Market streets, has been taken over by Freihofer, the well known bread man, and will be conducted in the future by Columbus Stamper, also manager of the Frankford theater, Frankford, Pa.

Thomas Drops Into Philadelphia.

I. M. Thomas, proprietor of the Pastime theater, Easton, Pa., was a recent visitor to Philadelphia and paid his respects to many friends in local moving picture circles. Before leaving for his home town he purchased considerable equipment.

South Street House Changes Hands.

The three-story moving picture house at 508 South street has been conveyed by Robert W. Boyd, Jr., to David Feldman, subject to a mortgage of $13,000. The lot is 40 by 120 feet, and is assessed at $18,000.

What's Doing in Baltimore

News of Interest in and Around the Oriole City.

By J. M. Shellman, 1902 Mount Royal Terrace, Baltimore.

Operator Examiner Causes Arrest.

BALTIMORE, MD.—Upon the complaint of Nelson D. Baldwin, secretary and treasurer of the Maryland State Board of Moving Picture Operator Examiners, Carroll Stemm, owner of the Majestic theater, 320 South Broadway, was arrested for allowing an under and apprentice operator to operate the projection machine during the absence of the licensed operator, who was at dinner. Mr. Stemm was fined $5 and costs. Board

"Ramona" Given for Benefit.

On Monday, July 31, "Ramona," the immense Clune production, opened up to a large and enthusiastic audience at Ford's opera house. This film is booked for a three weeks' run at this house, and it is thought by the management that it will be shown to good houses throughout the entire time. On Thursday, August 4, the management arranged to give half of the gross proceeds of the sale of seats for both the afternoon and night performances for the benefit of the Milk and Ice Fund, which is doing so much to relieve the sufferings of the little tots in this city.

Pictures Aid Suffs.

The Baltimore suffragists are quite an up-to-date, live-wire bunch, for through the activities of Mrs. B. J. Byrne, the idea of spreading the women's rights slogan through the medium of the moving picture has been evolved. A complete outfit for moving picture projection, which can be folded into a small-sized box and arranged with adjustments so that it can be attached to an automobile for street purposes, has been made for them by a firm in New York. Another adjustment is arranged so that a screen can be attached to the auto and yet be several yards away. The machine has been fitted up with a special lens for close-up work.

Echo Brightens Up.

B. Rosenbaur, manager of the Echo theater, 124-6 East Fort avenue, has completely renovated this house. It now presents a gala appearance. The entire front and interior have been painted and redecorated and a new motor-drive has been installed.

Thirty-four Baltimore Houses Closed.

There is a rumor current in the downtown district of Baltimore that the services now being used by the larger theaters are due for a change. As a result of this rumor, or attitude on the part of several managers, the heads of the several exchanges which supply this city with film have their weather eyes peeled and are attentive to the alert. Thirty-four of the moving picture theaters of Baltimore have closed their doors to the public, and from all appearances some of them will never appear bright again under the same managers. This makes quite an inroad on the 107 houses here.

Liberty Brightens Up.

John English, who bought on June 9 and now manages the Liberty theater, 5 North Liberty street, has had the lobby and exterior of his house repainted with a fetching grey that gives the theater a spic and span appearance. In the early fall Mr. English states several other alterations and improvements will be made.

Weber Takes Richardson's Tip.

In accordance with the suggestions made by F. H. Richardson, Editor of the Projection Department of the Moving Picture World, to Frederick Clements Weber, manager of the Gertrude McCoy theater, when he visited Baltimore recently, that he darken the walls of his projection room, Mr. Weber has followed out the suggestions by painting all the walls of this room black.

"Submarine" Business Brisk.

For the past several weeks the business with the Mutual continued picture, "The Secret of the Submarine" has been so brisk that Victor L. Abbey, who has been handling this film in this territory, has been obliged to spend two days a week in Baltimore to attend to it.

Dixie Changes Hands.

The Dixie theater, 312 West Baltimore street, has been taken by William Fox, to the Dixie Amusement Company. According to the latest reports the house has been playing to good audiences.

Picture Theaters With Delinquents.

The presentment of 415 parties has been brought about by the Grand Jury due to the fact that the extra license fees required by act of Hugh A. McMullen, State Controller, and passed by the last Maryland Legislature, were disregarded by them. Among these are listed several moving picture parlors. Some gordian-knot problems will probably be the lot of the State's Attorney and the Attorney General to solve from time to time, as the act's provisions are unusually broad.

The McHenry Will Measure 65 by 121.

The arrangement of the plans for the McHenry theater, which is to be erected in South Baltimore at Cross and Light streets, show that this theater is to be built very similar to the New theater, 210 West Lexington street, owing to the

irregularity of the plot. The entrance, which is to be 18 feet wide and run back 90 feet to the main building, will probably be on Light street. The main building will measure 65 by 121 feet.

Quick Work by International.

It is reported that many towns and people in the state of Maryland felt the shock caused by the munitions explosion in New Jersey on Sunday, July 30. If any of these same people were in Baltimore on Monday, July 31, they could have seen what caused it all by going to the New theater, where manager L. A. DeHoff was showing the Hearst International News pictures of the explosion. The following exchange men from Washington were present at the reopening of the New theater: Fritz B. Whatne, manager of the International Film Service; H. C. Wales, manager of the World Film Corporation, and H. I. Rosefield, New York representative of World Film.

Bennett Takes Pictures.

J. Howard Bennett, former owner and manager of the New Pickwick theater, must have felt the call of the camera lately, for he got out his paraphernalia and went around "shooting" scenes and doings during the recent Elks' convention which was held here. He also caught a good bit of the parade. This film was booked by G. L. Landers, manager of the Wilson theater, Baltimore street, at Gay, for Monday, July 31.

All Texas Watching Fort Worth's Battle

If Exhibitors Lose Out in Their Fight for Sunday Opening Fear is Expressed Whole State Will Close—The Eleven Houses Doing Business Are Arrested Each Time They Show on Sabbath.

By E. E. Belcia, 902 West Second Street, Fort Worth.

FORT WORTH, Tex.—In the spring of this year an election was held here to determine if there would be Sunday opening of picture shows. The picture show men won it by about 1,200 majority. Owing to very inclement weather on election day there was not a big vote polled and it is presumed that had there been the majority would have been much larger. After winning the election there were still some of the exhibitors who had cold feet about opening, as the election was not authorized by law and could not be, but was more to find the sentiment of the majority of the people. The business men of Fort Worth noting that matters were getting into such shape as to jeopardize their business also took matters into their own hands a few weeks ago, and after several closed meetings at which nearly all the prominent business men of the city were present it was decided the shows should open, which they did on the first Sunday in May and it is understood the business men of the city are standing behind them solid.

One of the shows, the Phillips Egypt, has not yet opened on account of fire, but will run on Sunday as soon as reopened. The first picture show Sunday opening case has been tried in Judge Leslie Scott's court. Pierre Levy, manager of the Hippodrome theater, was the first one to be tried. Judge Baskin applied for dismissal on the grounds of the election, but the court ruled the election invalid and the case was then given over to a jury. At first the jury disagreed, but after being out an hour the second time returned a verdict of "Not Guilty" much to the gratification of the majority of those present.

As the shows here now have been open five Sundays and there are eleven shows in the city running on Sunday, there is a total of fifty-five cases yet to be tried in Judge Brown's court, and eleven new cases are added each Sunday.

Much interest is created over the State in Fort Worth's Sunday opening, because should the shows have to close again it is said that every show in the State of Texas will have to close Sunday, also that the blue laws will be enforced to the letter everywhere, making it impossible to buy cigars, cold drinks, or anything but drugs on Sunday. This law was passed over forty years ago and not much attention has been paid to enforcing it elsewhere except on the picture shows, and the managers feel it is unfair to enforce the law against them and not against other lines of business; that if it is enforced against them that it is high time it was enforced everywhere and to the letter so that the legislature would not delay longer in repealing it and passing a more up-to-date act.

Altering The Aladdin

Manager Simpson Lowers Floor to Sidewalk Level—Other Michigan News.

By Frank H. Madison.

BAY CITY, Mich.—Manager Simpson of the Aladdin theater, who has been battling with a heating problem, believes he has solved it in a seating scheme which is being installed while the house is closed six weeks for changes. At present the rear of the floor is five feet higher than the front and is above the sidewalk level. The floor is to be dropped to the sidewalk level and converted into the form of an arc with a pitch of three-fourths of an inch to the foot. The seats at the front will be set so that every patron views the screen at the right angle and there will be no obstruction by the person in front. In addition to this change the capacity will be doubled by moving the rear end of the building thirty feet and adding 500 chairs. In each of the rear corners will be placed balconies which, equipped with heavy rugs, wicker chairs and other luxuries, will be reserved at a slight extra charge for parties. The entire house will be redecorated.

Catholic Parishes Active.

Grand Rapids.—After making a protest which resulted in the withdrawal of "War's Women" at the Orpheum theater, the Federation of Catholic Parishes of the Diocese of Grand Rapids, at its fourth annual convention here, passed a resolution which called for the appointment of a committee to co-operate with the manufacturers of films to procure a higher moral standard of general production and a larger supply of appropriate films for children, for a survey of the motion picture entertainments in the Grand Rapids diocese, each parish appointing a committee to co-operate in the work. Each member of the federation was asked to communicate with the local congressman and urge the support of H. R. 15462.

Around the State.

Perry.—Charles Taylor now has full possession of the Perry opera house, having purchased Mr. Wyman's interest, who had purchased from H. Able.

Holland.—The Knickerbocker theater, erected here several years ago by the ill-fated Tiemmen Slagh, will be sold at auction at the courthouse at Grand Haven September 1. Slagh was killed in a fall while he was adjusting the sign on the new theater.

Manistee.—The steam yacht Dolphin, owned by Dr. Fasher, Chicago real estate man, arrived here with the Burr Mcintosh film company aboard. The party has been cruising along the shores of Lake Michigan, taking scenes in which Burr McIntosh plays the leads.

Traverse City.—An ordinance has been introduced before the city council calling for the prohibition of Sunday moving picture shows.

Iron Mountain.—A. E. Brauns, a merchant of this place, has awarded the contract for the construction of a moving picture theater, 60 by 120.

Grand Rapids.—Motion picture shows in parks have been resumed by C. H. Mills, supervisor of playgrounds. The films are shown in a different park every night and in four weeks make a circuit of the pleasure resorts.

ATLANTA NOTES.

ATLANTA, Ga.—The Scenic Film Company of Atlanta, large manufacturers of animated films for advertising purposes, and who hold contracts with practically every theater in Atlanta, is broadening the field of operations. It has appointed D. D. Marcus its representative in Philadelphia, from which point he will cover the entire eastern territory. The company has already secured contracts with picture houses in cities of the east.

Here's another picture player to add to the Atlanta list, Miss Thyrza Ware. At present she is spending her vacation with her family in Atlanta. She will return later to Lubin's studio, to join Kalem. She has played in a number of pictures put out by that company. Her latest picture was "The Stenographer's Strategy." She has also appeared with Rose Melville in her famous "Sis Hopkins" films. Miss Ware is a Georgia product. Her early schooling was at the Calhoun and Boulevard grammar schools of Atlanta. She is a graduate of Cox college in voice. She also attended the girls' high school here and Brenau.

Joe Greenfield, Southern manager of the World Film Corporation, with headquarters in Atlanta, is making a business trip through Louisiana and Texas this week.

WISCONSIN.

Madison, Wis.—Two small boys have blamed moving pictures for their setting fire to a barn, and the local press is again aglow with the question of censorship. Mayor Sayle, it is said, refuses to consider the plan of a volunteer censorship board because of the inefficiency which would result after the first enthusiasm has died out. Miss McGovern, chairman of the social service department of the Madison Woman's Club, who is interested in the move, said that the mayor was in favor of a paid board of three members if the common council would authorize it. She also said she found the exhibitors to whom she had talked willing to co-operate in every way to improve programs.

A petition asking for the creation of a board of censors has been submitted to the mayor. Mrs. Louis Kahlenberg, a prominent club worker, wants a paid board if possible, with one member a woman, but if that is not feasible she wants unpaid censorship with members selected from the leading civic organizations.

SOUTH DAKOTA.

Mitchell, S. D.—Passage of the ordinance prohibiting Sunday moving picture shows brings the matter within the province of the state's attorney, and it is thought that at the fall election party lines may be forgotten if a division of the candidates upon this question can be obtained.

Sioux Falls.—A "Girl Week" was offered by the Colonial theater, the program including features starring Billie Burke, Mae Marsh, Ruth Roland, and other young favorites.

Huron.—Ray Ramsdell has purchased from C. H. Lynde the Lounge theater, which he owned until two years ago. It reopened July 29 after several changes, including the installation of a ventilating system. Lynde will be connected with the theater as operator.

Northeastern Ohio League Opens Campaign

Names Its Committee on Political Action and Organization—Will Fight Censorship and Boost Membership—Installs Officers—Marguerite Snow and Jim Cruze With Kimberley—Shurtleff Goes from V-L-S-E to Pathe.

By Hubert Persons, 110 Standard Theater Building, Cleveland.

CLEVELAND.—The fight on the Ohio censor law and a campaign for new members are to be undertaken by a special committee of the Northeastern Ohio Motion Picture Exhibitors' League. This committee, of which William J. Slimm is chairman, was elected at a meting of the local league in its rooms in the Republic building August 1. The committee bears the title of the Committee on Political Action and Organization. Besides Chairman Slimm the members are Samuel Bullock, George Heinbuch, William Simpson and D. L. Schumann. Sessions are being held daily until the committee complete a program for ratification by the league as a body.

At the same session recently elected officers were formally inducted into office. They are Benjamin J. Sawyer, president; Adolph Maher, treasurer, and Charles A. Megown, secretary.

Candidate Opposes Ohio Censorship.

Cleveland.—"I do not believe in the present form of moving picture censorship. There is too much legislation of picture theaters as contrasted with other buildings."

This is what Chris S. Baxter, Cleveland commissioner of buildings and a candidate for election as state representative, told members of the Northeastern Ohio Moving Picture Exhibitors' League in an address in the League rooms August 1.

"I am with you men in your censorship fight," he added. "Hereafter you will have some one on the inside working for you."

Several other legislative candidates who are avowed foes of censorship will be invited to address the League.

A majority of the members of the League have offered the use of their screens to candidates pledged to repeal the censorship law, but the League as a body has deferred going on record for candidates until after the primaries.

Sullivan Joins Reserve.

Cleveland.—William A. Sullivan, former Thanhouser player, is the latest addition to the producing staff of the Reserve Photoplays Company of this city.

Sullivan will work with Johnny and Emma Ray next week in "Casey Goes Shopping," an elaborately staged comedy which the Reserve Company is undertaking. This production will be more elaborately presented than anything the Reserve players have thus far turned out. A complete department store will be set up in the new studio on the sixth floor of the Wilshire building.

In one of the scenes, Johnny Ray in the title role, will take a wild ride in an overhead parcel carrier, while a jealous husband of a girl shopper with whom he has flirted takes pot shots at him with a pistol.

The Reserve company is soon to announce a new edition of comedies, all high class, and in which special attention has been paid to scenic effects.

Kimberley Engages Snow and Cruze.

Cleveland.—The Kimberley Feature Film Company has put Cleveland on the moving picture map by engaging Miss Marguerite Snow and James Cruze to work for two months in a five-reel feature. The couple, who recently played the leads in "The Million Dollar Mystery," were free until October, when they are under contract to begin work for a big syndicate headed by S. S. McClure. Until that time they will work for the Kimberley Company at its studio, 1791 West Fifty-seventh street.

Miss Snow and Mr. Cruze were engaged by George K. Kimberley, head of the company, and La Verne Baber, producing director, while they were in New York completing arrangements for the five-reel feature now being made. Some of the picture has already been taken, action being laid in New York Harbor and Ellis Island. The other scenes will all be taken in the Cleveland studio or in several selected locations about this city.

The aspirations of many Cleveland girls and young men who had hopes of appearing in Kimberley productions have been dimmed by the announcement from Director Barber that he will use no amateur talent.

"Only players trained to the camera will be used in our productions," Mr. Barber says. "We want an all-star cast as far as possible and cannot use amateurs."

Shurtleff Goes Over to Pathe.

Cleveland.—C. E. Shurtleff, Cleveland manager of the V-L-S-E exchange, is to be the new manager of the Pathe exchange, according to an announcement just made here. A. M. Holah, Mr. Shurtleff's assistant, will go to the Pathe exchange with him. This change follows the resignation of J. R. Johnson as Cleveland manager of Pathe. It has not yet been announced who will succeed Mr. Shurtleff, but it is understood the Dallas (Texas) manager will be brought here.

Midland Announces Its Plans.

Cleveland.—H. P. Angel, secretary of the Midland Film Company, announced the purchase of a 150-acre tract near Rocky River for studio purposes. According to Mr. Angel, present plans are to construct a series of buildings, including a concert studio, laboratories, scene dock and other things necessary.

Two parcels of the tract purchased by the Midland Company have been set aside, it is announced, for park and boulevard purposes. These will be given to Cuyahoga county, but will revert to the company in ten years if the county commissioners fail to use it for the purpose specified. The Midland Company is said to have paid $75,000 for the entire tract.

"An Ounce of Gold," a novel written by A. M. Ingraham of this city, is soon to be filmed by the Midland Company.

Incorporation of New Film.

Cleveland.—The New Film Company, a Cleveland concern, has just been incorporated at Columbus. It is capitalized at $10,000. Incorporators are H. S. Brown, R. J. Levy, L. M. Opper, Charles Morrison and Charles Rosenblatt.

Alhambra to Spend $20,000.

Cleveland.—More than $20,000 is to be expended by the Almabra moving picture theater for improvements during the next few weeks. City permits have just been issued for the installation of a balcony. A new $10,000 Austin pipe organ is also to be put in place and the entire house redecorated and newly furnished. A ventilation system which will force refrigerated air through the house is also to be installed.

Third Cincinnati Producing Company Quits

Owner of Majority of Stock of International Film Products Company Asks for Its Winding Up and Dissolution—F. J. Lamping Buys Theater and Airdome—"Quo Vadis?" Comes Back.

By Kenneth C. Crain, 610 First National Bank Building, Cincinnati.

CINCINNATI.—The third moving picture concern in the producing field to go into liquidation within the past few weeks was placed in the hands of a receiver a few days ago, this being the International Film Products Co., which had studio at Clifton and Dixmyth avenues. Suit for the purpose was filed by Edward H. Thompson, owner of a majority of the stock in the company, who asserts that the affairs of the corporation be wound up and dissolution accomplished. A similar suit was filed by Mr. Thompson in June, 1915, but matters were settled and no receiver appointed. In the present petition, however, it is declared that the objects of the corporation have entirely failed and that the plant has been abandoned and closed. The company's work was confined principally to news and advertising films, although it had ambitious plans, it is declared, to engage in long novel lines. Thaddeus A. Nolan was appointed receiver without opposition. With the Veritas Photoplay Company and the Highland Film Company already in bankruptcy, this leaves the local field in about the same shape it was a few years ago, before the boom in moving pictures had induced the numerous attempts at the game which have since taken place.

Lamping Buys the Forest.

Cincinnati.—The property of the Forest Amusement Company, which consists of the Forest theater and airdome, on Forest avenue, in Avondale, has been purchased by F. Joseph Lamping, peculiar interest attaching to the deal not only on account of the promince of the Forest, but by reason of the fact that Mr. Lamping is the owner of the Arcade theater, just around the corner from the Forest property, on Reading Road. McMahan & Schaengold have leased the Forest and operated it for some months, and it is understood that their lease extends to October, 1917, with extension rights. However, it is believed Mr. Lamping will be able to secure possession of the house for the coming season. The Forest ranked as one of the leading photoplay houses of the city immediately on its construction, about two years ago, by prominent business men who desired another good theater in Avondale. For pleasure, apparently, has been fairly successful in operation. By its acquisition Mr. Lamping acquires a virtual monopoly of the business in that immediate vicinity, with two big houses.

Quick Work by Pathe.

Cincinnati.—By extra rapid work on the part of the Pathe organization Cincinnati theatergoers were enabled to see moving pictures of the damage done in and around Jersey City by the terrible explosions of munition-laden cars and barges within thirty-six hours after the event took place.

Clifton Theater in the Courts.

Cincinnati.—Litigation of several sorts is now harassing the management of the Clifton theater, owned by the Clifton Amusement Company, on Ludlow avenue, Clifton. The house has for some time been in the hands of Jerome Jackson as receiver, and suit has now been filed on behalf of the Provident Savings Bank & Trust Company to foreclose a mortgage of $10,000 on the real estate and building

occupied by the theater. Permission of the court in which the receivership was obtained was necessary for the filing of the suit, and this was duly granted. Foreclosure and the sale of the property seem due to follow in logical order, so that the exact status of the property during the profitable fall and winter season remain to be determined by the courts.

"Quo Vadis?" Comes Back.

Cincinnati.—The great seven-reel Kleine production, "Quo Vadis?" which was the sensation of the photoplay world a few years ago, occupied a profitable week at the Alhambra theater beginning on July 30. It will be recalled that the picture commanded high prices, theatre-goers paying as high as $2 a seat to see it when first released. It is not surprising, therefore, that it drew heavily at the Alhambra at the usual ten-cent admission charge maintained by that house.

Cincinnati Has a Three-Reeler.

Cincinnati.—The Cincinnati Motion Picture Company, which bids fair to be the sole survivor in this city of the several ambitious producing concerns started, has released what is said to be the first three-reel subject ever made in Cincinnati. The picture covers the activities of the International Rotary Convention in Cincinnati during the week of July 16, and it is said the demand for it for exhibition in the various cities represented has been so great that the forty prints made have already been sent out. Every city in the country of any size had a delegation.

Young Player Killed in Jump from Machine

David Dicter, Enacting Role for Milo Pictures Corporation of Baltimore, Fractures Skull in Leap from Automobile—Had been a Member of Stock Company but Three Days

BALTIMORE.—As the director filmed his jump David Dicter, twenty years old, an actor, leaped from a speeding automobile, August 2, near the studio of the Milo Pictures Corporation, on the Frederick road, sustaining injuries which resulted in his death. Dicter, who lived on Collington avenue, in this city, had been rehearsing the part for two months and was engaged to begin work the beginning of the week in which time he had been on probation. Yesterday he took the role of a tramp.

The characters were assembled at the studio about noon. The scene in which the characters were riding proceeded out Frederick road. Acting according to the lines, Dicter jumped from the speeding machine, intending to land on his shoulders. This scene was to have been one of the final ones.

Instead of landing on his shoulders the young man fell heavily on his head. The directors stopped the camera and with the aid of the other players lifted the unconscious youth to an automobile.

Dicter was taken to the studio and about 2 o'clock was removed to the Hahnemann General Hospital, where it was declared he had a fractured skull. Death resulted at 4.45 o'clock. The coroner will hold an inquest.

The Milo Pictures Corporation is a recently formed institution with offices located on Gay street, this city. Dicter had been on the stage, but decided to enter the silent drama on account of an off season in his work.

Pittsburgh Screen Club Takes to the Woods

Several Hundred Film Men Forget Business and Hold Outing—Franklin to Have Thousand-Seat House—Rex Under New Auspices—Death of Mrs. C. C. McKibben—Pitt to Show "Civilization."

By Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh.

PITTSBURGH, Pa.—The first summer outing of the Pittsburgh Screen Club at Wexford Park on Sunday, July 30, was a big success from every standpoint. It was a gala day for the moving picture men of the Smoky City, who turned out in good force with their friends. Between three and four hundred took advantage of the outing to escape the heat of the city and spend a pleasant day in the woods and all enjoyed themselves immensely. Entertainment and refreshments were provided in abundance. Dancing was a popular diversion throughout the afternoon and evening. A baseball game between teams backed by M. Peitler and G. J. Schweitzer was won by the former by a score of 7 to 2. Al W. Cross and Max W. Herring officiated as umpires. The affair was ably arranged and carried out by the Summer Outing Committee, consisting of Charles Selzer, chairman; Max W. Herring, P. A. Mansfield and John Long. The success of this first social gathering to be held during the summer months was such as to encourage plans for future affairs of the same kind.

Thousand-Seat House for Franklin.

A new thousand-seat moving picture house is being erected at Franklin, Pa., on the site of the Orpheum theater, which was discontinued some time ago. The old building has been razed and work on the new theater is going forward rapidly with the expectation that it will be ready for opening by October 1. F. J. Dion, the builder, is owner of both the old Olympic and the Princess theater in Franklin and is a well known figure in the exhibiting business of western Pennsylvania. The cost of erecting the new house will be about $25,000.

Rex Opens Under New Auspices.

Under the name of the New Regent theater, formerly the Cameraphone theater, at 1600 Fifth avenue, the latest addition to the chain of theaters operated by the Rex Amusement Company was opened to the public in an auspicious manner several days ago. The house had been overhauled and redecorated in regard time and at a expense of about $4,000 and now presents a very attractive appearance. Among other pleasing improvements is an orchestra of eight pieces. All indications are that the New Regent will prove a fine proposition under the new management, as it is being conducted on the same high lines as the other Rex theaters the cinemagem, the Rex and the Victor. J. Seitz is house manager of the New Regent.

Fifty-cent Prices in 950 Town.

The success that can be attained by an up-to-date moving picture house in a small town is exemplified to an unusual degree in the Rex theater conducted by Theodore Mikalowsky at Masontown, Pa. The Rex is a 300 seat house with standing room for 100. Despite the fact that Masontown has a population of but 950 the attractions offered are of the largest and best type obtainable and always show a fine return. Big features are used exclusively and the prices range as high as 50 cents.

Treasurer Shearer Fixes Up.

I. W. Shearer has completed the renovation of his Wilbur theater, 719 Homewood avenue, Pittsburgh, Pa. The house is a model of comfort and attractiveness, embodying the results of many years experience and the personal attention of its owner. Mr. Shearer is a well known exhibitor and is treasurer of the Exhibitors' League of Pennsylvania.

Black Lick's House Nearly Ready.

The theater of J. J. Palmer at Black Lick, Pa., is being rapidly completed and is scheduled to open about September 1. The house will have a seating capacity of 500 and will be up-to-date in every particular.

Manager McKibbin Loses Wife.

The deepest sympathy of the film interests is extended to Manager C. C. McKibbin, of the Pittsburgh branch of the Triangle Film Corporation, in the death of Mrs. McKibbin, who passed away Sunday, July 30, at Chautauqua, N. Y., following a three days' illness of pneumonia. The body was taken to New York City and the funeral held from the home of Franklin Bien, father of Mrs. McKibbin. The sudden death of Mrs. McKibbin proved a shock to Pittsburgh film men and a host of friends, especially in the Triangle Exchange, where she was much loved and respected.

Mrs. Smith Buys Olympic.

The Olympic theater at Monaca, Pa., has been sold by Frank Adams to Mrs. A. J. Smith, a well known exhibitor of that section. Mr. Adams has purchased Harvey's theater, at New Brighton, from Edward Harvey, having taken possession of the house on August 1. Mr. Harvey owns the Grand theater at Wodlawn, and will hereafter devote his entire attention to that house.

"Civilization" for Pitt Theater.

Manager William Moore Patch has arranged for the showing of "Civilization" at the Pitt theater, Penn avenue and Seventh street, for an indefinite run beginning September 1.

Kornblum Looks Over the Big Town.

M. J. C. Kornblum, publicity manager of the Rowland & Clark theaters, Pittsburgh, Pa., has just returned from a brief stay in New York city, where he visited the Metro offices and studios, as well as other producing plants and several of the leading theaters. Mr. Kornblum saw several of the early episodes of the "Crimson Stain Mystery," the serial to be released soon by the Metro. It will be shown in the various Rowland & Clark houses in this city.

Stout Building a New House.

A theater is being erected at Ridgeway, Pa., by William Stout, owner of the orpheum theater at that place. The house will have a seating capacity of 800 and is to be strictly modern throughout. The latest equipment has been contracted for. The orpheum will probably be closed after the new house has been opened as Mr. Stout plans to devote his personal attention to the new undertaking.

Miss Sachs Engaged.

Miss Jessie Sachs, the popular cashier of the World Films local office, is to be married early in the Fall. Miss Sachs was the first employee of the exchange in Pittsburgh and is said to know every exhibitor in this territory. The bureau will lose a valuable and trustworthy worker when Miss Sachs leaves.

Calendar of Daily Program Releases

Releases for Weeks Ending August 19 and August 26

(For Extended Table of Current Releases, See Pages 1312, 1314, 1316, 1318.)

General Film Company.

Current Releases.

MONDAY, AUGUST 14, 1916.

BIOGRAPH—Saved From Himself (Drama) (Biograph—Reissue No. 72)..... 21030
SELIG—The Germ of Mystery (Three parts—Drama) 21025-6-7
SELIG—The Selig-Tribune No. 65, 1916 (Topical)... 21029
VITAGRAPH—Conductor Kate (Comedy)..... 21028

TUESDAY, AUGUST 15, 1916.

BIOGRAPH—A Temporary Truce (Two parts—Dr.) (Biograph Reissue No. 73)..... 21036-7
ESSANAY—My Country 'Tis of Thee (Two parts—Drama) 21031-2
KALEM—Ham's Strategy (Comedy)..... 21033
LUBIN—A Lesson in Labor (Two parts—Drama)... 21034-5

WEDNESDAY, AUGUST 16, 1916.

ESSANAY—Canimated Nooz Pictorial No. 14 (Cartoon-Comedy) 21038
—A Scenic subject on the same reel..... 21038
KALEM—The Girl from 'Frisco, Series No. 2. "The Turquoise Mines Conspiracy" (Two parts—Dr.) 21040-1
VIM FEATURE COMEDY—Their Dream House (Comedy) 21039

THURSDAY, AUGUST 17, 1916.

SELIG—The Selig-Tribune No. 66, 1916. (Topical).. 21042
VIM—Life Savers (Comedy)..... 21043

FRIDAY, AUGUST 18, 1916.

KALEM—He Wrote Poetry? (Comedy)..... 21044
VIM—Comrades (Comedy)..... 21046
VITAGRAPH—There and Back (Comedy)..... 21045

SATURDAY, AUGUST 19, 1916.

ESSANAY—A Little Volunteer (Three parts—Dr.).. 21047-8-9
KALEM—With the Aid of the Wreckers (No. 93 of the "Hazards of Helen" Railroad Series) (Dr.). 21053
SELIG—A Bear of a Story (Western-Comedy)..... 21054
VITAGRAPH—The Wandering Horde (Three parts—Drama) (Broadway Star Feature) 21050-1-2

General Film Company.

Advance Releases.

MONDAY, AUGUST 21, 1916.

BIOGRAPH—The Adopted Brother (Two parts—Drama) (Biograph Reissue No. 74).
SELIG—The Far Journey (Three parts—Drama).
SELIG—The Selig-Tribune No. 68, 1916 (Topical).
VITAGRAPH—Did He or Did He Not? (Comedy).

TUESDAY, AUGUST 22, 1916.

ESSANAY—A Man for A' That (Two parts—Drama) (Reissue).
KALEM—The Star Boarders (Comedy).
LUBIN—The Usurer's Due (Two parts—Drama).

WEDNESDAY, AUGUST 23, 1916.

BIOGRAPH—Seven Days (Three parts—Drama).
ESSANAY—The Fable of "How Wisenstein Did Not Lose Out to Buttinsky" (Comedy).
KALEM—The Girl from 'Frisco Series, No. 3, "The Oil Field Plot" (Two parts—Drama).
VIM FEATURE COMEDY—The Lemon in Their Garden of Love (Comedy).

THURSDAY, AUGUST 24, 1916.

SELIG—The Selig-Tribune No. 68, 1916. (Topical).
VIM—Their Honeymoon (Comedy).

FRIDAY, AUGUST 25, 1916.

KALEM—The Stolen Jail (Comedy).
VIM—The Try-out (Comedy).
VITAGRAPH—The Yellow Girl (Novelty).

SATURDAY, AUGUST 26, 1916.

ESSANAY—The Face in the Mirror (Three parts—Drama).
KALEM—At Danger's Call (No. 94 of the "Hazards of Helen" Railroad Series) (Drama).
SELIG—Roping a Sweetheart (Western—Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

SEPTEMBER DATES NOW BEING BOOKED
GET IN EARLY ON
AMERICA'S GREATEST COMEDIAN
BERT WILLIAMS
OF THE ZIEGFELD FOLLIES
IN A TWO REEL COMEDY
Produced by
BIOGRAPH COMPANY
Book through
GENERAL FILM COMPANY

"The LEMON IN THEIR GARDEN OF LOVE"

FEATURING

THE CELEBRATED COMEDY TEAM

HARRY C. MYERS

VIM

ROSEMARY THEBY

FEATURE COMEDIES

General Film Service

Calendar of Daily Program Releases

Releases for Weeks Ending August 19 and August 26

(For Extended Table of Current Releases See Pages 1312, 1314, 1316, 1318.)

Universal Film Mfg. Company.

SUNDAY, AUGUST 13, 1916.

IMP—The Great Corona Race (Two parts—Drama). 01676
L-KO—No release this day.
VICTOR—What Darwin Missed (Comedy)..... 01675

MONDAY, AUGUST 14, 1916.

NESTOR—The Battle of Chile Con Carne (Comedy).
RED FEATHER—The Yoke of Gold (Five parts—Drama)..... 01679
UNIVERSAL SPECIAL FEATURE—Timothy Dobbs, That's Me, Episode No. 1, "The Sody Clerk (Two parts—Comedy)..... 01680
UNIVERSAL SPECIAL FEATURE—Liberty No. 1, "Fangs of the Wolf" (Three parts——Drama).. 01694

TUESDAY, AUGUST 15, 1916.

GOLD SEAL—A Son of Neptune (Three parts—Dr.). 01681
VICTOR—He Wrote a Book (Comedy)..... 01682

WEDNESDAY, AUGUST 16, 1916.

ANIMATED WEEKLY—Number 23 (Topical)..... 01685
IMP—The Toll of the Law (Drama)..... 01683
L-KO—The Mother in Law (Two parts—Comedy).. 01684

THURSDAY, AUGUST 17, 1916.

BIG U—A Woman's Eyes (Drama)..... 01687
POWERS—The Riddle of the World—Japan As Seen by Dr. Dorsey (Educational)..... 01688
VICTOR—Ashamed of the Old Folks (Two parts—Comedy—Drama)..... 01686

FRIDAY, AUGUST 18, 1916.

BIG U—Weapons of Love (Drama)..... 01690
IMP—Good and Evil (Drama)..... 01689
NESTOR—No release this day.

SATURDAY, AUGUST 19, 1916.

BISON—Beyond the Trail (Two parts—Drama)..... 01691
JOKER—Soup and Nuts (Comedy)..... 01692
LAEMMLE—No release this day.

SUNDAY, AUGUST 20, 1916.

POWERS—Pie (Comedy)..... 01692
REX—No release this day.....

MONDAY, AUGUST 21, 1916.

NESTOR—Broke But Ambitious (Comedy)..... 01695
RED FEATHER—The Beckoning Trail (Five parts—Drama)..... 01707
UNIVERSAL SPECIAL FEATURE—Timothy Dobbs, That's Me, No. 2, "A Thousand a Week?" (Two parts—Comedy)..... 01708
UNIVERSAL SPECIAL FEATURE—Liberty No. 2, "Riding with Death" (Two parts—Drama)..... 01710
UNIVERSAL SPECIAL FEATURE—Brennon o' the Moor (Two parts—Drama)..... 01709

TUESDAY, AUGUST 22, 1916.

GOLD SEAL—The Castle of Despair (Three parts—Drama)..... 01696
VICTOR—No release this day.

WEDNESDAY, AUGUST 23, 1916.

ANIMATED WEEKLY—Number 24 (Topical)..... 01698
LAEMMLE—No release this week; replaced with the two-reel Universal Special, "Brennon o' the Moor"
L-KO—A Double Double-Cross (Comedy)..... 01697

THURSDAY, AUGUST 24, 1916.

BIG U—The Devil's Own (Drama)..... 01700
POWERS—No release this day.
VICTOR—You Want Something (Two parts—Com.). 01699

FRIDAY, AUGUST 25, 1916.

IMP—The Panel Game (Two parts—Drama)..... 01701
POWERS—Sammy Johnsin in Mexico (Comedy-Car.) 01702
—Creating Life from a Dead Leaf (Educa.) 01702

SATURDAY, AUGUST 26, 1916.

BISON—The Trail of Chance (Two parts—Drama).. 01703
JOKER—A Marriage for Revenge (Comedy)..... 01704
LAEMMLE—No release this day.

Mutual Film Corporation.

SUNDAY, AUGUST 13, 1916.

BEAUTY—Too Bad Eddie (Comedy)..... 04956
GAUMONT—Reel Life No. 15, "The Making of the Naval Cadet and Dog Species" (Mutual Film Magazine)..... 04969
VOGUE—Some Liars (Two parts—Comedy)..... 04967-8

MONDAY, AUGUST 14, 1916.

AMERICAN—Ruth Ridley Returns (Two parts—Dr.) 04970-1
MUTUAL MASTERPICTURE DE LUXE—A Wall Street Tragedy Man (Five parts—Drama) (No. 126)

TUESDAY, AUGUST 15, 1916.

FALSTAFF—Guides (Comedy)..... 04972

WEDNESDAY, AUGUST 16, 1916.

BEAUTY—Perkin's Mystic Manner (Comedy)..... 04974
GAUMONT—See America First, No. 49 (Scenic.... 04975
—Kartoon Komics (Cartoon-Comedy).... 04976
MUTUAL WEEKLY—Number 85 (Topical)..... 04973

THURSDAY, AUGUST 17, 1916.

AMERICAN—The Holly House (Three Parts—Drama) 04976-7-8
MUTUAL STAR PRODUCTION—A Welsh Singer (Five parts—Drama) (No. 127)

FRIDAY, AUGUST 18, 1916.

CUB—Jerry and the Counterfeiters (Comedy)..... 04911
MUSTANG—El Diabolo (Two parts—Drama)..... 04979-80

SATURDAY, AUGUST 19, 1916.

CENTAUR—Destiny's Boomerang (Two parts—Dr.) 04982-3

SUNDAY, AUGUST 20, 1916.

GAUMONT—Reel Life No. 16 (Mutual Film Magazine) 04986
VOGUE—Her Luckless Scheme (Two parts—Com.) 04984-5

MONDAY, AUGUST 21, 1916.

AMERICAN—Enchantment (Two parts—Drama).... 04987-8
MUTUAL MASTERPICTURE DE LUXE—A Million for Mary (American—Five parts—Comedy-Drama) (No. 128)

TUESDAY, AUGUST 22, 1916.

FALSTAFF—Fare Lady (Comedy)..... 04990
VOGUE—Going to the Dogs (Comedy)..... 04989

WEDNESDAY, AUGUST 23, 1916.

BEAUTY—In a Prohibition Town (Comedy)..... 04992
GAUMONT—See America First No. 50 (Scenic)..... 04993
—Kartoons Komics (Cartoon-Comedy).... 04993
MUTUAL WEEKLY—Number 86 (Topical)..... 04991

THURSDAY, AUGUST 24, 1916.

THANHOUSER—Getting the Grafter (Two parts—Drama)..... 04994-5
MUTUAL MASTERPICTURE DE LUXE—The Mystery of the Riviera (Gaumont—Five parts—Drama) (No. 129)

FRIDAY, AUGUST 25, 1916.

CUB—The Rookie (Comedy)..... 04998
MUSTANG—Neil Dale's Men Folks (Two parts—Dr.) 04996-7

SATURDAY, AUGUST 26, 1916.

CENTAUR—The Spite Husband (Two parts—Drama) 04999-500

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AMERICAN.

THE POWER OF MIND (Three Parts—Aug. 19). The Cast: Dr. Bolling (Carl Gerhardt); Clinton Wayne (Edward Coyle); Nadine Powers (Lizette Thorne); Randall Powers (Charles Newton); Cripple (George Field). Directed by Thomas Ricketts.

Dr. Hubert Bolling and his young partner, Clinton Wayne, are together in consultation. The doctor advances a theory to the effect that seemingly hereditary tendencies are developed only when the child realizes the traits to which the parent is given.

To this theory young Wayne takes exception.

Nadine Powers, the young girl to whom Wayne is engaged, is the daughter of Randall Powers, a wealthy man, whose source of income is ostensibly from certain investments in the West.

At this time a series of daring thefts and bank robberies take place in the city and are seemingly the act, or at least are under the supervision of one brain. Detectives are assigned to the case and eventually a clue is discovered.

Dr. Bolling is an intimate of Powers. Powers shows him his strong box and tells him that, should anything unexpected happen to him that he, Bolling, will become the guardian of Nadine and will retain all securities in the box. Bolling agrees to Powers' request to care for Nadine under such circumstances.

The Secret Service bureau's trail leads directly to Powers as the master mind, but he is not apprehended before he has had ample warning. Realizing that the game is up and rather than serve a prison term, he commits suicide. Wayne is visiting at the house when Powers shoots himself and at the same time he and Nadine find the body the detectives enter. Nadine, unknown to Wayne, hears enough of the conversation to acquaint her with her father's past.

Dr. Bolling takes charge of affairs. Wayne explains to him what he has learned of Powers' life and they determine to keep the matter from Nadine. She, however, has learned sufficient. She is horrified with the knowledge that she is the daughter of a criminal and the thought prey upon her.

The effect of Nadine's secret thoughts is reflected in the temptation to steal, which grows gradually stronger. Yielding to the impulse to kleptomania, steals from a store and then, though not caught, undergoes bitter remorse.

"It is useless for me to battle against the inevitable. I am the daughter of a criminal and have inherited the instincts of one," she tells Wayne. Despite his pleadings she insists upon breaking their engagement.

Dr. Bolling's aid is sought by Wayne. He listens to Wayne's statement and when it is finished tells him the whole affair is absurd. Powers' papers have been examined and he has learned that Nadine was adopted by him. Wayne hastens to Nadine with the news.

Nadine recovers from the effects of her morbid fancies. Wayne and she are happily married and Dr. Bolling resumes his practice. Wayne, however, visits him one day and cannot help remarking that his wife's case has proven beyond a shadow of a doubt the correctness of his theory upon inherited characteristics. "Nadine," he says, "had really been Powers' daughter, no power upon earth could have saved her." Dr. Bolling gravely admits Wayne's statement, but as he leaves he turns to his colleague, who has overheard the conversation, and tells him that, while he can never tell Nadine or Wayne, the papers in his possession prove Nadine to have been Powers' adopted daughter. He shows the certificate of Nadine's birth.

GAUMONT.

SEE AMERICA FIRST. NO. 48. "Delaware Water Gap and a Trip Through the Pocono Mountains (Aug. 9). —Since Baedeker has called Delaware Water Gap one of the fifteen scenic marvels of the United States it was only natural that the Gaumont company should include it in its interesting series of American points of interest. See America First. The view from some of the numerous promontories along the mountain ranges has few equals east of the Rocky Mountains. One of the prettiest pictures taken was of the Delaware river as it is seen for miles winding its way to the sea. The entire region abounds in beautiful mountain brooks, falls and cascades. The hills are heavily wooded, and there are lavish displays of mountain laurel and rhododendron. These make for beautiful screen pictures, and full advantage has been taken of them. Joined with the Delaware Water Gap in popular interest is that interesting groups of Indians in their native habitations. It has also been pictured for this Gaumont release. The tallest features in these 300 square miles of scenic beauty have been culled for screen review.

REEL LIFE NO. 14, "Ancient Asiatic Architecture"—(Aug. 6).—Interesting pictures of ancient Asiatic architecture, showing famous temples and tombs, which have occupied the attention of historians and archaeologists for hundreds of years.

Another division of this interesting educational subject takes the spectators on a visit to the largest duck farm on Long Island. As nearly 5,000 ducks are shipped from New York from this place, the magnitude of the farm can well be imagined. The duck is shown from the egg until he goes to the market and to the manufacturer of feather beds.

MUSTANG.

THE COURTIN' OF CALLIOPE CLEW (Two parts—Aug. 11).—The cast: Calliope (Frank Borzage); Prudence (Anna Little); Dr. Matthews (Charles Wellesley).

Dr. Matthews, professor of philosophy in a small New England college, is dismissed, and though heart-broken at leaving Prudence, his confidence, start in a prairie schooner for the West. At St. Joe, which in 1850 was the outfitting point for the great west, they meet Calliope, so named because of the vast carrying quality of his lungs, as he announces the start of their journey. On the way west, it falls to Calliope's lot to do them many little services, which, on account of the professor's absent mind and the innate manhood of Calliope, are necessarily surreptitious.

They lose one horse and Calliope saves the other from the hands of a thievish outlaw, compelling the latter to give up his horse for the use of the immigrants. Later Dr. Matthews, spent with the exactions of a trip for which nature and philosophy had not fitted him, is buried by Pru, alone in the wastes of the desert. In her great loneliness she feels the protecting presence of Calliope, who has secretly buried, yet ever in sight, and at length, in a moment of dread, when she seems but a little speck in vast expanse of the world, a note reaches her by way of a limb stretched across the trail, inviting her to accept the hospitality and home of Calliope. The love situations are purely psychological, as the characters barely meet face to face, yet a love interest pervades the entire story, culminating in the complete surrender of Pru, to the happiness of Calliope.

CUB.

JERRY AND THE COUNTERFEITERS (Aug. 18).—The cast: Jerry (George Ovey); Daisy (Claire Whitney); Jerry's father (George); Father (Louis FitzRoy); Constable (Gordon MacGregor); Waiter (Arthur Mund); Bill (Ray Lincoln); Hank "Fixture" (Jefferson Davis). Counterfeiters (Joseph Von Meter, Harry Jackson and Dave Allen).

Jerry is fired by the police, makes his escape by boarding a train. The first stop is a small town, and as Jerry alights to view his surroundings he is detected by a conductor and turned over to the constable. About to be imprisoned, Jerry overhears a conversation in the "law's" club; beats the constable, and, locking him in a cell, escapes.

Jerry is attracted by Daisy, who is strolling through the fields with Hank, her sweetheart. Jerry's eyes begin to work and Daisy is a victim. Hank is aroused Hank, who subdues the antichief maker only to be the unfortunate one in the end, when Jerry crashes a rock over his head. As Hank recovers, Jerry is forced to flee.

Jerry's speed carries him into the hills and he comes upon a band of counterfeiters. He is admitted into the band when it is decided that he is not dangerous. But the huge stacks of new currency tempt Jerry and he is caught in the act of storing a lot of it in his pockets and ejected from the camp.

Government officers searching in the district for the money "floaters," come across Jerry. They are about to arrest him when he reveals the hiding place of the counterfeiters and offers to lead them to the place. A raid follows and the entire band is taken away, leaving Jerry in possession of everything.

CENTAUR.

DESTINY'S BOOMERANG (Aug. 19).—The cast: Jasper Lyle (Frederick Montague); Mrs. Lyle (Mary Talbot); Margaret (Margaret Gibson); William Carlton (William Clifford); Karl Von Koenig (Victor Rottman).

Margaret Lyle is the daughter of a retired soap manufacturer who is ambitious to shine socially. William Carlton, a wealthy young bachelor, has courted Margaret persistently, but Margaret's father does not approve of his attentions. Margaret thinks she loves William and her mother is friendly. William proposes, is accepted, but the wealthy old man refuses permission. Karl Von Koenig, a German, is in destitute circumstances and, following receipt of a long expected letter, has become despondent and in desperation decides to end his troubles. He leaves a note in his room to the effect that he is unable to get home to fight for his country and as the only employment he can obtain is in a munition factory, he prefers death to making bullets to slay his own brothers, and proceeds upon his way.

William leaves the Lyle home feeling that he has been insulted and humiliated. He is startled by the ringing of his own bell. He goes to the assistance of his victim, none other than Karl, painfully but not seriously injured.

Karl improves rapidly, but he has forgotten his past. William takes him to his home when he is able to leave the hospital, feeling he is responsible for Karl's future.

The soap manufacturer spends much of his time in his library and in his wide discourse that his favorite book is "The Titled Families of Europe." When Margaret and William learn this they hit on a plan to hold the old man up to ridicule and thereby perhaps amenable to their determination to wed. Once decided on, the plot quickly develops and, in gratitude for Mr. William's kindness, agrees to help.

The plan is to introduce Karl as a German nobleman, a count. Margaret and Margaret and propose marriage and then give the facts as to Karl's real identity to newspapers. Reliance upon the plotters figure that Margaret's father will readily agree to a hasty marriage between William and Margaret thereby attract the attention of the press away from the old gentleman and his bogus count.

The plan meets with a hitch. Count Karl is enthusiastically welcomed by Margaret's father and after a brief courtship is accepted as a prospective son-in-law without delay. As arranged between the conspirators, Karl is to leave town and as this event has been accomplished. Margaret and Karl realize the joke is really on them, for during the many meetings attending the bogus courtship lasted, they had become very fond of each other.

Margaret's father next morning reads of the hoax perpetrated upon him and is furious with rage.

Karl arrives at the station and is surprised to meet Margaret, who tells him she intends to go with him, as she is through with the promised wife with her father's consent. Karl tries to remonstrate with her, but Margaret will not be denied and the young couple board the train and ride off together.

Margaret's family and William are shocked when they receive a wire informing them of Margaret's marriage to Karl. The father now realizes that the joke is on William instead of himself and wires his forgiveness. Afterward it develops Karl is none other than Count Von Koenig.

BEAUTY.

BILLY VAN DEUSEN, THE CAVE MAN Aug. 9).—The cast: Billy Van Deusen (John Stepling); the Black Beauty (Carol Halloway); Rechinald Rite (Jack Sheehan); the Chauffeur (Dick Rosson).

Poor Billy! Every place he went, every time he lingered, every time he thought—he saw the face of the fair one. That is the condition of mind that possessed him when he was in his spacious den and wondered. Billy's soliloquies were brought to an end by the abrupt entrance of his friend, Rechinald Rite, who delved into the history of the past. To Rechinald did Billy tell his troubles, and as he paced from one end of the room to the other eventually came to the window, he stopped short. "There," he fairly yelled, "look." And Rechinald gazed out of the window and saw the Black Beauty.

Billy floundered, but Rechinald smiled. He took one of the books from under his arm and showed it to Billy. It was a treatise on the tactics of the cave man, and as he showed Billy a full screen illustration of Man and his Mate the thing became animated and Billy got an idea of what he was going to do to the Black Beauty, who so mysteriously had wended her way into his heart.

The Black Beauty was outside of Billy's apartments on the evening that he decided to

find out once and for all if the Cave Man was a wise guy. The Black Beauty was right behind him. Billy led her a merry chase and then with a sudden swoop he turned on her, captured her and threw her into an automobile. Not stopping to see if he was stealing or borrowing the machine, he started out for a little place in the wilds. And he got here! But the Black Beauty put up an awful fight. Billy was there like a duck to water and made the side of the lake, and although he hated to, he had to get rather rough and carry the beautiful one to a little log cabin.

Here he told her that he would not longer stand for the mysterious pass and the naughty shadowing. She had taken his heart by storm and mystery and now he would force her to marry him or he would know the reason why. She, instead of becoming tempestuous, merely smiled and proceeded to idle away her time writing on a small note book.

Finally Billy looked her in a cabin and went away with think it over. Then Billy returned to the cabin he found it empty. As he sat by the little desk in the cabin he chanced to look at a blotter. With the aid of a mirror he fathomed its secret. The Black Beauty was a sob sister getting "atmosphere."

TOO BAD. EDDIE (Aug. 13).—The cast: Eddie Green (Orral Humphrey); Mrs. Green (Mae Massey); Rettina Coyne (Jo Taylor); Silas Coyne (Hugh Bennett).

Eddie Tarr was the proprietor of one of those small town newspapers that take interest in everything but finance. Eddie's general assistant, printer, proofreader, secretary, janitor, etc., was Tad Pole, who had grown thin in the service—waiting for his salary. Eddie asked Tad to wait until he married the daughter of the town banker.

Bettina Silas Coyne's daughter, was not young. But daddy had decided that Bettina should marry brains and future. Bettina was socially inclined and had a large following, among the editor. Of course Eddie could give her all the necessary publicity that would make her a small time society matron.

Eddie was beset by numerous creditors. Eddie had been too chivalrous to enter a woman into the game of finance, but Bettina encouraged him, so he flashed Bettina's pictures and announced that soon he would be the spouse of the wealthiest girl in town. The creditors were dubious. Bettina was coming down the street. One of the creditors suggested that Bettina would prove whether their accounts were good, so they all withdrew into a side room while Eddie detained Bettina.

Bettina came in with a smile and an item for the Morning Scare. Eddie had never made an advance to her and the girl was somewhat headed on his brow as he gazed toward the other room and realized that the success or doom of his credit lay behind those closed doors. Eddie stalled, but he convinced his creditors there was something in his claims and induced them to take small advertisements.

Tad saw the banker reprove his daughter for being with Eddie. Failing to get any promise of money, the printer, while Eddie was asleep, issued a paper that reflected his feelings, among other things, stating he although he was off. Eddie was awakened by a large party in the late morning, the banker at its head. Eddie announced the paper was dead and departed the town.

VOGUE.

SOME LIARS (Two Parts Aug. 13). The cast: Boss of His House (Hube Miller); His Wife (Edith Abbott); Boss of the House (Eva Thatcher); Her Husband (Jim Furtig).

Ben's wife is the boss of her house. Hube is the boss of his house, and dominates his wife, a very timid woman. Upon leaving for work, both men are cautioned about coming home late, but they always succeed in accomplishing this at about ten drinks. They come out the saloon and start home, but after gazing in Ben's window, and hearing their wives' voices, paint a crayon drawing on the wall, decide the saloon is a safe retreat. The bartender has by this time summoned aid, and with the assistance of a few policemen, they manage to chase Hube and Ben to a pier, where they remove their coats and jump in. The cops find their coats and also Ben's address in one of the pockets.

The officer returns the coats to Ben's wife and tells them he believes the owners are drowned. However, Hube and Ben are rescued by the motorboat squad and are soundly rebuked by police for dirtying the water. They return home, where their wives are in mourning, but are afraid to enter the house. While wondering as to what they should do, they read an article in a newspaper of a rich man losing his memory after inheriting a large sum and disappearing. His wife, finding him after thirty days, completely restores his memory. Hube and Ben, on reading of this extraordinary case, plan to be a couple of nuts. An officer, seeing them acting queer, runs on to them and in the course of the argument, their wives come from the house and the officer is dismissed.

But now they must explain to their wives. Hube starts an excellent tale of how they were walking along the street and, hearing a commotion issuing from a house near by, they rushed to the window where they say they saw two thugs endeavoring to rob a rich man and his daughter. After describing many wonderful adventures, Hube's continuity gets tangled, so Ben takes up the story and tells the wives another version. After a word of yarn, but Ben's wife is suspicious, and asks questions. This takes them off their guard. At this moment, to up the scene, a police officer sends a message from his captain to the effect that if Hube and Ben pull any more stunts they will receive another thirty day. The officer and wives are assured that their story has been false and proceed to give Hube and Ben a good mauling.

MUTUAL.

MUTUAL WEEKLY, NO. 84 (Aug. 9).

Point Sur, Cal.—Dense fog causes shipwreck.

Baltimore, Md.—"Deutschland" sails, eluding her foes.

Toronto, Canada.—Canadian convalescents back from the front.

Fort Wadsworth, N. Y.—Police Rookies inspected in camp.

London.—"Remember the Lusitania."

Seattle, Wash.—Drop from aeroplane in parachute.

Washington, D. C.—Food supply reduced. B. O. Elks give annual outing to kiddies of Orphans' Home.

Norfolk, Va.—Old cup defender becomes freighter.

Boston.—Middies from Annapolis spend vacation on cruise.

San Francisco.—Tremendous demonstration for preparedness.

Norfolk, Va.—English wounded en route to Bermuda.

Chautauqua, N. Y.—Governor Whitman given reception.

Jersey City.—Munitions explosion causes loss of over $20,000,000.

Chicago.—Sizzling hot wave drives thousand to beaches.

Chicago.—Hamilton Club swimmers win.

MUTUAL SPECIAL FEATURE.

THE SECRET OF THE SUBMARINE (Chapter No. 2, two parts—Aug. 14).—The cast: Olga and Morton, heroine captured by the bandits, are taken to their den. There Olga discovers Professor Robinson's Philosophy, which one of the bandits found in the mountains. This copy contains a notation on the flyleaf in Robinson's own hand that the secret of my invention, read every seventh word on page 61, my copy of Metallurgy."

Olga guesses that he has but to get a copy of Metallurgy to discover the secret. She and Morton escape from the bandits' den. Their escape being discovered, the bandits follow. Olga and Morton discover one horse. Morton snatches the book, Olga mounts the horse and escapes. The bandits follow. Olga hides and works her way back to the city. Hope is suffering untold anguish as he has the Japanese-Manchuria marriage nears. Hook is put to desperate straits to support Otea.

Mahlin and Satsuma search the mountains for the lost copy of Robinson's Philosophy. They are captured by the bandits. Mahlin discovers that the leader of the bandits is a member of his secret society. In a conversation, the chief tells him that Olga and Morton have escaped with the copy of Robinson's Philosophy. Morton, in fear of Olga, seeks obscure quarters while he is searching for Burke's copy of Metallurgy. Olga is warned that her employees are still waiting for her to obtain "The Secret of the Submarine."

Hope, driven desperate by the sacrifice Hook is making, leaves him.

The day before Hope is to be married he overhears Mahlin telling a friend that the news of her having spent the night alone with Hope in the mountain cabin has become public, but, fearing he has been left a fortune, she has used it as her lever to lure him into a marriage. Mahlin and Hook make on the engagement and makes preparations to return to Cleo. He receives the following from the Navigation Board:

"The United States is facing a critical situation. A foreign government has defied us. A resolution of war is pending. We are in will take to mobilize our Army and Navy. The government agents have reported that the search of the mountains for the lost Philosophy is unavailing. The Chairman states that the U. S. is not in a position to fight and that without the secret of the submarine is not sufficiently prepared even to defend the home or to be loved flag.

Hope, filled with renewed zeal, states that he will leave at once to devote his life and fortune to its recovery.

MUTUAL MASTERPICTURE.

FATHER AND SON (Five parts—Aug. 7—No. 124).—The cast: Andrew Slocum (Henry E. Dixey); Matilda (Millicent Evans); Andrew Slocum, Jr. (Gladden James); Mrs. Winkle (Mabel Montgomery).

The tale is hung upon the rivalry of Mrs. Winkle and Slocum, each the owner of a pickle factory. Some of the most unusual and humorous situations arise.

Andrew Slocum sends Andy, his son, to Winkle's factory to spy on the latter's secrets. Many who have "the Winkle" pickle secrets are taken ill. Mrs. Winkle suggests a partnership. Winkle answers her scornfully. She enters Slocum's office and finds out his secrets. One night she blows up his safe and escapes with the formulas.

Meantime Andy has confessed his real name to Matilda. They elope. Mrs. Winkle finds Matilda's note. She decides to take back the secret papers. But John Heaps has already stolen them. She learns that Slocum has gone to Shreveport.

While Slocum is being engaged with his bath a thief steals his clothes. Wrapped in the curtains he rushes downstairs. The constable is called. He discovers that he is Andrew Slocum, "the pickle king." Andy denies knowing him. Andy and Matilda then hurry to the station. Mrs. Winkle arrives and identifies Slocum.

Andy and Matilda meet Heaps. Mrs. Winkle and Slocum follow. They turn Heaps over to the constable and recover the formulas. Later they are making pickles under the name of "The Slocum Company, Inc."

THE HOUSE OF MIRRORS (Five parts—Aug. 10—No. 125).—The cast: Fred Probert (Frank Mills); Blanche Probert (Lillian Kemble); Edward Blackwell (Jack Curtis); Gladys Probert, Jr., age 7 (Jack Curtis); Fred Probert, Jr., age 21 (Harry Spingler); Ralph Probert, age 18 (Bliss Milford); Tom Martindale (Rudolph Cameron).

Fred Probert, an inventor, devotes all his time to his work and neglects his wife. Mrs. Probert has never ceased to make a complaint. Probert makes an engagement to take her to the theater, but is delayed by his factory. Mrs. Probert, fearful of their being late for the performance, telephones him and is informed that he cannot possibly neglect his work. He suggests that Edward Martindale, a widower and friend of the family, take his place. Martindale accepts the invitation.

After the theater Martindale bids her good night, and Probert hastily returns to the Probert's boudoir. Martindale, opening the door, sees the object of his quest and audibly kisses her. In the meantime Probert returns home. With her eyes still unopened Mrs. Probert imagines that he has come from his factory and expresses delight at his early return. Probert sees her and Martindale in a compromising attitude, and Martindale, on seeing Probert, makes a hasty exit.

Misjudging his wife, Probert institutes a suit for separation, and a separation agreement is signed. Probert takes possession of the flat, the wife having the custody of the girl.

Fourteen years pass. Edith Carroll Probert is nearing the completion of her education. Fred Probert, Jr., is near the end of his college course. Into the house has come also the blossom friend of Tom Martindale, the son of Edward.

Mrs. Probert's fortune has been failing and she purchases with her remaining funds the famous gambling house known as the "House of Mirrors." In the latter she meets Tom, who is introduced as "Mr. Brown," and his friend, Tom Martindale, who is introduced as "Mr. Jones." Her daughter, interested to surprise her mother and unknown to her, calls at the "House of Mirrors" and finds her mother with the two boys are present. They both fall in love with her. Fred wears a ring which his father gave him and which had been given to Mr. Probert by his wife. At the time when young Probert proposes to the daughter and asks the mother's consent to the marriage, she recognizes the lad as her son.

The father, trying to break up his son's relation with the daughter, "House of Mirrors" determines to call upon the proprietor and is shocked to see his former wife. Meeting her with an attempt to ruin the boy's life as she had tried to ruin his. She swears that she has never been unfaithful. Probert, disgusted to her oath, visits Martindale, determined to get the truth of the events which had occurred years before. Martindale tells him he could have listened to the truth that night and that what he Martindale saw a blackguard. Mrs. Probert was entirely innocent of wrongdoing.

Probert returns to the House of Mirrors with his boy, and a general reconciliation takes place.

Universal
POWERS.

1142 (Aug. 20).—The cast: Billy (George Ruppi); His Sister (Irma Sortier); Her Friend (Elizabeth Janes); Cannibal Cook (John Star-

ling); Cannibal Queen (Dorothy Clark). Story by Eugene Ince. Scenario by Allen Watt.

Because he is bad little Billy is sent to his room without supper. Billy decides this is too much for a hungry youngster, and, slipping into the pantry, fills his pockets with all kinds of eatables, and starts to gorge himself. He dozes off, the mother and father miss him.

The heavy food Billy has eaten causes him to have an awful dream. He is surrounded by cannibals, who take him to their chief. Many things happen before Billy awakens to find himself lifted by the imaginary cannibal, and his father and mother standing nearby, laughing at him.

JAPAN, THE RIDDLE OF THE WORLD (Educational—Aug. 17.)—Part of the beautiful sea approaches to Japan as shown. Then scenes are shown in the cities, showing the wonderful changes brought about in the last few decades. They now have electric light, street cars and all modern conveniences, beautiful parks and temples. The markets are as modern as and one can still see ancient conveyances.

The opera house is a magnificent structure built in classical style. Native workmen are shown hauling stone. Here labor is so cheap that it is less expensive than horses or steam.

L-KO.

THE MOTHER-IN-LAW (Two Reels—Aug. 16).—The cast: Billie (Billie Ritchie); Lucille, his wife (Lucille Hutton); Lucille's mother-in-Law (Margaret Joslin); Her Best Beau (Harry Todd).

Billie's life was not a happy one. His mother-in-law interfered with things. One morning Billie desired to sleep a little longer than usual, but mother-in-law prevented. She also persuaded Lucille to leave him, but she had hopes of reforming Billie and suffered in silence. Ma gave Billie a good deal of punishment.

Billie thought if he got somebody else for her to abuse she would probably allow him to live his life as he chose to live it. He succeeded in baiting a man and finally got her married to him, but still all was not well. Her new husband refused Billie admittance to the house this was the last straw. He would die, thought Billie, but not without satisfaction first. He hired a couple of thugs to do their worst with ma and pa. Gaining entrance to the house through the window, they tied the happy pair hand and foot to their beds and then pulled the house down the road to the railroad tracks. Billie had succeeded in overcoming an engineer on a train, and running the thing at the rate of ninety miles an hour, proceeded on his way. In order to save themselves the two had to make a wild jump from the top of the house. When the crash came, happiness was inadequate words to explain Billie's feeling as he looked back and saw the cause of all his troubles underneath a pile of wreckage. Billie in his glee slapped the engineer on top of the engine, and not thinking sat on the steam pipe, which blew him sky-high. An eagle picked him up and flew away.

JOKER.

SOUP AND NUTS (Aug. 19).—The cast: Hammanda (Gale Henry); Lillie (Lillian Peacock); Frank (Milburn Moranti); Mother (William Franey); Heine (Charles Conklin). Written by Jim Conn. Produced by Allen Curtis.

Lillie, the daughter of Hamanda, is beloved by Frank, but Hamanda strongly discourages this attachment. Captain Heine loves Hamanda and is coming to call upon her when Frank, endeavoring to escape the wrath of Hamanda bumps into him. Captain Heine thinks that Hamanda and Lillie take a trip upon his ship and so avoid the nuisance—and, likewise, give him an opportunity of proposing to Lillie when Hamanda agrees and the sulky Lillie is dragged away.

Their departure is seen by Frank, who hides on the back of the machine until they arrive at the wharf and, having no money, uses a boat which he finds to take him out to the ship. As he attempts climbing upon the deck, he sees Heine, Lillie, and Hamanda in the water in trying to escape him. He hides in a boat, and here Lillie brings food, but he is so ill he is not able to eat it.

The crew plot against Salt; and just as that worthy is assisting the mate of his heart at the rail, they tie the two; Lillie sees this and with the aid of Frank, rescues the pair—thus winning the good will of the discomforted couple and so Hamanda's consent to their marriage—and poor Heine and the crew are made to walk the plank—which in "land" language means a dip in the ocean.

NESTOR.

THE BATTLE OF CHILE CON CARNE (Aug. 14).—The cast: Lem Forby (Eddie Lyons); Senorita Tamale (Priscilla Dean); General Siesta (Lee Moran). Written by Charles J. Wilson, Jr. Produced by L. N. Chaudet.

Lem Forby, reporter on the Bugle, is a correspondence school pupil. The editor gives him an assignment to cover the Mexican war.

Arrived at the border, Lem crosses the line and proceeds to take pictures. General Siesta is much entertained by the pretty Senorita Tamale and she returns his love. Lem gets a picture of her—and immediately she loses her heart to the Bugle reporter.

Lem notices that a messenger arrives with a letter for the General, and, according to his correspondence lessons, that is one important thing—to obtain all important documents. With the Senorita's help he gets the letter.

The General with his guitar starts out to call upon the Senorita; she tries to obtain the papers and get the General out of the way, but then Lem, who has hidden in the rooms, takes the papers and runs, closely pursued by the General and his army.

Lem and the Senorita are nearly captured, when the Senorita offers to change clothes with Lem; this is done and the Senorita, in the army's catching a glimpse of them, decides that he will follow the pair and capture the messenger—not Lem. He nearly captures what he supposes is the girl, but Lem manages to elude him and escapes across the border where the guards will not allow the General to come. The army appear with the girl and her identity is learned. Lem gets jailed, but is not allowed to cross the border. Lem recalls the document and shows it to the guard, who disgustedly translates the message which Lem had thought so important as a message stating that they had found a new recipe for chile con carne.

BISON.

BEYOND THE TRAIL (Two Reels—Aug. 19).—The cast: John Blakely (Ben Wilson); Little Dorothy (Dorothy Bernard); Alexander Morgan (Dorothy Phillips); Richard Thornton (Charles Ogle); Franklin Morgan (William Welsh); Paul Morgan, his son (Paul Panzer). Written by Catherine Carr. Produced by Ben Wilson.

John Blakely is a handsome young widower, father of a little girl Dorothy, working in Morgan's office. Mrs. Morgan falls in love with him, and when he repulses her, plots her vengeance.

Mrs. Morgan manages to have John appear guilty of theft, and Morgan, because of John's child, will not prosecute. Dorothy is taken by Mrs. Morgan dies and confesses what she has done. But Morgan can then find no trace of John.

John has gone to live in the Canadian wilds with his daughter, Dorothy. Years later Morgan's son, Paul, goes out there with a prospecting party. The two young people of course fall in love, and all would have been plain sailing if John had not found means to identify from a letter he receives. He decides to kill Paul.

He finds Dorothy in the arms of a man and so shoots him. Dorothy, in her fright, leaves John's best friend, to whom Dorothy has come for advice.

Then Paul and his father arrive. The mistake is all explained away so that Paul and Dorothy marry.

GOLD SEAL.

A SON OF NEPTUNE (Three Reels—Aug. 15).—The cast: Little Joe (Gordon Griffith); His Father (William V. Mong); Polly Ames (Georgia French); Her Mother (Dorothy Gish); Jack Lewis (Tom Foster); His Father (William Carlock); Rufe (Harry Rufe). Written and produced by William V. Mong.

Little Joe and his only companion, his old fisherman father, are living in their shack or cabin on the sea coast. The old man has given Joe a tin flageolet and has taught him to play. Every night Joe plays on his fadfle at the door. There is a storm. Evening comes and Joe goes to the wharf. He falls asleep. The next morning, Old Neptune, the sea, brings to Joe the man's battered boat, and find Joe asleep. They take him home and Joe's father is consoled to work. One day he rests a moment to play his flageolet. Old Rufe returns home with his empty nets and hears the flageolet from Joe's hands. Jerking the instrument from Rufe's hand, Joe escapes to one of his old haunts in the rocks.

On the other side of the bay Polly and her mother are visiting Jack Lewis and his parents. Polly and Jack are playing in a boat. At last the boat is loose. Polly screams. It drifts out with the tide. Jack cannot understand why Polly is screaming. Joe hears the cries, and he summons their parents, but Polly and the boat have drifted out to sea. An alarm is sent out. By the rocks where the boys have the rocky cliffs, Joe has found a supper of berries. Night comes on. Little Polly is beached and scampers over to Joe's haven. They become friends. Joe gives her a supper of berries, tells her of the good fairy and plays his flageolet until she sleeps. He, too, sleeps and dreams that he is the prince and she the princess—they are transported into fairyland, where they are man and wife. They are in the Land of the Golden Harp, where the shrill notes of the flageolet are unknown. After much pleasure and happiness, and against the admonition of the Good Fairy, who tells him that the music from his flageolet will awaken the old Fury of the Forest, Joe forgets and starts a tune on his favorite instrument. Immediately the Fury appears and all Fairyland disappears. Joe and his little companion are found by the searchers.

He is rescued from the cruelty of old Rufe, and sails across the bay to be little Polly's prince forever after.

BIG U.

A WOMAN'S EYES (Aug. 17). The cast: Tom Horn (Harry Carey); Sunny Baker (Olive Fuller Golden); Her Father (Joe Crane); Buzzard (Joe Rickson). Written by George Marshall and W. B. Pearson. Produced by Harry Carey and George Marshall.

Tom Horn is known throughout the cow country as a hard worker and a hard player. Tom is the leader of a gang. The Buzzard stumbles across oil indications on a homestead occupied by an old man and his daughter. Tom's party agrees it will be a good scheme to jump the claim, and they set out.

Tom sends Buzzard to the nearest town to file the location papers and the party go to the homestead to eject the old man from his land. Sunny is away from the house when they arrive. Tom tells the old man that the claim is theirs and orders him off. An argument ensues, in which the gang starts to clean up the house. Sunny arrives in the midst of the excitement. As soon as Tom sees her he regrets trying to cheat the old man out of his claim, and orders his boys to hustle away. He mounts a fresh horse and endeavors to catch Buzzard and prevent him from filing on the claim. On taking a short cut and riding hard, the Buzzard is overtaken. Tom orders him to return, but the latter objects, and in the argument the Buzzard is shot.

WEAPONS OF LOVE (Aug. 18).—The cast: Tommie (Tommie Smith); John Anson, her father (Allen Robbins); "Granny" Anson (Mrs. Emmons); Bub Anson (Charles Gunn); Bill Murrel (Lafayette Gunn). Written by Hamburg Liebe. Scenario by Olga Printzlau. Produced by C. S. Eifelt.

For many years there existed a feud between the Anson and Murrel clans. Bill Murrel who lives alone with his father is deeply religious, and often endeavors to end the feud. Tommie has reached the age when girls begin to wish for sweethearts and questions her grandmother. The old woman tells her that it is because none of the youths care to encounter a rifle bullet.

When a child Tommie and young Bill Murrel frequently met at a secret hiding place, but since they have grown up it is but a memory. One day while Tommie is playing, she is joined by Bill Murrel, who has been wandering through the woods. Tommie, remembering the feud, and tries to kill Bill, but his shot is wild, and Tommie quickly runs into the house, tells the news, and tells him to return across the line. "Bub," angry with his sister, starts handling her roughly, and Bill comes to her assistance. Then a fight engage in a fist fight. Her father comes on the scene, and the old feud is revived. Anson warns Bill that if he ever sets foot on his land Bill had better prepare his own followers.

Tommie becomes stricken with the dreaded mountain fever. Bill learns of this, and one day while out with his followers enters an open place and prays for the recovery of the girl. While he is unarmed and praying, "Bub" comes on with his party and tries to shoot Bill. The sight of Bill unarmed praying for the life of his own child comes home to Anson, and he angrily knocks the gun from his son's hand. The clans are reconciled and Tommie are brought together, soon to be married.

IMP.

THE TOLL OF THE LAW (Aug. 16).—The cast: Steve Murray (William Lowery); Annie (Agnes Vernon); Mrs. Murray (Beth Roland); A Young Minister (Jack Nelson); Minister's Mother (Lydia Y. Titus). Written and produced by Francis Powers.

Big Steve robs the home of a young minister and returns home. His young blind sister and his mother greet him and he shows them the spoils.

The next day Steve is arrested and "sent up." Some time later his mother dies and his little sister is adopted by the minister. When Steve gets out he looks in vain for his family. His next thought is to find the minister's benefactor.

One of his pals sees the minister and a girl enter a nearby drugstore one day. Steve decides to capture them and so get him into a saloon by means of a ruse. He then calls in the girl to see her "goody-goody" friend in the saloon. But to his surprise, the girl is his sister.

VICTOR.

HE WROTE A BOOK (Aug. 15).—The cast: Homer Wormwood (Billy Garwood); Bully (Ed. Bradley); Jennie (Lois Wilson); Yet Wong (Frank Tokunaga). Written by Hayward Mack. Produced by Wm. Garwood.

Homer Wormwood—dubbed "Worm" from his studious propensities, is the butt of all the jokes. At the boarding house, he is always studying, and he leads a model life, especially after the boys discover that he has written a book about the new Chinese Republic.

They hire a Chinese laundryman to dress up in a swell Chinese robes and present Homer with a scroll setting forth the appreciation of the Chinese people for the new book. Jennie, who secretly is very fond of Homer, uncovers the deception. Homer vows revenge and decides to take up physical culture.

When Homer has completed his course he visits the Chinaman and prevails upon him to accompany him. He locks all the students into a room and commences to use some of his acquired muscle, specially upon the bully who was the instigator of the plotting against him. Then he brings forth the Chinaman and has him present a scroll to the bully. Jennie is overjoyed.

ASHAMED OF THE OLD FOLKS (Two Reels —Aug. 17).—Written and produced by Matt Moore. Cast: Matt Morton (Matt Moore); Jane Russell (Jane Gail).

Matt and Jane are married. Both have come to the city from poor homes in the country and made their fortunes.

One day they each receive letters from their parents saying that they intend to come to visit them that day. Each is ashamed to have the other see his or her parents. They decide not to bring father and mother home, so put them up at a hotel. By chance they go to the same hotel. The two old folks meet and like each other. After seeing the city by themselves they decide to get married. When the young couple find the old folks married they are surprised. But all is nothing to the surprise in store for the audience.

UNIVERSAL.

ANIMATED WEEKLY NO. 32, Aug. 9.—Fun and Work on Border—Guardsmen enjoy camera man's visit after hard day of drill—McAllen, Tex.

General Carranza Feted—Mexican Ruler welcomed on triumphal tour of country—Durango, Mexico.

Capitol Completed at Last—Speaker Champ Clark unveiling allegorical group over entrance to House—Washington, D. C.

Another Wreck on Pacific—Liner Shnayak ashore on Rock Coast, graveyard of many ships—Monterey, Cal.

Building a Speedway—Record work in constructing big "saucer" for auto races—Cincinnati, Ohio.

Cat Victims in Paralysis War—Household pets and vagrants rounded up for death as germ carriers—New York City.

Like Old Times Again—Bicycle parade brings out wheels, high and low—Los Angeles, Cal.

Queen Alexandra Rose Day—London society sells flowers from Lusitania lifeboat, in aid of British wounded soldiers—London, England.

Donkey Ousts Horse—Mules take place of war steeds at horse show—Richmond, Va.

Deutschland on Home Dash—German submarine dodges waiting cruisers on homeward voyage—Baltimore, Md.

Everything hits New York—Latest is 47-foot whale, when coming too close to shore, is killed —Rockaway Point, N. Y.

Girl Dives 110 Feet—Miss Laura Bromwell thrills spectators by spectacular plunge—Cincinnati.

Prepared for Car Strikes—With the latest Autopeed, everyone can defy tie-ups—New York City.

Cartoons by Hy Mayer.

UNIVERSAL SPECIAL FEATURE.

ADVENTURES OF PEG O' THE RING, NO. 14, "The Will"—(Two parts—July 31). Cast: Peg (Grace Cunard); Doctor Lund, Jr. (Francis Ford); Doctor Lund, Sr. (Marc Fenton); Mrs. Lund (Jean Hathaway); Flip, the Clown (Pete Gerard); Marcus, the Hindoo (Irving Lippner).

Episode 13 left Peg and the doctor in the hands of Marcus and his band of ruffians. While trying to escape, Dr. Lund was shot and fell limp on the bed.

It is fortunate for Peg and the doctor that the circus people arrive in time to save them. Just as Peg is about to be overcome they all arrive and succeed in driving Marcus away. Dr. Lund proves to be but slightly wounded, so they all go home.

The next morning old Dr. Lund is not feeling as well as usual when Mrs. Lund comes to give him his medicine. He is suspicious. When the doctor sees his wife trying to poison him he is out of bed and starts to strangle his wife. exertion proves too much and he falls over

Then Dr. Lund and Peg come in and learn he old man's death they are horrified about to leave him when the sees Marcus assistant come in. They talk to Mrs. by the next room and as Peg wisely creeps doorway she hears Mr. Lund say, "This knows everything to her only friend Peg is beautiful hair and must be gotten out of the by manages to get away undiscovered. next room to the circus. Marcus a him in full charge of the circus the tent and insolently tries to beat and actually insults Peg in her

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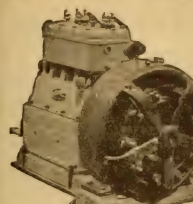

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During the afternoon performance, when all the performers are in the ring, Marcus breaks open Peg's trunk to see if he can find Flip's letter.

Peg has another of her fits just as she is about to perform in the ring. She rushes about, attacking the spectators and performers, and finally goes to her dressing-room. Here Flip tries to quiet her, but she viciously turns on him and almost chokes him to death, when she falls exhausted to the ground. Here Marcus finds her prostrate body and he and his assistant carry her off.

ADVENTURES OF PEG O' THE RING, NO. 15 (Final Episode—Retribution.)—Marcus and his assailant seized the opportunity to abduct Peg. They rush her to the local office of the circus, which is closed because of Dr. Lund's death. Here they leave her gagged and bound and then go to report to Mrs. Lund and to give her the letter found in Flip's trunk.

The villains might have accomplished their purpose if Dr. Lund, Jr., had not come down stairs just at that moment and overheard them telling where they had put Peg. Rushing to the office, he is disgrieved to find everything locked. He decides to climb up to the room where Peg was confined. Marcus sees him, but as he tries to push the doctor out, the latter, clinging to the sill with one hand and grabbing Marcus with the other, pulls him out of the window himself.

As he is untieing Peg Marcus comes back and tries to assault him and the struggle that ensues Marcus is knocked unconscious. His man attacks the doctor and a fight takes place. Wires pull loose and there is a short-circuit which ignites some old rubbish standing in a corner. The flames mount higher. At last Dr. Lund succeeds in choking his opponent into submission and he then proceeds to untie Peg.

The whole staircase is a mass of fire. Peg and the doctor are forced to make their escape through the window. They reach the street safely and then the doctor rushes to his office, where he performs an operation with an X-ray apparatus to remove the effects of Peg's strange inheritance. They then rush to the doctor's home, where the will is to be read.

At the doctor's house Mrs. Lund is very happy, as she thinks Peg has at last succeeded in getting rid of Peg. Imagine her surprise when Flip, her dear friend Peg, walk into the room. But she produces the letter which was found in Flip's trunk.

"This letter left by Peg's mother shows that she has no claim on my late husband's fortune," she says triumphantly.

"I had intended to make to mislead you," says Flip. "This is the real letter and it proves that Peg is the first and only child of your late husband and rightfully entitled to his entire fortune."

Mrs. Lund is crushed. Dr. Lund asks Peg to forgive his mother for all the wrong she has done her, and Peg willingly agrees to do this. Then she accepts the doctor's proposal of marriage.

Soon after all the circus people arrive to congratulate the couple on their new-found happiness.

RED FEATHER.

A YOKE OF GOLD (Five Parts—Aug. 14).—The cast: Jose Garcia (Emory Johnson); Luis Lopez (Alfred Allen); Padre Amador (R. Morris); Castro Arrellanes (H. Shumer); Carmen (Dorothy Davenport).

In the days of '49 some of the aristocracy of old California determined to go and mix themselves more than their share of the precious yellow metal which abounded.

There were those among the populace who resented this state of affairs. Luis Lopez was one. Smarting under the yoke of the aristocracy, Lopez determined to champion the cause of the people. Accordingly, he set about to enlist the aid of others and chose Jose Garcia for an ally. Jose finally agreed to wage a campaign against Don Ortega and Don Mendoza.

Jose set out to carry the message of Don Ortega, whom it was agreed that he should rob. Lopez chose Don Mendoza as his prey. It was agreed between Lopez and Jose that the gold which they hoped to gain would be devoted to the spirit of the oppressed.

Jose's destination lay across the desert. Stopping to slake his thirst, he was horrified to find that he had lost his canteen. He ended instead a cruelty which his priest had executed in his pack-saddle. Tearing it off, he flung it with anger into the nearest cactus bush.

Senor Arrellanes, another aristocrat, with his daughter Carmen were traveling in the same direction. Their path crossed that of Jose Ortega. Then heard the cracking and later came upon the latter, who had been left to the mercies of Don Ortega, where Carmen nursed him back to health.

Lopez reached the home of Don Mendoza and asked for lodging. In the night he crept into the living room and stole the bags of gold which his hosts had deposited for safe keeping. Surprised by Mendoza's wife, Lopez set upon her. Mendoza came to the rescue and drove Lopez off.

Jose had fallen a willing victim to Carmen, and

vowed to himself that he would not be guilty of robbing those who had befriended him. He set forth on his return to Santa Barbara to meet Lopez. Lucky threatened that he himself would take the money.

During the fight Jose stole Mendoza's gold from beneath Lopez's pillow and hastened away to warn Ortega. Discovering Jose's absence, Lopez quickly gave pursuit, vowing to kill the traitorous Jose.

Jose arrived in time to warn Ortega so that when Lopez arrived he fell into the trap laid for him. Carmen at last prevailed upon Lopez to forsake his evil ways. And so when Carmen had pleaded to the pleadings of her impetuous lover, Jose, Lopez stood nearby to share their happiness, and later returned to Santa Barbara, there to spend the remainder of his days with the gentle priests at the Mission.

General Film Company

ESSANAY.

MY COUNTRY, 'TIS OF THEE (Two parts—Aug. 15).—The cast: Capt. Stone (Richard C. Travers); Mrs. Stone (Lillian Drew); Leander Wilcox (Sydney Ainsworth).

When the militia is called to the Mexican border Stone regrets that he resigned his captaincy in the national guard. His wife congratulates herself that she persuaded him to give it up. However, patriotism is too strong and he wins back his commission in spite of his wife's pleading. She insists it does not love her, or he would not leave her. Leander Wilcox tells her that no man who loved her would leave her. Stone is obdurate and goes to the front. Wilcox escorts Mrs. Stone to a gay round of affairs and friends notify Stone. The corporation gave Stirling for his country long enough to return to fight for his home, but discovers his wife has learned to understand Wilcox. She tells him to go back to his duty and that she will await him.

CANIMATED NOOZ PICTORIAL No. 14 (Aug. 16).—The annual athletic meet of the Chutes Motor Cycle Club, which was held at Powderpuff, N. Y., has been filmed by Canimated Nooz camera men. A closeup of Chief Joyce Whitewater is shown. The big youths indulge in a thrilling game of croquet. "Cutey" Wristwatch wins the honors in the game. Professious Rutherford Morebrain, aged nine years, is filmed as he graduated with highest honors, receiving the degrees of D. S., B. S., M. S. and P. D. G. The lad is pictured delivering his oration on "Darwin and Wrong," or "Our Ancestors, the Fish Family." Dreamy Dud has another nightmare. Five hundred feet of scenic share the reel.

A LITTLE VOLUNTEER (Three parts—Aug. 19).—The cast: Joyce Sinclaire (Joyce Fair); Richard Sinclaire (Hugh Thompson); Frank Sinclaire (Edmund F. Cobb).

Richard Sinclaire, a wealthy widower, is the father of Joyce, aged twelve years. Joyce, who has everything she desires except the companionship of other children, encounters the three Dawson children and goes with them to their tenement home. They have no mother and their drunken father's way ward ways cause periodical disappearances. Joyce sets about to mother them. She writes a note to her father telling him she won't be home for some time until she has corrected all the ills of the Dawson family. No address is given and Sinclaire, fearing his child kidnapped, starts the police on the search.

Joyce, in the meantime, has persuaded the dissolute Dawson to go to work to buy food for his starving children. To get money quick he tries burglary and is shot and killed. The same night Sinclaire and the police find Joyce. Richard Sinclaire, at the station, recognizes the body of Dawson as that of his brother-in-law's brother, Frank Sinclaire. Joyce is told. "I adopted them, father," she says in speaking of the orphans. "Now you adopt them. I'd rather be a sister than a mother to them, anyway."

BIOGRAPH.

SAVED FROM HIMSELF (Biograph Reissue, No. 72—Aug. 14).—The cast: Stenographer (Mabel Normand); Hotel Clerk (Joseph Graybill); Proprietor (Charles H. Mailes); Client (William J. Butler).

The young hotel clerk and the stenographer are eloping and the boy's one ambition is to provide a rosy future for his bride. With this in mind, he invests all his savings in stocks on the market. Having been induced so to do by the success of an old friend in the market. He, however, is not so fortunate, for the stocks he bought are dropping fast. His broker wires for $2,000 to save him from utter ruin. This, of course, he hasn't and in the despair caused by the thought of his hopes for the future being crushed, he is about to yield to the temptation of appropriating a large amount of money left in care of the hotel proprietor by one of the guests, when his purpose is discovered by his sweetheart, whose influence saves him from the dishonorable act his desperation would have driven him to.

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A TEMPORARY TRUCE (Two Parts—Aug. 15—Biograph Reissue, No. 73).—The cast: Prospector's wife (Blanche Sweet); Mexican Jim (Charles Mailes); his wife (Claire McDowell); Indian chief (W. Chrystie Miller); his son (Robert Harron).

Mexican Jim, a good-for-nothing of the mining camp, spends most of his time in the tavern of the little town. On this particular day having drunk up more than usual, he quarrels with Jack Hardy, a young prospector. Jack, under other circumstances, would have disdainfully ignored Jim's drunken garbe, but he felt in none too good a humor, for things were not prospering with him, and his young wife was growing homesick for the East. Hence Jack's temper was on tap and he made him the laughing stock of the town by giving him a walloping. Jim vows to get even; but how? He carries off Jack's wife and leaves a derisive note for Jack, and another at the saloon, to the effect that the joke is turned. Jim has forcibly taken Jack's wife as far as an old deserted well-boat in the hills, when Jack, who started after them, comes up and opens fire. Jim has the advantage, for he is sheltered by the well-box, and furthermore, Jack is careful for fear of hitting his wife. The warfare does not last long because of an outbreak among the young Indian braves, who have started out to avenge the death of one of their tribe at the hands of a party of drunken cutthroats, so Jack and Jim form a truce to fight the common enemy. The finish of the story is unique, and the production as a whole is one of the most convincing western stories ever made.

VIM.

LIFE SAVERS (Aug. 17).—The cast: Plump (Babe Hardy); Runt (Billy Ruge); Miss Aqua (Ray Godfrey); Neptune (Dad Bates); Old Maid Helen (Peggy Moore).

Though Plump and Runt had yet to save the first life it was through no fault of theirs, for the one had his umbrella pinched and the other with his leaky old boat spent the days hoping that someone would give them the opportunity they so anxiously longed for. The visit of the beautiful young diver, Miss Aqua, accompanied by her manager, caused the break between our heroes. Each fell for her charms and sought means to humiliate the other. Love and jealousy filled all their thoughts. First one, then the other would be favored by the diver's smiles, until, driven almost crazy, Runt decides to end it all by digging a hole under the water, and enticing there his hated over-time pal. A little old maid is the first victim, and poor Plump, attempting to rescue her, himself fails in and the two are buried in the ooze. The roar of the waves which his loved one into the water, thinking to gloat over his rival's destruction, but, remorse seizing him, he saves the life of the almost choked Plump. The diver now gives an exhibition of her powers and, pretending to be overcome, the two gallants dash to her rescue by boat and flivver. The flivver arrives first, but explodes, throwing its occupants high in the air and upsetting Runt, who is now at the spot in his boat. However, their united efforts bring the drowner safely to shore, where, to their horror, they are met and thanked by the lady's husband. Once more, their best intentions foiled, Plump and his pal cast their revered and disappointed brows beneath the salty waves.

COMRADES (Aug. 18).—The cast: Pokes (Robert Burns); Jabbs (Walter Stull); Landlady (Helen Gilmore); Her Daughter (Ethel Burton).

Comrades in many a midnight burglary and cellinator de luxe prison mates they are spending their summer vacations. Pokes and Jabbs have formed a friendship that seemed unbreakable. When their terms are served Pokes tells Jabbs that henceforth he will follow the path of honest living. Scornfully, Jabbs parts from his old comrade and makes back to the old surroundings. Pokes, however, seeks shelter in a boarding house to which he has been attracted by the charms of the landlady's daughter. Pokes, by his manner, quickly wins the smiles of fair Ethel, and to the disgust and envy of the other lodgers, especially two young men who have also sought to charm the capricious damsel. In order to create revenge upon the man who has not only stolen away from them their shares of the meals and the affections of Ethel, the two roomers plant a dummy in Pokes' room and succeed in convincing the latter that a robber has entered the room. Frightened nearly death at the supposed all the other boarders of the boarding house and scaring them also. Pokes is induced by the two schemers to call the police. While seeking police assistance, Jabbs, who has reverted to his old profession of burglar breaking, has entered the room of Poke Wous sought shelter in the closet. Pokes r Mack, with a worthy representative of the law after exposing the dummy, berates Pokes his having sought to ridicule him. Pokes de jokes, the room with the dummy, discovers Installing in the closet and also learns thereby after book about

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Note: "Twilight Sleep" has received more newspaper publicity than any other discovery in years. Used by McClure's, Ladies' Home Journal, Metropolitan, Good Housekeeping, Every Week, Survey, and thousands of other periodicals and daily papers.

Modern Motherhood League Hotel Sherman Chicago

absence of the household Jabbs has purloined Ethel's beautiful pearl necklace. Ethel, discovering the loss of the necklace, gives the alarm and the policemen and others immediately suspect Pokes of the theft. Pokes has been struggling desperately in his room with the villain Jabbs for the possession of the necklace and succeeds in wresting it from the latter, after which he hurls his old partner in crime out through the window. When the policeman rushes in the door, Pokes is in the act of admiring the necklace, preparatory to returning it to Ethel. However, circumstantial evidence causes it to look thick for Pokes, and quickly realizing this fact, the would-be hero dives out through the window and away before the law can again fasten its grasp upon him.

VIM FEATURE COMEDY.

TIMER DREAM HOUSE (Aug. 16).—A bad real estate man sells a phoney house to a young couple. They are delighted with it until things begin to happen. The water won't run until after they have turned on every tap; then it runs too much and floods the house before they are stopped. What is happening to the gas works on the installment plan and then won't behave. Things go from bad to worse, until the house starts to leak in a heavy storm. Hubby steals a big umbrella from the real estate man's buggy and comes home. The wind blows the door shut, and when he kicks it the panel bursts, being made of paper. With the umbrella the couple are sheltering themselves as best they can when the roof of the house blows away and they are engulfed by the rain. What happens afterward is left to the imagination.

LUBIN.

A LESSON IN LABOR (Two Parts—Aug. 15).—The cast: John Seward III (L. C. Shumway); Eleanor Janeway (Ormi Hawley); Terry Walsh (George Routh); Mrs. Janeway (Adelaide Bronti); John Seward II (Melvin Mayo); Walsh's old father (Sidney Mayo). Written by Robert E. Rinehart. Directed by Paul Powell.

John Seward 2nd brings his son, John 3rd, up to take charge of Seward mills and continue the Seward system of "every cog must show its profit." The young man is in love with Eleanor Janeway, daughter of a rich mother. The elder Seward tells the young man the order of the Seward head is to discharge all employees over 50. This discharges Walsh, one of the most respected men in the city.

Walsh's son, a capable young fellow, plots a reckoning and kidnaps Seward and his fiancee, Eleanor, from Seward's yacht. Walsh takes Eleanor and Seward to a lonely shore of an island and there at a first physical encounter beats him into a state of semi-slavery. He works his young master in a fashion of work Seward never realized existed. Seward is injured and Walsh takes care of him. In turn Walsh is injured just as the searching party finds Seward and his captor.

Seward, however, has learned the lesson of work. He tells the searchers that he left the yacht as an experiment. Walsh is not arrested. Back at the mill Seward rescinds his order. The old man returns to work and in fact, together with the reformed son of the island, creates in him and Eleanor a feeling of mutual respect and love they could not have enjoyed except for the drastic methods of Walsh.

SELIG.

SELIG-TRIBUNE, NO. 60, 1916 (July 27).—El Paso, Texas.—Ninth Massachusetts Infantry at Sunday morning service on the parade grounds.

San Francisco.—Business men leave for Monterey to enter military training camp.

New London, Conn.—Cochran's yacht Warfor, in dry dock.

Pittsburgh.—Alexander Humphrey exhibits a new type of aeroplane.

Seattle, Wash.—Miss Wood and Tell Williams present their interpretation of the classic dance.

Strasburg, Germany.—Thousands of recruits in readiness to reinforce the Germany army.

Farewell, James Whitcomb Riley.

Chicago.—Perry McGillivray, of the Illinois Athletic Club, wins the Central A. A. U. championship in the one mile swim.

Saroet, Java.—Horse racing by native owners.

SELIG-TRIBUNE, NO. 61, 1916 (July 31).—New York.—The ferry boat Keyport sinks off Battery Place.

Brooklyn.—Four national tennis champions compete in exhibition matches.

Rye Beach, N. Y.—Men and women swimmers compete.

Newport, R. I.—Athletes of the North Atlantic Squadron hold their annual track and field games.

Springfield, Mo.—Jesse Hartley, 105 years young, celebrates his birthday with all his family.

El Paso, Texas.—Under the torrid sun 200 Illinois soldiers are overcome.

Chicago.—City's bathing pavilion at Clarendon Beach, erected at a cost of $500,000.

Del Monte, Cal.—"Heine" Schmidt of Oakland wins the Western Golf Championship.

Tjipanas, Java.—Natives dancing and riding.

THE GERM OF MYSTERY (Three Parts—Aug. 14).—The cast: Dr. John Comstock (Guy Oliver); Alexander Daniels (Frank Clark); Letitia (Fritzi Brunett); Mrs. Bennington (Lillian Hayward); Clifford Ainsley (Frederick Freeman). William Robert Daly, director.

Dr. John Comstock is a specialist on poisons. Alexander Daniels, inventor and manufacturer of "dynite," has a beautiful daughter, Letitia, with whom Dr. Comstock is in love.

Dr. Comstock shows Letitia and Mrs. Bennington, an old friend of the Daniels family, his exhibit of a Karakut spider from Mongolia, whose poison is sure death.

Clifford Ainsley, Daniels' partner, is in love with Letitia, and proposes to the girl with the consent of her father. Letitia rejects Ainsley. She says, "You know that the formula for making 'dynite' rests with father and myself. I suspect you want to marry me in the hope of getting the secret."

Daniels dies suddenly in the night, and a scientific detective is summoned. He discovers that Daniels died from poison of a Karakut spider, and suspects Dr. Comstock.

Letitia discovers that there are tons of unprepared materials in the mixing room of her father's factory. Fearing spontaneous combustion if the materials are not mixed at once, she repairs to the laboratory to prepare the secret formula. There she is bound and gagged by a mysterious assailant, who attaches wires to the time clock and the watchman, so that when he registers his time, an electric spark will enter the laboratory and cause an explosion.

The detective and Dr. Comstock arrive in the factory just a minute before the watchman will register his time. They search for Letitia and finally come upon her lying helpless on the floor. The wires are broken just in time to prevent a terrific explosion.

Mrs. Berrington had discovered a paper which she had given to the detective, who arrests the butler. The detective informs Mrs. Berrington that the paper she had found was the butler's undoing; that he was the chief plotter representing interests anxious to secure the secret formula.

Dr. Comstock is thus exonerated.

A BEAR OF A STORY (Aug. 19).—The cast: Tom Williams (Tom); Vicky Williams (Victoria Forde); Sid Jones (Sid Jordan).

Tom, a cowpuncher, is engaged to marry Vicky Williams, a ranch girl. Vicky has a girl chum who owns a pet bear, and she tells Tom that he must get her a bear. With his friend, Sid Jones, Tom soon discovers bear sign. Tom enters a bear hole; the bear also enters, and Tom makes his escape just in time.

Finally the bear is found. The limb on which bruin is hanging is sawed off, and the bear falls to the ground, where it is lassoed by Tom and Sid.

Vicky, in the meantime, has been playing with her girl friend's pet bear and it bites her finger. When she sees Tom and Sid approaching with the bear, which they finally captured at the risk of their lives, she tells them she don't like bears, doesn't want one, and leaves. With an expression of "Can you beat it?" Tom and Sid fall to the ground in a faint.

MISCELLANEOUS.

INTERNATIONAL FILM SERVICE.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 60 (July 28).

First pictures shown in America of the Japanese fleet review by the Emperor. Pictures give a description of the fighting strength of the most powerful Oriental nation.

New York.—Infantile paralysis plague continues to spread in spite of the efforts of Federal, State and City Health authorities. Scores of babies continue to die, and new cases spring up in surrounding cities.

Larchmont, N. Y.—Water sports feature the day's program when ladies are the guests of Larchmont Yacht Club.

Narragansett Pier, R. I.—Polo and tennis entertain large crowds of society people at this resort. Japanese players compete with Americans in tournament.

New York.—Women of the National Life Saving Society hold swimming meet in which women divers perform remarkable water stunts.

El Paso.—The Ninth Massachusetts Infantry clashes twice with Mexican snipers, who fire from across the border upon their camp. The American troops are reported to have killed two Mexicans in one of the battles.

New York.—Christy Mathewson, famous as a New York Giant pitcher, comes to the Polo New York Giant pitcher, comes to the Polo

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Darmstat, Germany.—Exclusive pictures by staff photographer, Nelson E. Edwards, showing the making of the new and greater German army at the training camp here. General Von Gull inspects the recruits. Dr. Hickscher, chairman of the German Foreign Relations Committee, discusses the war with Captain Wolff of the German Raider Moewe.

Fashion Section.—Miss Dolly Hackett, of the Passing Show of 1916, Winter Garden, New York, poses exclusively in gowns of her own creation, for the Hearst-International News Pictorial.

A funny cartoon by T. E. Powers, the famous cartoonist, depicting an interesting epoch in the present international political situation.

MYSTERIES OF MYRA (Episode No. 15—"The Thought Monster"—Two Parts—July 31).—This episode deals with a Thought Monster, a sort of Psychic Frankenstein created by the Black Order, and sent out to destroy both Myra and Aiden. It finds them at a seance in Aiden's laboratory. This Monster is a huge powerful creature. But his disposition is sort of like a child, in that he is easily distracted from his purpose. He starts to smash up things in the laboratory, and to kill Myra. Aiden can't lick him, but gets him to turn his attention to him, (Aiden) and then call another room, hides and finds his pistol. The Monster, following, and bent on murder, sees his reflection in a mirror, and forgets what he is after. Aiden points his gun, and orders him to hold up his hands. The Monster turns on him. Aiden fires and hits the Monster, who is hurt, but not weakened by the bullet. Aiden retreats into a third room, and locks the door.

The Monster's fist bursts through the panel. Aiden shoots and the fist is withdrawn. The fist reaches through the other panel, and Aiden sees there is no hope of overcoming the Monster by force. As a last resort, he sets the hypnotizing wheel in motion, and hides while the Monster tears down the door. The Monster sees the hypnotizing wheel, and can't resist examining it. The wheel hypnotizes him, and Aiden steps out and makes hypnotic passes, and gets him under his control. He orders him to return and destroy he Master, who made him. The Monster goes off to do so, while Aiden returns to the terrified woman.

Meanwhile, the Master and Varney at the Black Order home, put on two robes with hoods, which cover their heads but leave faces. The robes are covered with glittering bits of glass or metal, and they bear on their left arm shields which are covered with a mirror. In their right hands, they hold a large electric flashlight of peculiar shape. These flashlights, the Master explains, give a destructive ray and the cloaks and shields are a protection against the deadly ray.

The Master tells Varney that his plan is to destroy the Monster as soon as his work is done. The Monster, after bursting his way into the Main Council Chamber, will smash the great wheel out by its roots, and killing the Black Order member on guard, reaches the Master's den, and overhears his death sentence. He catches Varney alone, hurls him the whole length of the room to kill him. Getting his of cloak, shield and deadly light apparatus, puts them on, and advances on the Master, who sees him coming. The Master turns on the light. Then follows a duel in the dark, lit only by the brilliant light beams from the flashlights.

At last, the Monster gets careless and receives the light in his face. He rushes in, before the death, and overcomes the Master a little. The Master pushes a switch, which summons his followers, who carry him to die in the prison chamber of the Vampire woman whom the Master has held prisoner, because she would not yield to his love.

HEARST—INTERNATIONAL NEWS PICTORIAL NO. 61 (Aug. 1).—The Battle of the Somme.—Remarkable picture of the fighting on the battlefield with French and Germans engaged in a titanic struggle. Canton, Mass.—The Salvation Army Fresh-Air Camp is host to scores of small children of Boston poor families. Fashion Pictures.—Miss Miriam Babbe, one of the beauties of the Ziegfeld Follies of 1916, poses for the Hearst-International News Pictorial in gowns of her own creation. Making the New German Army.—Exclusive pictures by staff photographer Nelson E. Edwards showing the training of German troops at the big camp at Darmstadt. German People Pay Tribute to Von Hindenburg by erecting a monster statue in his honor in the German Capitol. Marked Scene in Berlin shows abundance of food on sale. A German Zeppelin in Flight Over Berlin. Buck Tom Island, N. J.—Explosion of $17,000,000 of ammunition ready for shipment to the entente allies.

HEARST-INTERNATIONAL NEWS PICTORIAL NO. 62 (Aug. 5).—Baltimore, Md.—The submarine merchant liner Bremen finished docking for its home port of Bremen, Germany. Medora, N. D.—Cowboys of the frontier risk their lives in the annual round-up entertaining hundreds of guests of the city. Penn Island, N. J.—General Wood addresses and reviews youthful soldiers who are training at this camp. Long Beach, Cal.—Bathing girl artistically attired with a few yards of cloth is attractively attired in a novel street costume. San Francisco.—Big preparedness parade is marred by fire of national defense who explodes a bomb, killing six persons and injuring seriously a score of others. Bay Shore, L. I.—Colonel Vincent Astor reviews New York State Naval Battalion and flies over Long Island Sound in his hydro-aeroplane. Somewhere in France.—General Joffre reviews and compliments the soldiers of the Russian Czar's army who are fighting with the allies in France against the forces of the Central Powers. Footlights and Fashions.—Miss Beth Lydy, prima donna of "Hands Up Sky," Astor Theatre, New York, poses exclusively for the Hearst-International News Pictorial in gowns of the latest designs. "Stung."—Another humorous cartoon by T. E. Powers, the famous cartoonist.

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THE STRONGER LOVE (Morosco—Five parts—Aug. 14). The cast: Nell Serviss (Vivian Martin); Jim Serviss (Edward Peil); Tom Servis (Frank Lloyd); Jed Rutherford (Jack Livingston); Mrs. Jane Rutherford (Alice Knowland); Ore Kincaid (Herbert Standing); Peter Kincaid (John Merkyl Thorne); Widow Garcia (Louise A. Emmons).

On Thunder Mountain lived Nell Servisa, a wild flower of surpassing beauty. The Servisses were "at feud" with the Rutherfords, who lived on the other side of the mountain. Jim Servisa, a cool, clear-eyed young mountaineer, was the leader of his clan, and between Jim and Nell Servisa there was a mountain betrothal, for Jim loved Nell with all his heart and soul. Tom Servisa, his vicious, worthless brother, also loved Nell and endeavored to steal her with his attentions.

One day a handsome stranger from the city, that distant fairland, came into this little world and went to live with the Rutherfords. A humorous well ensued and she became acquainted. Each day the stranger would wander over the mountains examining the rock and chipping off bits of the ledges. His actions puzzled the "moonshining" mountaineers, who suspected him of being a "revenooer."

Nell Servisa and the newcomer became close friends and this friendship soon grew into something deeper and stronger. Learning of his search for radium ore Nell showed the stranger a rich deposit near the Servisa "moonshine" still. Shortly afterward, on the night of the dance in the school-house, the still was burned by the revenue officers. The newcomer was suspected and Nell Servisa started in the morning to "get" him.

Nell pushed through the forest to warn her friend, with evil-minded Tom Servisa in pursuit. But her friends the mountains punished Tom in their own barbarous way and arrived at Rutherford's cabin in the nick of time. Rutherford then faced Servisa, and in a sacrifice few women have equaled upon the mountains of Thunder Mountain humiliated herself that another might be saved and by so doing triumphed in "The Stronger Love."

PUBLIC OPINION (Lasky—Five Parts—Aug. 17). The cast: Hazel Gray (Blanche Sweet); Dr. Henry Morgan (Earle Foxe); Mrs. Carson-Morgan (Mrs. Thomas Carrigan); Phillip Carson (Tom Forman); Gordon Graham (Elliott Dexter); Judith (Raymond Hatton).

Hazel Gray, a young actress, is in love with Phillip Carson, son of Mrs. Carson-Morgan, a philanthropist. Phillip, having quarreled with his step-father, leaves home, secures employment, and lives at the same boarding house as Hazel. United home by mother's sudden illness, Phillip manages to have Hazel called on the case. Her recognition of the doctor as the man whose attentions to her had gone to the limit of her own honor, is concealed from Phillip, but her stay is rendered almost unbearable by the doctor's flagrant attentions.

Mrs. Morgan dies suddenly and in terrible agony, from arsenical poisoning. Suspicion points at Hazel and in the confusion of the location of a bottle of arsenic being established by Morgan, her former supposed relations with the deceased are brought to light by Mrs. Carrigan. Phillip's testimony is against her but Gordon Graham, a wealthy young man who is on the jury, is of a different opinion. He wins his audience and succeeds in securing a verdict of not guilty. Throughout the trial the spirit of the poisoned woman descends to point out the guilty person. The weight of public opinion, however, falls heavily upon the girl, emotional newspapers doing their share to increase it, until Hazel can find no place to stay. Finally Graham takes her to his sister's home where he declares his love for Hazel and an unshaken belief in her innocence.

Smith, a poor friend, refused drugs by Dr.

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THE SHINE GIRL (Gold Rooster—Five Parts —Aug. 6).—The only sunshine that penetrates a basement is five feet of cheerfulness the Shine Girl. While shining shoes with her little brush she polishes a quick and broadsing suits with her cheerful word and happy smile. Then comes the day when a cloud temporarily eclipses her sunniness. Her heart torn by the poverty of a sick neighbor, she steals a loaf of bread and is taken to the Children's Court. A rising young judge sits upon her heavy offense, but his square jaw is softened by a pair of kindly eyes, and he not only pardons but devotes deep interest in her. He takes her to his mother's home in the country where she can have some real sunshine and eventually the little orphan is adopted.

While the Judge meets again the sweetheart he has never forgotten, now unhappily married. The old love is revived, and forgetting the justice he practices, he plans to run away with her. The Shine Girl discovering the intentions of her hero who is about to totter from his pedestal at the risk of losing her many parades of a home, bravely sets out to stop them. She heads off a message to the woman, and going to the station herself, reminds him gently of the words that went with her pardon, "it isn't square to steal what belongs to somebody else," and asks him "Is it square to steal another man's wife?" Saved by her at the brink of a great unhappiness, he returns to the city and tries to forget.

With next apple blossom time he returns to find his Shine Girl budding into womanhood and with the passing days love awakens within the heart of both and before he returns again the Shine Girl promises to be his "for keeps."

PATHE NEWS NO. 61 (July 29).

Charleston, S. C.—Pounded by the heavy seas of one of the severest storms that has hit the coast in many years, the United States Naval Collier Hector founders off Cape Romain. Subtitles: 1. The captain and his daughters, who took an important part in the transfer of Uncle Sam's sailors. 2. The rescue boat leaves the Hector sinking gradually to the bottom. 3. The same storm passing northward washes the big four-masted schooner, Chon Galbraith, high up on the shores of Southampton, L. I.

Rockaway, N. Y.—Pretty mermaids of the East compete in fancy diving contests.

New London, Conn.—The future citizenry, prepared and able to defend the nation, is assured as thousands of lads undergo the rigorous training of military science at Fort Terry. Subtitles: 1. A charge across an open field. 2. Operating Uncle Sam's big $1,000,000 candle power searchlight.

King City, Cal.—The increased demand for goat's milk is causing many condenseries to enlarge their ranches and some have as many as 4,000 goats to meet the needs. Subtitles: 1. The young kids are fed by patent feeders. 2. This one ranch produces 1,600 quarts of milk daily, which is then run over coolers and brought to a temperature of sixty-four degrees. 3. The rich milk, which is immune to tubercular germs, is then stored in large wells.

New York City.—Christy Mathewson, idol of baseball fans for sixteen years, is presented with a floral tribute while he appears at the Polo Grounds as manager of the Cincinnati Reds. Subtitles: 1. "Big Six" watching his team at play.

Canterbury, England.—The flags of H. M. S. Kent, tattered and torn in the great naval battle of Falkland Islands, are carried amidst impressive ceremonies in the nave of Canterbury cathedral.

London, England.—Lord French reviews seven thousand boys of the Church Lads Brigade, all ready and willing to do their little part. Subtitles: 1. He praises their bravery and patriotism.

Southpton, England.—Hundreds of German prisoners, captured in the great allied offensive by General Haig's troops, pass through here on their way to internment camps.

Rochester, N. Y.—With full sails set to the breeze the trim little yachts of the Genesee Dinghy Culb start on their annual regatta. Subtitles: 1. The yachts tack gracefully round a turning buoy.

New York City.—The Naval Recruiting Bureau employs spectacular methods to induce able-bodied young men to join the United States navy.

American Fashions. (For late summer wear. By courtesy of J. M. Gidding & Co., Fifth Avenue, New York). Subtitles: 1. For the afternoon—suit of tan taffeta with black velvet bands and double collar. Costume suit of sand colored gabardine with trimmings of blue faille silk. 2. Sport suits of striped silk jersey and red and tan striped shantung with patch pockets. 3. Novel country frock of striped handkerchief linen with bodice of white crash linen. 4. Advanced tennis frock of check shantung with divided skirt giving apron effect.

PATHE NEWS, NO. 62, 1916 (Aug. 2).

Jersey City, N. J.—Hundreds are killed or injured as colliding dynamite cars explode. Cargo of shrapnel explodes on the ships. The combined fire forces of New York and Jersey fight the conflagration regardless of the danger from exploding shrapnel. Freight cars loaded with ammunition are a source of danger as they burn furiously. The piers at the railroad terminals are shattered into a mass of wreckage. For miles around the force of the explosion leaves a track of broken windows. The down town section of New York suffers heavily. The immigration hospital on Ellis Island suffered from a rain of shrapnel from drifting blazing barges. Small boys, with their usual unconsciousness of danger, empty boxes of gunpowder to sell the sine lining for junk.

New York City.—Police guard the dock yards in strike which threatens to disorganize the transit facilities of New York.

Seattle, Wash.—One hundred Seattle society women don khaki uniforms and undergo two weeks' training in an effort to learn something of Red Cross work.

PATHE NEWS NO. 63, 1916 (Aug. 5).—Chicago, Ill.—Skipping to the strange tunes of the bagpipe, little maids of the Windy City reproduce the quaint dances of the Highlands.

Seattle, Wash.—The bog schooner Great Bear sails for the far North to give aid to the famous explorer Stefansson.

Fort Meyer, Va.—A new type of light armored car is tested before United States Army officials and representatives of foreign governments.

Fort Wadsworth, N. Y.—Mayor Mitchel, with Commissioner Woods, reviews the Police Rookies who are receiving military training to better qualify them for their duties.

Paris—The French put on exhibition the many different kinds of field pieces captured from the Germans in their new offensive.

Rockaway Point, N. Y.—Ready to announce the discovery of a floating island, fishermen are surprised to find it turn out to be a forty-seven-foot whale, caught on the sand-bars of Long Island.

London.—Society people attend a carnival to raise funds for the Chelsea Hospital.

Manchester—Despite the present condi-tions the Royal Show attracts good entries of prize animals.

Lincoln, England.—No work is too strenuous for the fair members of Britain's Land Army.

Chicago—Fortwo well known swimmers start in the eighth annual Chicago River Marathon Classic.

King City, Cal.—The increased demand for goat's milk is causing many condenseries to enlarge their ranches.

Baltimore—Interned German liner Neckar bids godspeed to the Deutschland.

Charlestown, Mass.—Naval cadets from the United States steamer Old Annapolis start on their anual summer cruise.

TRIANGLE FINE-ARTS.

THE DEVIL'S NEEDLE (Aug. 13).—The cast: Dell White (Clara Kimball); Rene (Norma Taimadge); Wynne Mortimer (Marguerite Marsh); Wm. Mortimer (Fred Turner); Hugh Gordon (Howard Gaye); Fritz (John Brennen); Buck (Paul Le Blanc).

William Mortimer, a man of forty unyielding principles, is exceedingly proud of his daughter, Wynne, particularly when she announces that Hugh Gordon, his junior partner and a man after his own heart. Wynne visits an art exhibition with her father, bowed over the beautiful face of a famous artist. She is strongly attracted to him and accepts an invitation to visit his studio. Other visits follow the first and Wynne finally consents to pose for an unfinished picture on which White is working.

The growing attachment between White and the society girl rouses the jealousy of Rene, an artist's model who is in love with White, and also the jealousy of Gordon, who follows Wynne to the studio on one of her trips and forcibly takes her home. But the attachment is too deeply rooted to be thus easily broken, and the meetings are soon resumed. During the temporary break, however, White is tempted to try the cure for the blues that Rene uses so persistently with the result that he is soon a habitual user of drugs.

Wynne finally marries the artist and is disowned by her father. Rene, too, gives herself up to a wilder debauch with drugs than ever before and on White the habit grows steadily.

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His downfall is rapid and complete, and Wynne is finally forced to leave him and beg for the protection of her home. When her former lover urges her to divorce her husband, however, she declares her intention of standing by him in his hour of greatest need. White overhears her declaration and determines to rid himself of his hated rival so she may feel free to leave him and not be held by any feeling of duty.

White disappears, the better to fight his battle. Wynne tries to locate him and finally, seeing her alone in a dangerous section of the city, follows to warn her away. Wynne is set upon by gangsters and is finally saved by White himself, who has been told of her danger by Rene, who, though his whole career of disgrace, has kept close watch over him, feeling that she herself is responsible for his downfall.

Completely restored in health and the master of the dread habit which all but ruined him, White visits Wynne to point out to her the points out that there is no longer need of her standing by him now, but she finds she loves him for his own sake and not through pity and they are reunited. Rene, remorseful for the damage she has already done to the life of the man she really loves, promptly obliterates herself from the scene and from his life.

SHELL FORTY-THREE (Aug. 13).—The cast: William Berner (H. B. Warner); Adrienne von Altman (Enid Markey); English Spy (Jack Gilbert); Lieut. Franz Hollen (George Fisher); Heinz von Altman (Margaret Thompson); Baroness von Altman (Louise Bronnell); German Secret Service Agent (J. P. Lockney); German Commander (Charles K. French). Directed by Reginald Barker.

"Shell Forty-Three" is a unique narrative of cunning in the European war. It concerns the adventures of a young man of mystery who possesses papers which prove him to be the correspondent of a big American newspaper; others establishing him as a German secret service agent, and still others vouching for his commission as a lieutenant in the English army. The secret of his mission is not divulged until the last scene, when the veil of mystery enshrouding his identity is lifted and he is shown in his true light.

H. B. Warner plays the role of this human enigma in a particularly impressive manner and carries out the mystery idea with almost uncanny effectiveness. The romantic elements of the story are handled most capably by Enid Markey, who, as Adrienne von Altman, plays, at times and unwittingly, the part of agent of mystery and at other times proves an almost unsurmountable stumbling block to the fulfillment of his mission.

There are no end of remarkable lighting effects employed in the action and some of the mechanical devices employed by the man of mystery are truly marvels of ingenuity.

In many of the big scenes of the story, virtually all the accoutrements of modern warfare are shown in action and as an elaboration of the wonderful spy system employed by all the contending forces in any great national struggle, the story is particularly interesting.

GEORGE KLEINE.

THE MISHAPS OF MUSTY SUFFER (No. 8 of Series "Active Service").—Musty Suffer, Musty springs up through the ground into the town of "While-U-Wait" and soon finds the village is aptly named. He first visits a restaurant where meals are served "while-u-wait" and one doesn't have to wait long either. A chicken dinner is shot into our hero's anatomy by means of a giant hypodermic and "a side of pork" is administered to him. At the cleaning establishment Musty is run through a cleaning and pressing machine, clothes and all, and although the process does not kill him his clothes are pressed all right, all right.

Even wives are provided in short order in the town of "While-U-Wait." Quality is sacrificed to speed, and Musty finds he has picked a lemon in the garden of love. Consequently, he gives his bride the slip, after they had a wedding photograph taken, which is spoiled by the too vigorous explosion of the flashlight powder.

Musty is not satisfied merely to run away from his unpulchritudinous better half. His soul craves divorce. He sees a sign offering to furnish corespondents "While-u-wait," and picks out the prettiest one. He then hires Hemlock Jones and his dictagraph to get evidence against himself. This accomplished, he hires a "while-u-wait" lawyer and gets a "while-u-wait" separation. He then waves good-bye to the fair corespondent and blithely backs out of town. Upon reaching the city limits the earth suddenly swallows him, and Musty leaves the town of "While-u-Wait" as unceremoniously as he came.

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V-L-S-E, INC.

THE ALIBI (Vitagraph—Five Parts—Aug. 7).—The cast: Enid Chamberlain (Betty Howe); Arthur Mansfield (James Morrison); Walter Slayton (Paul Scardon); President Chamberlain (Robert Walker); Jane Edward Elkas). Author, George Alian England. Director, Paul Scardon.

To help his father out of serious financial difficulties Arthur Mansfield, assistant cashier in a bank, makes a false entry in his book, but then, when he comes to take the money, his nerve fails him and his honest character revolts against the robbery. Tearing the page from his book, he rushes to the office of Slayton, the cashier, explains the whole matter to him and begs leniency. Slayton, himself, heavily in debt because of indiscreet speculation, sees in Mansfield's confession a chance to get out of his own difficulties, and, although promising Mansfield that he will take care of him, plots to use him for the furtherance of his own ends.

He destroys the page containing the false entry and that night, disguised, goes to the bank. His key readily admits him and he goes hastily to the vault, where, he hopes to be removing the amount necessary to help him out of his difficulty, but is surprised by the approach of the watchman, who, on his round, had found signs of another's presence in the bank.

In a trap, Slayton dodges behind the door of the vault, but the watchman comes right toward him, and, fearing discovery, Slayton draws his revolver and fires. The watchman topples over, dead, and in insane dread of the consequences of his crime, Slayton works feverishly to remove all traces of his guilt. He replaces the page with the false entry in Mansfield's book, pries his own desk open with Mansfield's letter opener and throws it upon the floor—a button which Mansfield had torn from his coat that afternoon he placed in the dead body.

Slayton is the first examined by the Coroner's jury, and during his examination he succeeds, by reference to the false entry, and other evidence which he has scattered about, in casting suspicion on Mansfield. The latter is taken into custody, a verdict of guilty is soon found against him and he is sentenced to life imprisonment. Enid, daughter of the bank president, who had been engaged to Mansfield, is forced by her father to sever connections with him, but still retains her faith in his innocence. When Mansfield has been in prison for a few months, Slayton visits him out of curiosity, but the latter's anger at Mansfield's unselfish sends him away in panic, fearing lest the convict escape and seek vengeance. In a very short time, Mansfield does escape, and going straight to Slayton's house, where, the next day, the latter is found dead, he papers pocketing Mansfield as the murderer and a large reward is offered for his capture. Mansfield turns up the next morning at the District Attorney's office, and presents Slayton's signed confession proving that he was innocent of both crimes. He is reinstated in his former position in the bank, and also claims the position he has always held in the heart of faithful Enid.

METRO PICTURES CORP.

THE WEAKNESS OF STRENGTH (Popular Plays and Players—five parts—Aug. 14).—The cast: Daniel Gaynor (Edmund Breese); Bill Jackson (Clifford Bruce); Mary Alden (Ormi Hawley); Reuben Lewis (Evelyn Brent); Little Bessie (Florence Moore); Richard Grant (Clifford B. Gray). Scenario written by Wallace O. Clifton. Directed by Harry Revier.

Through a real estate purchase Daniel Gaynor acquires all rights in the waterway leading from Moose River to the mill. The original owner has never made use of his rights, but Gaynor, whose one thought is to get power, refuses to allow logs to be floated down the river running through his property. The men resent this injustice, and there is a fight between Gaynor and Bill Jackson, Bill representing the lumbermen. The ruthless way in which Gaynor deals with the men loses for him the sympathy of his one friend, Mary Alden, a

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widowed school teacher, with whom he is in love. The loggers are forced to sell their output to Gaynor, getting a poorer price for it than ever before. He in turn sells it to the ship company in the city at a lower figure than they have ever paid. Gaynor has had to get the assistance of the sheriff and deputies to protect his interests, and he has won the victory only after many brutal fights. Delighted with Gaynor's executive ability, the firm offers him the position of general manager at a large salary, and he goes to the city. Mary Alden returns to overmany him as his wife, for she does not believe that happiness can be built on a foundation of alimony.

At the shipyards Gaynor continues in the high-handed way he has begun. He cuts wages, speeds up the work of the men to a cruel degree, and in other ways makes himself a tyrant. So successful is he that in a very short time he is president of the company. Bessie Alden, Mary's daughter, comes to the city to seek her fortune. She meets Dick Grant, who is employed in the office of the ship building firm, and they are instantly attracted to each other. They are married, and Dick goes to Gaynor and asks for a raise in salary. It is refused. Dick's old grandmother falls ill, and he finds his added responsibilities more than he can manage. A child is born, and Dick is at his wit's end to provide comforts for the child and Bessie.

About this time Gaynor's health fails and he is obliged to go to the woods for recuperation. This facilitates the carrying out of the plan that has tempted Dick, and he takes a certain sum out of the cash box on each week telling Bessie Gaynor has increased his salary. Returning to his old home, Gaynor finds himself thoroughly hated. He is beaten and thrown into the river, but is rescued by Mary. He begins to realize that his power has not brought him the real things of life.

Dick's theft is discovered by his superior in the office, and reported to Gaynor on his return. He goes to Dick's house, telling the detective to follow later. Bessie surprises him by thanking him profusely for her husband's raise, and telling all it has done for them. The baby climbs up into his arms and puts his face. Bessie tells him the child has been named for him. It is the first affection that has been shown Gaynor for many long years, and it overwhelms him. When the detective comes, he tells him there has been a mistake, and that there has been no theft. Then, having established the happiness of Dick and Bessie, he goes to Mary Alden and finds happiness for himself.

BLUEBIRD PHOTOPLAYS, INC.

THE SECRET OF THE SWAMP (Five parts—July 31).—The cast: Major Burke (George Hernandez); Emily Burke (Myrtle Gonzales); Allan Watt (Francis Ford); Deacon Todd (Frank McGuarrie); Chet Wells (Val Paul); His Mother (Mary Ide Celin); Deacon's housekeeper (Lule Warrenton); The Sheriff (Jack Curtis).

Chet Wells, with his invalid mother, rents a piece of property from Deacon Todd for the purpose of demonstrating Chet's ideas of "scientific farming." Major Burke and his daughter, Emily, are near neighbors. Emily is engaged to marry a wealthy young man of the neighborhood. The girl's neighborly kindness to the invalid, Mrs. Wells, brings Emily frequently in association with Chet, with the result that the young people become fond of each other without openly expressing their mutual regard.

Chet is unable to make the farm pay, and when Deacon Todd demands his rent the young man cannot pay. During the argument Mrs. Wells arises from her bed and the excited conversation between Todd, the sheriff and Chet gives her such a shock that she falls to the floor, fatally stricken. Chet swears vengeance upon Deacon Todd whom he blames for hastening his mother's death.

Finally compelled to vacate, Chet sells his chattels and goes away to seek his fortune. Deacon Todd moves into the house Chet has vacated and there soon arises an enmity between Major Burke and the miserly old deacon. Trouble climaxes when the major sends a charge of shot in the direction of Todd, because he has discovered the deacon letting his cows into the major's corn.

Todd disappears the night that Chet returns. Suspicion is directed toward Chet because of the threats he had made to "get even" with the deacon. Major Burke is conscience-stricken when he sees a flock of buzzards hovering over a nearby swamp and fancies that the dead body of his "victim" is the attraction for the vultures. Taking assiduously to drinking for the purpose of quieting his conscience the major is overcome by the stuff and sleeps.

Chet enters the major's house to call upon Emily and hears the major talking in his maudlin manner, revealing the facts in the slaying of Todd. By the same method of transmission Emily has also overheard her father's drunken lips the truth of "the deacon's demise." When officers come to Burke's house and accuse Chet of the crime the young man tells that he is guilty, and tells the officers to search the swamp for Todd's remains. Chet's heroism in submitting himself as a victim for the crime of another presently stirs Emily's latent admiration and, forgetful of her obligation to marry another, the girl easily surrenders her heart to Chet and proceeds to assist him from his dilemma. Chet is locked in the rickety neighborhood jail and Emily releases him, giving him opportunity to decamp and begging him to take her along to be married.

Thus matters arrive at the conclusion of the film, but the exact manner in which the story ends is not revealed. Suffice it to say that the "surprise finish" changes the whole nature of the story from a melodramatic drama to boisterous farce, ending in the "biggest laugh" ever produced by a moving picture.

LOVE'S LARIAT (Aug. 7—Five Parts).—The cast: "Sky High" (Harry Carey); "Skeeter" (Neal Hart); Allan Landers (William Quinn); Goldie Le Criox (Olive Fuller Golden). Written by George Marshall and W. B. Pearson. Directed by George Marshall and Harry Carey.

While the boys of the Diamond A are in the frontier town of Coma celebrating one of the regular pay days, a telegram is brought into the saloon addressed to Landers. After quite a bit of figuring, "Sky High" finally states that he was given that name, but that he had almost forgotten it. The dispatch announces that "Sky's" uncle, in the East, has passed away, leaving him the bulk of a large fortune. A provision in the will states that he must reside in and take personal care of the estate for one year. "Sky" does not like the idea of going alone and decides to take the entire bunch of his pals along with him.

Allen Landers is the other heir of the uncle, and he will benefit if "Sky" fails to carry out the mandates of the will. Landers decides to work "Sky" out of his rightful inheritance, and in accordance with this scheme, enlists the services of Goldie Le Criox, an actress. Goldie is to work on the heart of the simple Westerner, and then throw him over. They hope that the disappointment will cause "Sky" to return West without complying with the will. When Goldie is presented, the girl makes quite a dent in "Sky's" impressionable heart. He finds himself greatly smitten in love with her. "Sky's" impetuous wooing has quite won Goldie and when he suggests that they "hitch up" she agrees, and the two are duly recorded as arrives and the guests assemble.

Landers calls Goldie aside, and tells her that she must get her self-out, and now is the time to quit. "Sky" by accident overhears their talk, and in quite the spot is caught and fails to hear Goldie tell her cousin that she has played too long and now "Sky" is willing to have her and will gladly take him, as it will be for love. Determined to get even with the plotters, "Sky" confronts the cousin and their argument leads to a fight. In the melee, Goldie is struck with a flying missile and rendered unconscious. When Goldie revives she finds herself in "Sky's" arms.

BETTINA LOVED A SOLDIER (Five Parts—Aug. 14).— The cast: Abbe Constantin (George Berrill); Mrs. Scott (Frencella Billington); Bella (Zoe Dulae); Bettina (Louise Lovely); Paul de Lacardens (Douglas Gerrard); Jean Reynaud (Rupert Julian); Pauline (Elsie Jane Wilson).

In Longueval, France, for more than thirty years, the Abbe Constantin has been cure of the little village. The people are dependent for their existence upon the estate of Longueval and when they learn that the castle has been sold to foreigners, they see their existence menaced.

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We have purchased quite a number of Brass Frames and Easels, together with Brass Tickets Rails and Three-sheet Brass Poster Frames of your Company.
All of these goods reached us in perfect condition and the quality was the best. I have told several other managers in the city of your goods and in several instances orders have been sent you—all of which goes to show that your best advertiser is a satisfied customer.
Yours truly,
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CINCINNATI CHICAGO
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Established 1882

Dependable Light
Direct current—steady, non-flickering light. Up to 2 K.W. capacity. 60 to 110 volts. 200% overload above current required for picture machine, handling 25 to 50 lamps in addition. Motor, 4-cylinder, 4-cycle, high-grade and fully guaranteed. Compact, inexpensive. Write today for Bulletin No. 20.
Universal Motor Co., Dept. W, Oshkosh, Wis.

Kindly see Announcement on Page 1272

GOLD KING SCREENS
TEN DAYS FREE TRIAL
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GOLD KING SCREEN CO., ALTUS, OKLA.

Over 400,000 lines of paid advertising have been used to stimulate motion picture interests among the readers of the Chicago Herald—

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It prints more about Motion Pictures than all other Chicago papers combined.

It has appropriated $27,000 annually for gathering in new "Movie" fans as readers.

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It has the exclusive rights to the articles of Louella O. Parsons, famous, sincere and popular.

It has printed more Motion Picture stories, including serials, than all the other Chicago papers combined.

It has the first and only "Exhibitors' Aid Department" to help the Exhibitor of the Chicago territory to rent good films.

It has 69% of the Chicago Theaters advertising in its columns every day and Sunday.

It has the rest of the Chicago territory Theater Managers reading its Daily Directory to see what is showing and where.

CHICAGO HERALD

Circulation Over 200,000 Daily

Eastern Office, 225 Fifth Ave., New York City. Phone, Mad. Sq. 4713

American of great wealth, who has a sister, Bettina, a girl of seventeen, who is equally as rich. Bettina has had numerous offers of marriage from penniless noblemen. Foremost among her admirers is the foppish Paul de Lacardeau.

Jim pays his nephew, Jean Reynaud, a visit at the cavalry, who in all respects except birth is a son of the good old man. When the Scotts arrive their first duty is to visit the Abbe. He learns that they are good Catholics and he is almost paralyzed with surprise when Jean gives him money to distribute to the poor.

Jean had never met such women before and for the time of him could not decide which of the two was the more beautiful. The women delight at being so honored simplicity, and it is not long before Jean decides that Bettina is to him the more beautiful. About this time Paul de Lacardeau arrives and renews his courtship of Bettinas fortune.

Jean discovers that he adores Bettina, but looks upon her money as a barrier between them. Bettina discovers at the same time that she is in love with Jean, but she waits for him in vain.

There is a ball at the castle. Jean decides to leave the following morning and to avoid Bettina just once more he goes to the ball. Here the girl presses herself upon the modest lover, but this only increases his discomfiture. Paul asks her for a waltz and she lies to him, telling that she has promised to dance with Jean. She confesses her lie to Jean, but he will not dance with her.

Jean says a hurried goodby to Bettina and leaves her, but Paul follows from a nearby hiding place. Jean refuses to quarrel with Paul, who thinks he is afraid. Paul doubles his insults and even goes as far as to invite Jean to fight him.

Jean is still calm but firm in his refusal, but when Paul mentions the names of Bettina and Mrs. Scott and casts an unworthy aspersion upon Jean's motives, Bettina runs from her hiding place and bids Jean fight him. They fight with sabers beside the castle wall and Paul is defeated and completely crushed.

Bettina awakens at an early hour the following morning and decides that she will go to the road and wave goodby to Jean. She goes out into the drizzling rain and instead of finding Jean, she discovers three thugs who have been hired by the vindictive Paul to horsewhip Jean. Bettina hurries to the vicarage, confesses her love for Jean to the Abbe, and the priest commands Jean to marry her.

WORLD EQUITABLE.

A WOMAN'S WAY (Peerless—Five Parts—Aug. 7).—The cast: Howard Stanton (Carlyle Blackwell); Marion (Ethel Clayton); Oliver Whitney (Montagu Love); Nina Blakemore (Edith Campbell Walker). Scenario by Frances Marion. Directed by Barry O'Neill.

Marion Livingston, daughter of General Livingston, boss of the Elsinore coal mines, rescues Jack Stanton, a young superintendent of the mines, from a mob of miners led by Jim Saunders, who were enraged at his having ordered them to work after it had been found that the mine is dangerous. Jack's brother, Harold, a young district attorney, comes to visit him and falls in love with Marion. They are married, come to New York and Marion is introduced into society, with which she is bored. The only one who appreciates her is Oliver Whitney, a friend of Howard.

As time passes, Howard and Marion drift apart. Howard is infatuated with Nina Blakemore, a fascinating woman of the world, who, unknown to him, has broken his brother Jack's heart, casting him aside to marry Marney, who she believed to be wealthy, only to discover prior to their wedding that he, at the end of his resources, was marrying her under the impression that she was a wealthy widow.

Nina is injured in a motor car accident, but both escape injury. The next day the papers come out with the news of a pending divorce between Joe Stanton, hitting at a mysterious, unknown woman. Marion, madly in love with her husband, determines, if any woman is clever enough to take him from her, she must her on her own grounds. She gives a dinner party three days later and invites Howard her honored guest. Jack arrives with his wife, Myra.

Marion completely outshines Nina at the dinner. Nina comes face to face with Marney at the dinner, Jack Whitney, an old flame of hers, and Howard's brother-in-law. Marney is married on an affair with her previous to his marriage to Howard's sister, Belle. Confronted with her past amours, Nina finds the situation very difficult. Howard learns of their past relations with Nina and the indignant men believe he has invited her there to put a knox on them.

The reporters break into the house and threaten to publish the news that Nina Blakemore was the woman in the automobile accident, but Marion saves the situation by feigning an affectionate friendship between Nina and herself and this sends the reporters away satisfied. After Howard has asked Whitney to see Nina home, there is a reconciliation between Marion and Howard, when he asks her to forgive him.

THE SUMMER GIRL (Peerless—Five Parts—Aug. 14).—The cast: Mary Anderson (Nella King); Bruce Haldeman (Arthur Ashley); Smythe Addison (Dave Ferguson); Katheryn Green (Ruby Hoffman); Mr. Anderson (Harold Entwistle); Mrs. Anderson (Dora Mills Adams). Scenario written by Frances Marion. Directed by Edwin August.

Mary Anderson, daughter of wealthy parents, while in the country, hides her real identity behind a ragged dress she is wearing when she meets Bruce Haldeman, a poor artist, and introduces herself to him as Nella King, mother. Bruce comes to the laundress' cottage every morning, where Mary awaits him, to paint her picture and grows to love her. Mary's mother learns of her escapade and, highly indignant, brings her back to the city.

Bruce learns Mary's real identity from the laundress and is heartbroken. Mary enlists the services of her father and provokes him into taking her one night to Bruce's studio, where she sees his model. Misconstruing the meaning of her presence there, she tells Bruce when she arrives that she hates him. Bruce, heartbroken, is about to destroy her portrait but his model, who secretly loves him, intervenes, saves it, sends it to the Art Institute under Bruce's name and enters it in the prize competition, and lastly, goes to Mary's father and explains all to him.

Mary's father decides to make a test and after he has gathered about him Addison, persistent suitor of Mary's favored by her mother for social reasons, Bruce, and Mrs. Anderson, he tells them that through unexpected business reverses, he is penniless and must marry his daughter on to secure a son-in-law to support the family, which information provokes Addison into withdrawing his suit. Haldeman, however, is happy now that the barrier of wealth is removed.

The model telephones in that Bruce has won the grand prize at the art exhibit, which makes him a rich man. Mr. Anderson then warns Bruce to be careful in his decision, now that he has achieved fame and fortune, but Bruce in answer clasps Mary to him, as Mr. Anderson confesses to his wife that the tale of poverty was only a ruse to test his manhood.

THE RAIL RIDER (Brady Made—Paragon—Five parts—Aug. 21).—The cast: Jim Lewis (House Peters); "B," the enigma of the D. & O. (Hertram Marburgh); Bill Carney (Harry West); Theodore G. Barker (A. H. Harrington); Mildred Barker (Zena Keefe). Directed by Maurice Tourneur.

For ten years the men of the D. & O., a short line, have been at the mercy of "B," supposedly Barker, president of the road. The line itself is run from the executive offices in New York, far distant, and none of the men have ever laid eyes on "B," yet the smallest transgression—accidental or otherwise—of the road's rigid and economical discipline results in a telegraphed order from "B," decreeing the fine, suspension or other punishment for the offender. Latterly, it has amounted to almost persecution and the men are on the verge of a strike.

The climax comes when 48, the passenger train driven by Jim Lewis, goes off the rails on a soft spot and ties up the whole system for a day. When 48 finally limps into Wellsdale, the eastern terminus, "B's" direction is waiting for Lewis—two week's pay as a fine and six months' probation on a yard engine. The punishment starts a riot. The men agree to send Lewis to see Barker.

Lewis calls on Barker. Barker receives Lewis, and instead of the hulky, brutal man he expected to find, Barker is an elderly, kind old gentleman, with a charming family. Mildred, his daughter, impresses Lewis. At last, Lewis, much bewildered, accepts an invitation to dinner with the family.

In the morning Lewis learns that "B" is Brown, the manager. With a card from Barker he seeks an interview, but learns the manager has decamped, taking all the negotiable funds of the road. Lewis, thinking of the girl he met the night before, asks for and gets the job of running down "B." After considerable detective work he locates a man he has reason to believe is his quarry. With the aid of a bellboy, he gets a tip on the departure of the suspect and as the fleeing man enters a machine Lewis grabs him. There is a fight, which ends in Lewis' victory.

Jim Lewis returns in triumph to New York with the stolen goods locked in a brand-new bag, and reaches Barker's house in the early evening, just as a group of D. & O. magnates are deciding that the road is gone and done for. Jim is the sort of stuff the road needs in its executive offices, and Barker states that he is to come in to New York to be trained. Jim parts with Mildred on his way out, but to their mutual satisfaction it is only "au revoir." The future is rosy for Jim Lewis, and the boys of the road have gained more than they hoped when they sent him to see "B."

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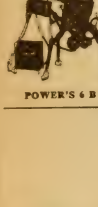

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LIVE WIRE MANAGER—Expert booker, with operator's license. Nine years' moving picture, vaudeville experience. Worby, 646 E. 182d St., N. Y. City.

CAMERAMAN furnished with outfits for all classes of work. Local pictures, industrial, educational or studio. Universal Camera Co., 1007 Times Bldg., N. Y. City.

PICTURE MANAGER—Man of character, ability, six years' experience. At liberty August 15th. Thorough knowledge every detail of business. Age 27. Salary reasonable. W. Milner, Ocean City, N. J.

FIRST-CLASS OPERATOR—Wants steady position, married, sober, reliable. Projection guaranteed any machine. State all particulars. Address Operator, 508 N. Randolph, Champaign, Ill.

MANAGER wants position. Long experience. Knows every angle of the business. Highest references. Would consider leasing house. Apply H. A. R., care M. P. World, N. Y. City.

PHOTOGRAPHER—Age 25. Ambitious, well educated; has original ideas. Handle any make of movie or still camera. Laboratory man wants to start at bottom as assistant cameraman. Salary no consideration. Wm. H. Singer, 1541 52d St., Brooklyn, N. Y.

YOUNG MAN, sober, reliable, desires position behind or operating; 2 years' experience. Harold Gutterson, Rensselaer Falls, N. Y.

EXPERT ORGANIST employed on "K" Wurlitzer desires change. Expert trap player. Seven years' experience picture playing. References excellent. Member of A. F. of M. State style location. Address Union Organist, care M. P. World, N. Y. City.

OPERATOR—Electrician, sober, married. Desires job where first class projection is appreciated. State equipment and salary. Go anywhere. Julius D. Sampson, Thomasville, Ga.

MANAGER moving picture theatre wishes position, six years' experience. Take full charge; anywhere, one who gets results. Cash bond if necessary. E. C. A., care Sherwood, 4 West 120th St., N. Y. City.

ORGANIST AND PIANIST, man at liberty Sept. 1st. Four years' continuous engagements. Two years present theater. Fine player, interpreter, improviser. Pictures properly played from slap stick to high class. Address Adept, care M. P. World, N. Y. City.

FIRST-CLASS technical and cameraman, with eight years' practical experience. Desires position, any reasonable salary considered. Practical, care M. P. World, N. Y. City.

AT LIBERTY—expert feature and travel photographer. Nine and a half years with "Kinemacolor" Co., of England and America; also capable of taking full charge of laboratory. Latest features—"When It Strikes Home," Chas. K. Harris; "Hearts of Men," Chas. K. Harris; "Should a Baby Die?" Chas. K. Harris. Henry Savage, "Robinson Crusoe." Possess Debrie camera outfit. Have best of references; also wide experience at color work. Harold L. Miller, Whitestone, N. Y. Box 9, Pershing Drive.

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HELP WANTED.

WANTED experienced dark room man for developing and printing motion picture film. Must be thoroughly reliable. Apply Portland Optical Company, 1029 16th St., Denver, Colo.

THEATERS WANTED.

CASH FOR YOUR MOVIE—I am a practical successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars' worth annually, sales, exchanges and leases. Jacob Leonard, The Film Broker. Established 1896. Offices, 578-80 Ellicott St., Buffalo, N. Y.

WANTED picture theater in New England preferred, give full description and state rent per month. G., Box 227, Leominster, Mass.

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SPLENDID CHANCE to purchase a brand new moving picture and vaudeville theater including real estate. (Brick building) seats 800, large stage, only house in town of 6,000 inhabitants. 10c. admission. Fully equipped. Now in operation. Free & Brannigan, Tarrytown, N. Y.

RECEIVER'S SALE—Upon order of Court, Harry A. Dunn, Receiver will sell at public sale, The Plaza theater, in Sandusky, Erie County, Ohio, on the 5th of September, 1916, sale being held at the theater. The lot has a frontage of 44.81 feet and a depth of 133.66 feet. The building is a handsome new, three-story brick structure, with attractive lobby and storeroom on the ground floor, and office suites on the second and third floors. The theater has a balcony, 21-foot stage opening, dressing rooms, and a seating capacity of about 700; is fireproof, beautifully finished and has all modern appliances. This property will be sold for not less than $50,000, without the use of. All bidders are required to deposit with the Receiver a check upon some solvent bank in Erie County, Ohio, for an amount not less than $1,000, to be forfeited in the event of failure to consummate the purchase upon approval and confirmation of the sale by the Court. For further information write the Receiver.

MOVIE located in a town of about 8,000 population, about forty miles from Buffalo, ten cents admission, seating capacity 400, nearly about seven hundred. This beautiful little show house is capable of making $60 to $70 a week. Would be pleased to give any bonafide buyer a trial. Price $6,000—terms. Good real estate will be considered. Lewis, 580 Moving Picture Broker of Buffalo, 580 Ellicott Sq., Buffalo, N. Y. Send for our catalog—free.

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FOR SALE—Slightly-used Simplex projectors, guaranteed perfect and good as new at reasonable prices. Second Motiograph in good condition, cheap. Room 206, 1482 Broadway, N. Y. City.

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GOODLETTE SCREENS and picture house scenery large stock new and second hand. Bailey Studios, Troy, N. Y.

FOR SALE—One 145 ampere, 110 volt, direct current generator connected to 10 H. P. gas engine with block slate switchboard with instruments complete, also one 120 ampere, 110 volt, direct current generator belted to 6 H. P. gas engine complete with marble switchboards and instruments. Both of these sets require moving picture show outfits. Almost new. Bucyrus Light & Power Co., Bucyrus, Ohio.

OPERA CHAIRS—3,000 slightly-used, 50c up. 600 upholstered reasonable. 600 assembly assembly chairs, practically new 65c each. Airdome seats new 30c. Send for catalog. Opera chairs and benches for tents. Write for catalogs with direct factory prices. Atlas Seating Co., 10 Bond St., 42d St., N. Y.

OPERATORS—An improved film cement formula. Guaranteed 50c. Box 252 Electric, Cal.

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LITHOGRAPHED streamer banners 10 ft. by 32 in., one sheet Paramount, Triangle, World, Metro, Fox and others. 30c. each, beautiful designs. National Poster Co., 145 W. 45th St., N. Y. City.

CAMERAS FOR SALE.

MOTION PICTURE CAMERAS and tripods for sale and for rent. Cameramen furnished anywhere. R. H. Roover & Co., 229 West 42nd St., N. Y. City.

BETTER CAMERAS for less money. Kinecographs, $45 to $60. Pittmans, $60 to $200. Prestwich, $175. F:3.5 lenses on all. Tripods, $20 to $50. Ray, 326 Fifth Ave., N. Y. City.

PATHE professional studio camera, six magazines, sunshade, sunshade dissolve, lens dissolve, metal film roll, pressure plate and focusing tube, Goerz lens 2 in. Universal tripod. Used three months. Sacrifice new, $650, complete. Camera, care M. P. World, N. Y. City.

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FILMS WANTED.

WANTED big feature films on percentage basis. Strand Theater, 8th and Grand Ave., Des Moines, Ia.

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WILL PURCHASE for cash Chaplin subjects in good condition; also want Chaplin original posters, any kind, send list and price to Whip Co., Southern Film Service, Inc., Houston, Texas.

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OVER SEAS BUYERS should communicate with me, second-hand American pictures at European prices. Donald Campbell, 145 West 45th St., N. Y. City.

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PATHE 5-REEL African Hunt (rare series), splendid condition, with plenty of mounted 24 x 3-1 sheets, slides and heralds; also plates for heralds. Price $250. Address Queen City Feature Film Co., 1234½ Opera Place, Cincinnati, Ohio.

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500 FILMS, REELS dramas, comedies, educationals, westerns, first class conditions. Call or write for complete list. Prices from $2.50 per reel. Maxwell Film Co., 609 Candler Bldg., N. Y. City.

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FOR SALE—Wurlitzer theater orchestra, style "K," cost $3,500. Perfect condition guaranteed. Here's a good chance to obtain a bargain. Colonial Theater, Transfer Station, West Hoboken, N. J.

MISCELLANEOUS.

MAKE your theater pay better. We produce photoplays using popular local cast and pack your theater. Don't wait, write us today. Quality Film Co., Box 1, Lima, Ohio.

INDEX

TO CONTENTS

Advertising for Exhibitors.....1239
"Alibi, The" (Vitagraph).....1234
All Texas Watching Fort Worth's Battle..1280
At Leading Picture Theaters.....1265

Barash Succeeds Logan.....1279
"Big Game Hunting in a Drop of Water" (Argus).....1236
Big September Harvest of "Fall of a Nation".....1260
Blaisdell Upsetting Star System.....1257
Brady-Mades Scheduled.....1259
Brousaard Encounters Opposition in Senate.1280
Brunton Leases Studio.....1258
Buyer from Australia Here.....1220

Catalogue of Educational Pictures.....1253
Chicago News Letter.....1228
Calendar of Daily Program Releases.1288, 1290
Comments on the Film.....1263
Court Denies Wichita Vote on Sunday Shows.....1277

Death of a Pioneer, The.....1220
Does Censorship Pay?.....1219
Does It Pay to Keep Open in the Summer?.1282
Drew, Sidney, on True Comedy.....1226

Edel of Buffalo Goes to New York's Strand.1274
"Enoch Arden" (Biograph).....1255
Exhibitor Beats Light Monopoly.....1222

Facts and Comments.....1217
Fantomas Stories in Series.....1222
Film Men and Exhibitors Battle on Diamond.....1283
"Folly of Desire, The" (Red Feather)....1238
Frederick, Pauline, Signs with Famous....1258

Gaskill Launches Phoenix Players.....1235
Gaumont Program for Week of Aug. 20....1256
Get the Public Confidence.....1219
Great Theme in Blue Ribbon Feature.....1258

"Hell-to-Pay Austin" (Triangle).....1235
Horsley Releases.....1227
"House of Mirrors, The" (Mutual).....1238
"House with the Golden Windows, The" (Lasky).....1237
"Hurled through the Drawbridge" (Kalem).1237

Illinois Theater Happenings.....1278
International Announces Several Coming Productions.....1224
"Iola's Promise" (Biograph).....1235

Kalem Promises for Mid-August.....1224
Kenyon, Doris.....1265

Latest Issue of Cine Mundial, The.....1265
"Lieutenant Danby, U. S. A." (Triangle)..1235
Lindor, Max, Coming to America.....1220
"Little Eve Edgarton" (Bluebird).....1236
List of Current Film Release Dates, 1312, 1314, 1316, 1318

McClure Pictures Well Under Way.....1221
McGovern with Powell Productions.....1261
Manufacturers' Advance Notes.....1266
Mastbaum Talks of His New Film Activities.....1284
Memphis Has First Outing.....1273
Motion Picture Estimates.....1253
Motion Picture Photography.....1247
Motion Picture Publicity Men Organize....1256
Murray, Louise.....1227
Music for the Picture.....1248
Mutual Program.....1238

Nashville Has Week's Orgy of Unborn Stuff.....1279
Nat Goodwin and Florence Turner Featured.....1261
New Big Picture Scheduled.....1259
New Faces in Big Four's August List.....1261
New Griffith Feature.....1260
Newark and Jersey City Theaters Hard Hit.....1281
News of Iowa Theaters.....1280
News of Los Angeles and Vicinity.....1270
New Stars for Ivan Productions.....1256
Northeastern Ohio League Opens Campaign.1286
Not All Summer Dullness Due to Weather..1275
Notes of the Trade.....1270
"Oil Field Otto, The" (Kalem).....1237
Old Vitagraph Office to Close.....1222

Paramount's Quality Program.....1262
Pathe Releases for Week August 27.....1225
Photoplaywright.....1242
Picture Theaters Projected.....1271
Pittsburgh Screen Club Takes to the Woods.1287
Portland Fights for New Censor Ordinance.1276
Projection Department.....1243

Selig Returns from Coast.....1237
"Shine Girl, The" (Pathe).....1233
Soldiers See Johnson-Willard Fight Films..1274
Spedon, Sam, Leaves Vitagraph.....1229
Spokes from the Hub.....1231
Start Campaign in Favor of "Human Music".....1278
St. Louis Not a Slow Town, Says Giebler..1273
Stars in General Film Program.....1260
"Sting of Victory, The" (Essanay).....1234
"Strength of Donald McKenzie, The" (Mutual).....1238
"Stronger Love, The" (Morosco).....1233
Stories of the Films.....1262
Sunday Showing Had Never Occurred to Him.....1275

That Big Explosion.....1262
Third Cincinnati Producing Company Quits.1286
Three Vitagraphs on General Film.....1262
Trades Automobile for a Picture Theater..1281
Triangle Program.....1235
Trimble, Larry, Brings Turner Films to America.....1223
Trip to Canada, The.....1250
Two Field Features Ready.....1220
Two Pathes.....1233

Universal Pays $1,200 for Synopsis.....1221
Universal Program for Week of August 14..1259

Vancouver Citizen Objects to News Weeklies.....1276

Wells, Marie Edith.....1257
West, Raymond B.....1225
What is a Picture?.....1218
What's Doing in Baltimore?.....1284
With the Kalem Stars.....1237
"Woman in the Case, The" (Famous Players).....1237
"Woman's Fight, A" (Pathe).....1233

"Yellow Menace, The" (Unity).....1235
Young Player Killed—Jumps from Machine.....1287

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.
Jones & Cammack.....1324
Speer Carbon Co.....1326

CHAIR AND SEATING MANUFACTURERS.
American Seating Co.....1325
Foco Chair Co.....1317
Steel Furniture Co.....1325

ELECTRICAL & MECHANICAL EQUIPMENT.
Amusement Supply Co.....1320
Calehuff Supply Co.....1324
Fulton, E. E.....1325
Hallberg, J. H.....1295
Hertner Electric & Mfg. Co.....1296
Hommel, Ludwig & Co.....1296
Kleine Optical Co.....1318
Learn Theater Supply Co.....1325
Lucas Theater Supply Co.....1324
Picture Theater Equip. Co.....1308
Porter, H. C.....1304
Strelinger, Chas. A.....1296
Sturtevant, B. F. Co.....1315
Swank, Lewis M.....1320
Universal Motor Co.....1306
Wagner Electric Mfg. Co.....1322
Warner, R. E., Electrical Co.....1322
Westinghouse Elec. & Mfg. Co.....1317

FILM EXCHANGES.
Bradenburgh, G. W.....1324
Hawk Film Co.....1314
New England Film Distributors, Inc..1311

LENS MANUFACTURER.
Gundlach-Manhattan Optical Co.....1322

MANUFACTURERS OF MOVING PICTURES.
American Film Co., Inc.....1205
Biograph Co.....1288
Blackbird Photoplays, Inc.....Colored Insert
Brenon, Herbert.....1213
Consolidated Film Co.....1210-11
Emerald M. P. Co.....1302
Essanay Film Mfg. Co.....1175, 1180-90
E. & R. Jungle Film Co.....1299
Famous Players—Lasky Corp.....1186-87
Gaumont Co.....1206
Great Northern Film Co.....1324
International Film Service.....Colored Insert
Ince, Thos. H.....1214
Ivan Film Productions.....1183
Kalem Co.....1216
Kleine, George.....1179
Lone Star Film Corp.....1204
Metro Pictures Corp.....Colored Insert
Modern Motherhood League.....1297
Mutual Film Corp.....1196-1203
National Drama Corp.....1182
Paramount Pictures Corp.....1184-85, 1188
Pathe Exchange, Inc.....1191
Thanhouser Film Corp.....1174
Triangle Film Corp.....1208-09
Universal Film Service.....1207
Unity Film Sales Corp.....Colored-Insert
Universal Film Mfg. Co.....1176-78, 1201
Vim Comedies.....1280
Vitagraph Co. of America.....1215
V-L-S-E, Inc.....Colored Insert
World Film Corp.....1180-81
Young, C. K., Film Corp.....1212

MISCELLANEOUS.
Automatic Ticket Selling & C. R. Co.....1299
Bioscope, The.....1322
Botanical Decorating Co.....1325
Brilliant Film Mfg. Co.....1299
Caille Bros.....1313
Chicago Herald.....1307
Cinema Camera Club.....1298
Cine Mundial.....1324
Classified Advertisements.....1309
Corcoran, A. J.....1296
Eastman Kodak Co.....1321
Echograph Co.....1298
Evans Film Mfg. Co.....1325
Exhibitors' Exchange.....1296
Federal Sign System.....1327
Gunby Bros.....1298
Il Tirso Al Cinematografo.....1324
Imperial Film Mfg. Co.....1296
Kraus Mfg. Co.....1304
L. G. M. care M. P. World.....1315
Marion, Louise M.....1320
Metro Pictures Corp.....??
Motion Picture Electricity.....1321
M. P. W. Circulation Coupon.....1325
M. P. Directory Co.....1323
Moore, Wm. N.....1298
National Assoc. of M. P. Industry.....1300-01
National Ticket Co.....1323
N. J. Aeroplane Co.....1324
Pacific Tank & Pipe Co.....1298
Richardson, F. H.....1320
Rothacker Film Mfg. Co.....1271
Standard Motion Picture Co.....1306
Willis & Inglis.....1305
729 7th Ave.....1296

MOVING PICTURE CAMERAS.
Los Angeles M. P. Co.....1306
Stern, David.....1320
Universal Camera Co.....1324

MUSIC AND MUSICAL INSTRUMENTS.
American Photo Player Co.....1299
Harmo Pipe Organ Co.....1324
Schirmer, G., Inc.....1325
Seeburg, J. P. Piano Co.....1299
Simon, Walter C.....1298
Sinn, Clarence.....1296
Wangerin-Weickhardt.....1323

POSTERS AND FRAMES.
Goes Lithographing Co.....1304
Menger & Ring.....1306
Newman Mfg. Co.....1306
Payne Show Card Co.....1324

PROJECTION MACHINE MANUFACTURERS.
American Standard M. P. Mch. Co.....1296
Enterprise Optical Co.....1323
Hower Nicholas Co.....1328
Precision Mch. Co.....1319

PROJECTION SCREEN MANUFACTURERS.
Genter J. H., Co., Inc.....1302
Gold Kine Screen Co.....1306
Radium Gold Fibre Screen, Inc.....1302

THEATRICAL ARCHITECTS.
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PRODUCERS!!!

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EXECUTIVE OFFICES
Suite 60
15 STATE ST., Boston

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1288, 1290.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Selig, Vitagraph

Tuesday—Biograph, Essanay, Kalem, Lubin.

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

July 24—A Sailor's Heart (Comedy) (Biograph—Reissue No. 66).
July 24—A Natural Born Gambler (Two parts—Comedy).
July 26—The Billionaire (Three parts—Com.). (Biograph Reissue No. 67.)
July 31—Gold and Glitter (Drama) (Biograph—Reissue No. 68).
Aug. 1—The House of Discord (Two parts—Drama) (Biograph—Reissue No. 69).
Aug. 7—The Telephone Girl and the Lady (Drama) (Biograph—Reissue, No. 70).
Aug. 9—The Fatal Wedding (Three parts—Drama—Biograph Reissue No. 71).
Aug. 14—Saved from Himself (Drama) (Biograph—Reissue No. 72).
Aug. 15—A Temporary Truce (Two parts—Dr.) (Biograph—Reissue No. 73).
Aug. 21—The Adopted Brother (Two parts—Drama) (Biograph—Reissue No. 74).
Aug. 23—Seven Days (Three parts—Comedy).

EDISON.

June 20—Out of the Ruins (Three parts—Dr.).
June 21—The Pied Piper of Hamelin (Juvenile—Drama).
June 27—The Southerners (Three parts—Dr.).

ESSANAY.

July 15—The Secret of the Night (Three parts—Drama).
July 18—The Other Man (Two parts—Drama) (Reissue).
July 19—Vernon Howe Bailey's Sketch Book of New Orleans (Cartoon—Comedy).
—A scenic subject on the same reel.
July 22—The Grouch (Three parts—Comedy-Drama).
July 25—A Brother's Loyalty (Two parts—Drama) (Reissue).
July 26—Canimated Nooz Pictorial, No. 13 (Cartoon—Comedy).
—A scenic subject on the same reel.
July 29—Repentance (Three parts—Drama).
Aug. 1—The Chimney Sweep (Two parts—Dr.).
Aug. 2—Vernon Howe Bailey's Sketch Book of Petrograd (Cartoon).
—A scenic subject on the same reel.
Aug. 5—The War Bride of Plumville (Three parts—Comedy-Drama).
Aug. 8—The Three Scratch Clue (Two parts—Drama).
Aug. 9—The Fable of "Books Made to Balance" (Comedy).
Aug. 12—Worth While (Three parts—Drama).
Aug. 15—My Country, 'Tis of Thee (Two parts—Drama).
Aug. 16—Canimated Nooz Pictorial, No. 14 (Cartoon—Comedy).
Aug. 19—A Little Volunteer (Three parts—Dr.).
Aug. 22—A Man for a' That (Two parts—Drama) (Reissue).
Aug. 23—The Fable of "How Wisenstein Did Not Lose Out to Buttinsky" (Com.).
Aug. 26—The Face in the Mirror (Three parts—Drama).

KALEM.

July 18—The Great Detective (Comedy).
July 19—A Watery Wooing (Comedy).
July 21—A Double Elopement (Comedy).
July 22—In Death's Pathway (No. 89 of the "Hazards of Helen" Railroad Series—Drama).
July 25—Ham's Whirlwind Finish (Comedy).
July 26—A Mix-Up in Art (Comedy).
July 28—The Girl and the Tenor (Comedy).
July 29—A Plunge from the Sky (No. 90 of the "Hazards of Helen" Railroad Series—Drama).
Aug. 1—The Heart Menders (Comedy).
Aug. 4—Peaches and Ponies (Comedy).
Aug. 5—A Mystery of the Rails (No. 91 of the "Hazards of Helen" Railroad Series—Drama).
Aug. 8—Good Evening Judge (Comedy).
Aug. 9—The Fighting Heiress (No. 1 of "The Girl from Frisco"—Two parts—Drama).
Aug. 11—Daisy, the Demonstrator (Comedy).
Aug. 12—Hazards of Helen Railroad Series, No. 92, "Hurled Through the Drawbridge" (Drama).
Aug. 15—Ham's Strategy (Comedy).
Aug. 16—The Girl from Frisco, Series No. 2, "The Turquoise Mine Conspiracy" (Two parts—Drama).
Aug. 18—He "Writes" Poetry? (Comedy).
Aug. 19—With the Aid of the Wreckers (No. 93 of the "Hazards of Helen" Railroad Series) (Drama).
Aug. 22—The Star Boarders (Comedy).
Aug. 23—The Girl from Frisco, Series No. 3, "The Old Field Plot" (Two parts—Drama).
Aug. 25—The Stolen Jail (Comedy).
Aug. 26—At Danger's Call (No. 94 of the "Hazards of Helen" Railroad Series) (Drama).

LUBIN.

July 15—Hang on Cowboy (Comedy).
July 17—Otto's Vacation (Comedy).
July 20—The Rough Neck (Three parts—Dr.).
July 22—Americans After All (Comedy).
July 24—Otto, the Salesman (Comedy).
July 25—By Right of Love (Two parts—Dr.).
July 27—In the Hour of Disaster (Three parts—Drama).
July 29—It Happened in Pikersville (Com.).
July 31—Otto the Gardener (Comedy).
Aug. 1—The Price of Dishonor (Two parts—Drama).
Aug. 8—Their Mother (Two parts—Drama).
Aug. 15—A Lesson in Labor (Two parts—Dr.).
Aug. 22—The Usurer's Due (Two parts—Dr.).

SELIG.

July 10—The Selig-Tribune, No. 55, 1916 (Top.).
July 13—The Selig-Tribune, No. 56, 1916 (Top.).
July 15—Legal Advice (Comedy).
July 17—Selig-Tribune, No. 57, 1916 (Topical).
July 17—The Private Banker (Two parts—Dr.).
July 20—Selig-Tribune, No. 58, 1916 (Topical).
July 22—Shooting Up the Movies (Two parts—Comedy).
July 24—The Conflict (Three parts—Drama).
July 24—The Selig-Tribune No. 59, 1916 (Top.).
July 27—The Selig-Tribune, No. 60, 1916 (Top.).
July 29—Local Color on the A-1 Ranch (Two parts—Western—Comedy).
July 31—The Old Man Who Tried to Grow Young (Three parts—Drama).
July 31—The Selig-Tribune No. 61, 1916 (Topical).
Aug. 3—The Selig-Tribune No. 62, 1916 (Topical).
Aug. 5—An Angelic Attitude (Comedy).
Aug. 7—The Cold Ship (Two parts—Drama).
Aug. 7—The Selig-Tribune, No. 63, 1916 (Topical).
Aug. 10—The Selig-Tribune, No. 64, 1916 (Topical).
Aug. 12—A Western Masquerade (Western—Comedy).
Aug. 14—The Germ of Mystery (Three parts—Drama).
Aug. 14—The Selig-Tribune, No. 65, 1916 (Topical).
Aug. 17—The Selig-Tribune, No. 66, 1916 (Topical).
Aug. 19—A Bear of a Story (Western—Com.).

VIM FEATURE COMEDY.

Aug. 2—Hubby's Relatives (Comedy).
Aug. 9—That Tired Business Man (Comedy).
Aug. 16—Their Dream House (Comedy).
Aug. 23—The Lemon in Their Garden of Love (Comedy).

VIM.

July 28—What'll You Have? (Comedy).
Aug. 3—Human Hounds (Comedy).
Aug. 4—Wait a Minute (Comedy).
Aug. 10—Dreamy Knights (Comedy).
Aug. 11—Rushing Business (Comedy).
Aug. 17—Life Savers (Comedy).
Aug. 18—Comrades (Comedy).
Aug. 24—Their Honeymoon (Comedy).
Aug. 25—The Try-Out (Comedy).

VITAGRAPH.

June 30—Losing Weight (Comedy).
July 1—Letitia (Three parts—Drama) (Broadway Star Feature).
July 3—Billie's Mother (Comedy).
—A Tour from Bergen to Bandak (Scenic).
July 7—When It Rains It Pours (Comedy).
July 10—Wrong Beds (Comedy).
July 14—The Man from Egypt (Comedy).
July 15—Waters of Lethe (Three parts—Drama) (Broadway Star Feature).
July 17—The Mimic's Barter (Comedy).
—The Head Waters of the Dalalven (Scenic).
July 21—The Fur Coat (Comedy).
July 24—A Cheap Vacation (Comedy).
July 28—A Jealous Guy (Comedy).
July 31—His Hard Job (Comedy).
Aug. 4—A Race for Life (Comedy).
Aug. 5—The Bond of Blood (Three parts—Drama) (Broadway Star Feature).
Aug. 7—Pa's Overalls (Comedy).
Aug. 11—Romance and Roughhouse (Comedy).
Aug. 14—Conductor Kate (Comedy).
Aug. 18—There and Back (Comedy).
Aug. 19—The Wandering Horde (Three parts—Drama) (Broadway Star Feature).
Aug. 21—Did He or Did He Not? (Comedy).
Aug. 25—The Yellow Girl (Novelty).

General Film Company Features

BROADWAY STAR FEATURES.

Aug. 19—The Wandering Horde (Three parts—Drama).
June 3—Carew and Son (Three parts—Dr.).
June 10—A Strange Case (Three parts—Dr.).
June 17—Ashes (Three parts—Drama).
June 24—Would You Forgive Her? (Three parts—Drama).
July 1—Letitia (Three parts—Drama).
July 15—Waters of Lethe (Three parts—Dr.).
Aug. 5—The Bond of Blood (Three parts—Dr.).
Aug. 15—The Wandering Horde (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

June 18—Pay Dirt (Five parts—Drama).
June 23—The Ancient Blood (Three parts—Drama).
June 30—The Head of the House (Three parts—Drama).
July 7—The Crooked Road (Three parts—Dr.).
July 14—The Dupe (Three parts—Drama).
July 21—Sibyl's Scenario (Three parts—Dr.).
July 28—The Sand Lark (Three parts—Dr.).
Aug. 11—The Better Woman (Three parts—Drama).
Aug. 25—Faith's Reward (Three parts—Dr.).

Take Temptation Out of Your Ticket Booth

Every ticket seller wants to be honest. And she will be if you don't put temptation in her way. Remember she's human and the control which every human being has over his or her will power varies. When you allow temptation to inhabit your ticket booth, you are inviting losses. You can guard against them—you can save money—you can remove temptation from your ticket booth by installing

CAILLE
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The Caille Ticket Seller automatically registers every ticket sold. This register is under lock and key. The theatre owner holds the key. There is no way that the ticket seller can get at the register. Every ticket sold is accounted for. It removes temptation and discourages dishonest efforts between the party in the booth and the ticket taker.

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Whether a patron buys one ticket or five the Caille Ticket Seller delivers them to him cut off separately, but stacked together like a deck of cards. Tickets delivered in this way cannot lay across the knives in the chopper. They will drop through instantly.

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The Caille Ticket Seller is built in sections. When it is desired to sell tickets of different denominations, additional sections are added. Each section has its individual motor for direct or alternating current.

Caille Ticket Choppers

They tear tickets to shreds. There is no possible chance to use them again. These machines are built for foot, hand or electric operation.

Our Lightning Change-Maker

computes and pays the difference between the amount tendered ($1.00 or under) and the price of admission. Simply press one key and the machine does the calculating and instantly delivers the change direct to the patron in a saucer-like receptacle. Saves time, prevents errors and disputes.

Send for Catalog

describing the complete Caille line. Also, our simple Theatre Ledger Systems, Ticket Boxes, Tickets, etc.

Hand Ticket Chopper

CAILLE BROS. CO., 1001 Amsterdam Ave., Detroit, Mich.

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1288, 1290.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

July 26—Number 30 (Topical).
Aug. 2—Number 31 (Topical).
Aug. 9—Number 32 (Topical).
Aug. 16—Number 33 (Topical).
Aug. 23—Number 34 (Topical).

BIG U.

Aug. 3—Redwood Lane (Drama).
Aug. 5—Tillie the Little Swede (Drama).
Aug. 6—The Captain of the Typhoon (Two parts—Drama).
Aug. 10—The Silent Man (Drama).
Aug. 17—A Woman's Eyes (Drama).
Aug. 18—Weapons of Love (Drama).
Aug. 25—The Devil's Own (Drama).
Aug. 27—The Lady from the Sea (Drama).

BISON.

July 22—A Midwinter Madness (Two parts—Drama).
July 29—For the Love of a Girl (Two parts—Drama).
Aug. 5—Under the Lion's Paw (Two parts—Drama).
Aug. 12—Along the Malibu (Two parts—Dr.).
Aug. 19—Beyond the Trail (Two parts—Dr.).
Aug. 26—The Trail of Chance (Two parts—Drama).

GOLD SEAL.

July 26—A Splash of Local Color (Two parts—Drama).
Aug. 1—The State Witness (Three parts—Dr.).
Aug. 8—Onda of the Orient (Three parts—Drama).
Aug. 15—A Son of Neptune (Three parts—Dr.).
Aug. 22—The Castle of Despair (Three parts—Drama).

IMP.

July 16—Two Seats At the Opera (Comedy).
July 21—Lee Blount Goes Home (Two parts—Drama).
July 23—No release this day.
July 27—Won by Valor (Drama).
July 28—The Circular Room (Two parts—Dr.).
July 30—Mutiny (Drama).
Aug. 2—The Lucky Gold Piece (Drama).
Aug. 3—Which Way (Drama).
Aug. 6—The Finishing Touch (Drama).
Aug. 13—The Great Corona Race (Two parts—Drama).
Aug. 16—The Toll of the Law (Drama).
Aug. 18—Good and Evil (Drama).
Aug. 25—The Panel Game (Two parts—Drama).

JOKER.

July 22—She Was Some Vampire (Comedy).
July 29—I've Got Yer Number (Comedy).
Aug. 5—Kate's Affinities (Comedy).
Aug. 12—She Wrote a Play and Played It (Comedy).
Aug. 19—Soup and Nuts (Comedy).
Aug. 26—A Marriage for Revenge (Comedy).

LAEMMLE.

July 19—The Garden of Shadows (Two parts—Drama).
July 22—A Social Slave (Drama).
July 26—The Mask of Fortune (Drama).
Aug. 3—Partners (Two parts—Drama).
Aug. 9—A Knight of the Night (Drama).
Aug. 16—The Highway of Fate (Two parts—Drama)
Aug. 12—The Intruder (Drama).
Aug. 19—No release this day.
Aug. 23—No release this week, replaced with the two-reel Universal Special, "Brennon o' the Moor."
Aug. 26—No release this day.

L-KO.

July 25—Lizzie's Lingering Love (Three parts—Comedy).
July 30—No release this day.
Aug. 2—Dinty's Daring Dash (Two parts—Comedy).
Aug. 6—The Youngest in the Family (Com.).
Aug. 9—Unhand Me Villain (Two parts—Comedy).
Aug. 13—No release this day.
Aug. 16—The Mother in Law (Two parts—Comedy).
Aug. 20—No release this day.
Aug. 23—A Double Cross (Comedy).
Aug. 27—Snoring in the High C (Comedy).

NESTOR.

July 24—Art for Art's Sake (Comedy).
July 28—The Unexpected Scoop (Comedy).
July 31—Caught with the Goods (Comedy).
Aug. 4—No release this day.
Aug. 7—He Maid Me (Comedy).
Aug. 11—Some Medicine Man (Comedy).
Aug. 14—The Battle of Chile Con Carne (Com.).
Aug. 18—No release this day.
Aug. 21—Broke But Ambitious (Comedy).

POWERS.

July 20—The Devil Dancers of India (As seen by Dr. Dorsey) (Educational).
July 27—Jitney Jack and Gasolena (Comedy—Cartoon).
—Fighting Infantile Paralysis.
Aug. 3—Imperial India No. 3 (Educational).
Aug. 8—The Henanpup (Comedy).
Aug. 10—Ben, the Sailor (Manikin Comedy).
—Salmon from the Egg to the Table (Educational).
Aug. 17—The Riddle of the World—Japan As Seen by Dr. Dorsey (Educational).
Aug. 20—Pie (Comedy).
Aug. 24—No release this day.
Aug. 25—Sammy Johnsin in Mexico (Com.-Cartoon).
—Creating Life from a Dead Leaf (Educational).

RED FEATHER PHOTOPLAYS.

July 24—Temptation and the Man (Five parts—Drama).
July 31—From Broadway to a Throne (Five parts—Drama).
Aug. 7—The Mark of Cain (Five parts—Dr.).
Aug. 14—A Yoke of Gold (Five parts—Drama).
Aug. 21—The Beckoning Trail (Five parts—Drama).

REX.

July 4—The Head of the Family (Drama).
July 9—A Dead Yesterday (Two parts—Drama).
July 11—War Ridden Mexico (Special release).
July 16—The Crimson Yoke (Two parts—Dr.).
July 21—The Phone Message (Drama).
July 23—Branscombe's Pal (Two parts—Dr.).
July 25—Cross Purposes (Drama).
Aug. 11—By Conscience's Eye (Drama).
Aug. 20—No release this day.
Aug. 27—No release this day.

VICTOR.

Aug. 1—A Society Sherlock (Comedy).
Aug. 4—When the Minstrels Came to Town (Two parts—Comedy).
Aug. 13—What Darwin Missed (Comedy).
Aug. 10—Aschenbroedel (Two parts—Comedy-Drama).
Aug. 15—He Wrote a Book (Comedy).
Aug. 17—Ashamed of the Old Folks (Two parts—Comedy-Drama).
Aug. 22—No release this day.
Aug. 24—You Want Something (Two parts—Comedy).

UNIVERSAL SPECIAL FEATURE.

Aug. 7—The Adventures of Peg o' the Ring, No. 15, and Last "Brother and Sister" (Two parts—Drama).
Aug. 14—Liberty, No. 1, "Fangs of the Wolf" (Three parts—Drama).
Aug. 14—Timothy Dobbs That's Me, No. 1, "The Sody Clerk" (Two parts—Comedy).
Aug. 21—Timothy Dobbs That's Me, No. 2, "A Thousand a Week" (Two parts—Comedy).
Aug. 21—Brennon o' the Moor (Two parts—Drama).
Aug. 21—Liberty, No. 2, "Riding with Death" (Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

May—Where Are My Children? (Six parts—Drama).

Mutual Film Corp.

AMERICAN.

July 24—Pastures Green (Two parts—Drama).
July 27—Out of the Rainbow (Three parts—Drama).
July 31—The Dreamer (Two parts—Drama).
Aug. 3—The Madonna of the Night (Three parts—Drama).
Aug. 7—The Little Troubadour (Two parts—Drama).
Aug. 10—The Power of Mind (Three parts—Drama).
Aug. 14—Ruth Ridley Returns (Two parts—Drama).
Aug. 17—The Holly House (Three parts—Dr.).

BEAUTY.

July 12—Two Slips and a Miss (Comedy).
July 16—The Rummy Act of Omar K. M. Comedy).
July 19—In the Land of the Tortilla (Comedy).
July 23—A Studio Satire (Comedy).
July 26—Gamblers in Greenbacks (Comedy).
July 30—A Gem Gem (Comedy).
Aug. 2—Daredevils and Danger (Comedy).
Aug. 6—Just as He Thought (Comedy).
Aug. 9—Billy Van Deusen the Cave Man (Comedy).
Aug. 13—Too Bad Eddie (Comedy).
Aug. 16—Perkins Mystic Manor (Comedy).

CENTAUR.

July 22—The Ostrich Tip (Two parts—Drama).
July 29—The Haunting Symphony (Two parts—Drama).
Aug. 5—Fate's Decision (Two parts—Drama).
Aug. 12—Evil Good Name (Two parts—Dr.).
Aug. 19—Destiny's Boomerang (Two parts—Drama).

CUB.

July 21—Jerry's Stratagem (Comedy).
July 28—The Masqu'd Ball (Comedy).
Aug. 4—When Jerry Came to Town (Comedy).
Aug. 11—Jerry's Celebration (Comedy).
Aug. 18—Jerry and the Counterfeiters (Com.).

FALSTAFF.

Aug. 14—The Guiders (Comedy).

GAUMONT.

July 16—Reel Life, No. 11 (Mutual Film Magazine).
July 19—See America First No. 45, "New Orleans, La." (Scenic).
—Kartoon Komics (Cartoon).
July 20—Gates of Divorce (Three parts—Dr.).
July 23—Reel Life, No. 12 (Mutual Film Magazine).
July 26—See America First, No. 46, "Crater Lake, Ore." (Scenic).
—Kartoon Komics (Cartoon).
July 30—Reel Life, No. 13 (Mutual Film Magazine).
Aug. 2—See America First, No. 47 "Philadelphia, Pa." (Scenic).
—Kartoon Komics (Cartoon).
Aug. 6—Reel Life, No. 14 (Mutual Film Magazine).
Aug. 9—See America First, No. 48 "Delaware Water Gap and Pocono Mountains" (Scenic).
—Kartoon Komics (Cartoon—Comedy).
Aug. 13—Reel Life, No. 15 (Mutual Film Magazine).
Aug. 16—See America First, No. 49 (Scenic).
—Kartoon Komics (Cartoon—Com.).
Aug. 20—Reel Life, No. 16 (Mutual Film Magazine).

MUSTANG.

July 14—Diamond Jim's Pardner (Two parts—Drama).
July 21—The Dyspepic (Two parts—Drama).
July 28—That Gal of Burke's (Two parts—Dr.).
Aug. 4—Sandy, Reformer (Two parts—Dr.).
Aug. 11—The Call of Cattle Clew (Two parts—Drama).
Aug. 18—El Diabolo (Two parts—Drama).

MUTUAL WEEKLY.

July 12—Number 80 (Topical).
July 19—Number 81 (Topical).
July 26—Number 82 (Topical).
Aug. 2—Number 83 (Topical).
Aug. 9—Number 84 (Topical).
Aug. 16—Number 85 (Topical).

(*Mutual Releases continued on page* 1316.)

Old Methods Give Way to New

A New Invention Revolutionizes an Industry.

A **basic** patent has just been granted by the United States Patent Office covering a new machine for the projection of moving pictures.

It can be manufactured at a cost that will make competition by any standard machine on the market impossible.

It works upon an entirely new principle—that of manipulation of the light, as opposed to the manipulation of the film in present machines.

Its principal feature is its simplicity, coupled with the small amount of precision work needed.

It has no shutter and the movement of the film is continuous; thus eliminating all the mechanism of the intermittent movement.

The projected picture is flickerless, owing to the fact that the shutter is eliminated, thus allowing a greater percentage of light to reach the screen.

A demonstration by a working model will be given responsible parties by appointment.

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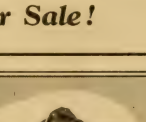

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Largest Manufacturers of Fans, Heating and Ventilating Apparatus in the World.

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1288, 1290.)

(*Mutual Releases continued from page* 1314.)

MUTUAL MASTERPICTURES DE LUXE.

July 24—No release this day.
Aug. 7—Father and Son (Five parts—Comedy-Drama) (No. 124).
Aug. 10—The House of Mirrors (Five parts—Drama) (No. 125).
Aug. 14—A Wall Street Tragedy (Five parts—Drama) (No. 126).

MUTUAL SPECIAL FEATURE.

Aug. 7—The Secret of the Submarine, No. 12 (Two parts—Drama).
Aug. 14—The Secret of the Submarine, No. 13 (Two parts—Drama).
Aug. 21—The Secret of the Submarine, No. 14 (Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

July 31—Judith of the Cumberlands (Signal—Five parts—Drama) (No. 122).
Aug. 3—The Strength of Donald McKenzie (American—Five parts—Drama) (No. 123).
Aug. 17—A Welsh Singer (Five parts—Drama) (No. 127).

VOGUE.

July 30—Bungling Bill's Dress Suit (Comedy).
Aug. 1—Painless Extracting (Comedy).
Aug. 3—Soft and Round (Comedy).
Aug. 13—Some Liars (Two parts—Comedy).
Aug. 20—Her Luckless Scheme (Two parts—Comedy).

Pathe Exchange, Inc.

ARROW.

July 24—Who's Guilty? No. 12, "Weighed in the Balance" (Two parts—Drama).
July 31—Who's Guilty? No. 13, "The Goad of Jealousy" (Two parts—Drama).
Aug. 7—Who's Guilty? No. 14, "The Irony of Justice" (Two parts—Drama).

BALBOA.

Aug. 7—Grip of Evil No. 4, "The Looters" (Two parts—Drama).
Aug. 14—The Grip of Evil, No. 5, "The Way of a Woman" (Two parts—Drama).
Aug. 21—The Grip of Evil, No. 6, "The Hypocrites" (Two parts—Drama).

GOLD ROOSTER PLAYS.

Aug. 14—The Fugitive (Five parts—Drama).
Aug. 21—A Woman's Fight (Five parts—Dr.).

PATHE.

July 31—A Matrimonial Mixup (Comedy).
July 31—Losing Weight (Cartoon).
—Some Tropical Birds—Parrots (Colored—Educational).
July 31—Uncle Sam's Immigrants (Educational)
Aug. 7—Tokio, Capital of Japan (Scenic).
—Jumping Analyzed (Physical Culture—Educational).
Aug. 7—Florence Rose Fashions (A Day With Betty Young (Fashions).
Aug. 14—Loving Wealth (Cartoon).
—Nature's Tireless Energy (Scenic).
Aug. 21—Florence Rose Fashions (Betty Prepares for Cool Weather) (Fashions).

PATHE NEWS.

July 29—Number 61, 1916 (Topical).
Aug. 2—Number 62, 1916 (Topical).
Aug. 5—Number 63, 1916 (Topical).
Aug. 9—Number 64, 1916 (Topical).
Aug. 12—Number 65, 1916 (Topical).
Aug. 16—Number 66, 1916 (Topical).
Aug. 19—Number 67, 1916 (Topical).
Aug. 23—Number 68, 1916 (Topical).
Aug. 26—Number 69, 1916 (Topical).

ROLIN.

July 10—Luke Rides Roughshod (Comedy).
July 24—Luke Crystal Gazer (Comedy).
Aug. 7—Luke's Lost Lamb (Comedy).
Aug. 14—Braver Than the Brave (Comedy).
Aug. 21—Luke Does the Midway (Comedy).

Miscellaneous Releases.

BLUEBIRD PHOTOPLAYS, INC.

Aug. 7—Love's Lariat (Five parts—Drama).
Aug. 14—Bettina Loved a Soldier (Five parts—Drama).
Aug. 21—Little Eve Edgarton (Five parts—Drama).
Aug. 28—The Girl of Lost Lake (Five parts—Drama).

CONSOLIDATED FILM CORP.

August—The Crimson Stain, No. 1 (Drama).

EMERALD M. P. CO.

July 3—Tom & Jerry, No. 2, "Quarantined" (Two parts—Comedy).
July 10—Tom & Jerry, No. 3, "In the Movies" (Two parts—Comedy).
July 17—Tom & Jerry, No. 4, "In a Fog" (Two parts—Comedy.
July 24—Tom & Jerry, No. 5, "Kidnapped" (Two parts—Comedy).

EVA TANGUAY FILMS.

July—Energetic Eva (Five parts—Comedy).

FOX FILM CORPORATION.

July 17—Caprice of the Mountains (Five parts—Drama).
July 24—The Beast (Five parts—Drama).
July 31—Under Two Flags (Five parts—Dr.).

THOMAS H. INCE.

July—Civilization (Drama).

INTERNATIONAL FILM SERVICE, INC.

July 31—The Mysteries of Myra, No. 15, "The Thought Reader" (Second last number) (Two parts—Drama).
Aug. 1—Hearst-International News Pictorial, No. 61, 1916 (Topical).
Aug. 4—Hearst-International News Pictorial, No. 62, 1916 (Topical).
Aug. 8—Hearst-International News Pictorial, No. 63, 1916 (Topical).
Aug. 11—Hearst-International News Pictorial, No. 64, 1916 (Topical).
August—The Story of the Missing Watchman (Two parts—Drama).
Aug. 15—Hearst-International News Pictorial, No. 65, 1916 (Topical).
Aug. 18—Hearst-International News Pictorial, No. 66, 1916 (Topical).

IVAN FILM PRODUCTION, INC.

July—The Faded Flower (Drama).

KEMBLE FILM CORPORATION.

July—The Zeppelin Raids on London and the Siege of Verdun (Topical).

LEWIS J. SELZNICK PRODUCTIONS, INC.

July—The Common Law (Drama).
August—War Brides (Drama).

METRO PICTURES CORPORATION.

July 24—His First Tooth (Comedy).
July 31—The Devil at his Elbow (Popular Plays and Players—Five parts—Drama).
July 31—Microbes (Bonna-Comedy).
Aug. 7—God's Half Acre (Rolfe—Five parts—Drama).
Aug. 14—The Weakness of Strength (Popular Plays & Players—Five parts—Dr.).
Aug. 21—The Pretenders (Rolfe—Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Aug. 3—The House of the Golden Windows (Lasky)—Five parts—Drama).
Aug. 7—A Woman in the Case (Famous Players—Five parts—Drama).
Aug. 10—Little Lady Eileen (Famous Players Five parts—Drama).
Aug. 14—The Stronger Love (Morosco—Five parts—Drama).
Aug. 17—Public Opinion (Lasky—Five parts—Drama).
Aug. 21—Rolling Stones (Famous Players—Five parts—Drama).
Aug. 24—Honorable Friend—Lasky—Five parts—Drama).
Aug. 28—Victory of Conscience (Lasky—Five parts—Drama).
Aug. 31—Jean o' the Heather (Famous Players —Five parts—Drama).
Sept. 4—Parson of Paniment (Pallas—Five parts—Drama).
Sept. 7—The Big Sister (Famous Players—Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Aug. 3—31st release, "In Lunyland" (Cartoon —Comedy).
Aug. 10—32d release, "Farmer Al Falfa's Eggcitemet" (Cartoon—Comedy).
Aug. 17—33d release, "Colonel Heeza Liar on Strike (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

Aug. 7—From Carlsbad to Moravia (Scenic).
Aug. 14—28th release, "in Innsbruck, Capital of the Austrian Tirol" (Scenic).
Aug. 21—29th release, "in South Tirol, the Italina Corner of Austria" (Scen.).
Aug. 28—30th release, "Climbing the Austrian Alps (Scenic).
Sept. 4—31st release, "in Switzerland" (Scen.).
C. POST MASON.
July—The Wonder City of the World, Greater New York by Day and Night (Three parts—Scenic).

THE FROHMAN AMUSEMENT CORP.

July 15—Jaffery (Drama).

THE RESERVE PHOTO-PLAYS CO.

Aug. 2—Jerry, the Janitor (Episode 1—Com.).
Aug. 9—Jerry, the Janitor (Episode 2—Com.).
Aug. 16—Jerry, the Janitor (No. 3—Comedy).

TRIANGLE FILM CORPORATION.

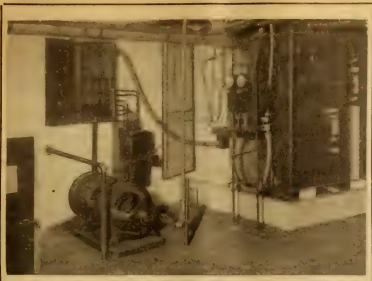
Releases for Week of Aug. 6:
The Marriage of Molly-O (Fine Arts—Five parts—Drama).
Honor Thy Name (Ince—Five parts—Dr).
August—The Mediator (Ince—Drama).
Releases for week of Aug. 13:
The Devil's Needle (Fine Arts—Five parts—Drama).
Shell Forty-Three (Ince—Five parts—Dr.).

UNICORN FILM SERVICE CORPORATION.
(*Releases for the Fourteenth Week.*)

July 24—The Black Mask (Rancho—Drama).
July 24—Guilty Neighbors (Hippo—Comedy).
July 24—Shadows of Doubt (Supreme—Dr.).
July 25—Their Frontier Wives (Utah—Drama).
July 25—The Terrible Turk (Jockey—Comedy).
July 25—The Unwritten Code (Supreme—Dr.).
July 26—The Honor of the Tribe (Buffalo—Two parts—Drama).
July 26—Stringing Them Along (Judy—Com.).
July 27—The Call of the Desert (Hiawatha—Drama).
July 27—Fifty-Fifty (Judy—Comedy).
July 27—The Brand of Shame (Sunset—Dr.).
July 28—An Indian Maid's Vengeance (Buffalo—Two parts—Drama).
July 28—The House on the Hill (Supreme—Drama).
July 29—The Man Who Came Back (Rancho—Drama).
July 29—The Stolen Jewels (Sunset—Drama).
July 29—Wife's Frame-Up (Gayety—Comedy).
July 30—Treachery of the Red Man (Buffalo—Two parts—Drama).
July 30—Life's Lottery (Sunset—Drama).
(*Releases for Fifteenth Week.*)
July 31—The Dare Devil Ranch Girl (Rancho—Drama).
July 31—The Long Ring (Judy—Comedy).
—U. S. Fighting Craft (Educational).
July 31—In the Governor's Keeping (Supreme—Drama).
Aug. 1—The Sentinel on the Mountain (Rancho—Drama).
Aug. 1—The Silent Battle (Puritan—Drama).
Aug. 1—Panhandle Pete (Supreme—Comedy).
Aug. 2—Bad Man of Angle Trail (Rancho—Drama).
Aug. 2—Love Sick Larry (Hippo—Comedy).
Aug. 2—The Little Sister (Supreme—Drama).
Aug. 3—The Law Ranger (Utah—Drama).
Aug. 3—Nostrand's Discovery (Supreme—Dr.).
Aug. 3—The Missing Link (Hippo—Comedy).
Aug. 4—A Prairie Romance (Jockey—Two parts—Drama).
Aug. 4—An Indian Maid's Vengeance (Hiawatha—Drama).
Aug. 5—Soldier's Squaw (Rancho—Two parts—Drama).
Aug. 5—The Vicar's Trust (Lily—Drama).
Aug. 6—A Westerner's Daughter (Buffalo—Two parts—Drama).
Aug. 6—Shadows of the Past (Lily—Drama).

WORLD FILM CORP.

July 31—Miss Petticoats (Peerless "Brady Made"—Five parts—Drama).
Aug. 7—A Woman's Way (Peerless—"Brady Made"—Five parts—Drama).
Aug. 14—The Summer Girl (Peerless—Five parts—Drama).
Aug. 21—The Rail Rider (Paragon—"Brady-Made"—Five parts—Drama).
Aug. 28—The Story of Susan (Peerless—Five parts—Drama). (Title subject to change.)



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In Child's Position

In Adult's Position

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1288, 1290.

V-L-S-E, INC.

July 17—Selig Athletic Feature Film Series No. 4 (Sports).
July 17—The Tarantula (Vitagraph—Five Parts—Drama).
July 17—Kernel Knutt and Prince Tango (Vitagraph—Comedy).
July 24—The Prince Chap (Selig—Five parts—Drama).
July 24—More Money (Vitagraph—Comedy).
July 24—The Daring of Diana (Vitagraph—Five parts—Drama).
July 24—Selig Athletic Feature Film Series No. 5 (Sports).
July 31—Hesper of the Mountain (Vitagraph—Five parts—Drama).
July 31—The Light at Dusk (Lubin—Five parts—Drama).
July 31—Selig Athletic Feature Film Series No. 6 (Sports).
Aug. 7—The Sting of Victory (Essanay—Five parts—Drama).
Aug. 7—The Alibi (Vitagraph—Five parts—Drama).
Aug. 7—Selig-Athletic Series, No. 7 (Sports).
Aug. 14—The Dawn of Freedom (Vitagraph—Five parts—Drama).
Aug. 14—Selig-Athletic Series, No. 8 (Sports).

GEORGE KLEINE.

July 12—The Mishaps of Musty Suffer, Series 2, No. 4, "Local Showers" (Com.).
July 17—Gloria's Romance, No. 9, "The Shadow of Scandal" (Two parts—Drama).
July 19—The Mishaps of Musty Suffer, Series 2, No. 5, "A Pirate Bold" (Comedy).
July 24—Gloria's Romance, No. 10, "Tangled Threads" (Two parts—Drama).
July 26—The Mishaps of Musty Suffer, Series 2, No. 6, "Strictly Private" (Comedy).
July 31—Gloria's Romance, No. 11, "The Fugitive Witness" (Two parts—Drama).
Aug. 2—The Mishaps of Musty Suffer Series 2, No. 7 (Comedy).
Aug. 7—Gloria's Romance, No. 12, "Her Fighting Spirit" (Two parts—Drama).
Aug. 9—The Mishaps of Musty Suffer Series 2, No. 8 (Comedy).
Aug. 14—Gloria's Romance, No. 13, "A Midnight Riot" (Two parts—Drama).

States Right Features

AMERICAN CORRESPONDENT FILM CORPORATION.

May 8—The Fighting Germans (Five parts—Topical).

BIG A FILM CORPORATION.

July—Macbeth (Five parts—Drama).

CALIFORNIA MOTION PICTURE CORP.

May—The Woman Who Dared (Seven parts—Drama).
July—Kismet (Ten parts Drama).

SAMUEL CUMMINS.

July—Germany's Battles at Verdun (Four parts—Topical).

EXCLUSIVE FEATURES, INC.

July—Where Is My Father? (Seven parts—Dr.).

GREAT NORTHERN FILM CO.

May —The End of the World (Six parts—Drama).

IL GIORNALE ITALIANO.

April—On the Italian Battlefront (Five parts—Topical).

KEMBLE FILM CORPORATION.

August—America Preparing (Ten parts—Top.).

B. S. MOSS MOTION PICTURE CORPORATION

Mar.—One Day (Five parts—Drama).
Apr.—The Salamander (Drama).
August—In the Hands of the Law (Drama).

NEW YORK FILM COMPANY.

Apr.—The Folly of Revenge (Nola—Five parts—Drama).

PIEDMONT FILM CO.

June—The Mirror of Life (Five parts—Drama).

L. E. RUBEL & H. A. FARGO.

July—Uncle Sam Awake (Seven parts—Top.).

SIGNET FILMS.

July—The Jockey of Death (Drama).

THE NATIONAL DRAMA CORPORATION.

June—The Fall of a Nation (Three parts—Dr.).

UNITY SALES CORPORATION.

June 19—The Bishop's Secret (Four parts—Dr.).
June 19—Tweedledum Torpedoed by Cupid (Comedy).
June 26—The Lottery Man (Five parts—Dr.).
June 26—Tweedledum's Busy Night (Comedy).
July 3—The Marriage Bond (Five parts—Dr.).
July 3—Tweedledum's Scrambled Honeymoon (Comedy).

VARIETY FILMS, INC.

April—Should a Baby Die? (Five parts—Dr.).

WAR FILM SYNDICATE.

Mar.—On the Firing Line with the Germans (Eight parts—Topical).

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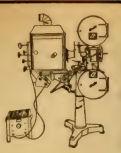

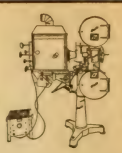

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(Signed) L. M. SALTER, Operator,
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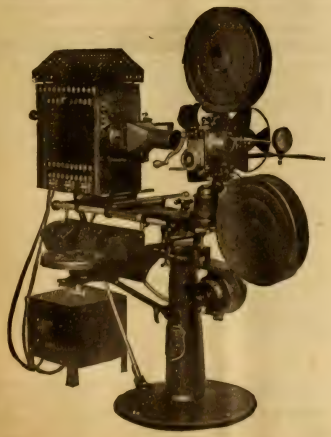

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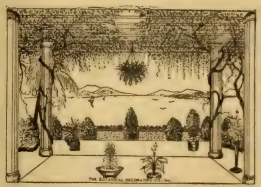

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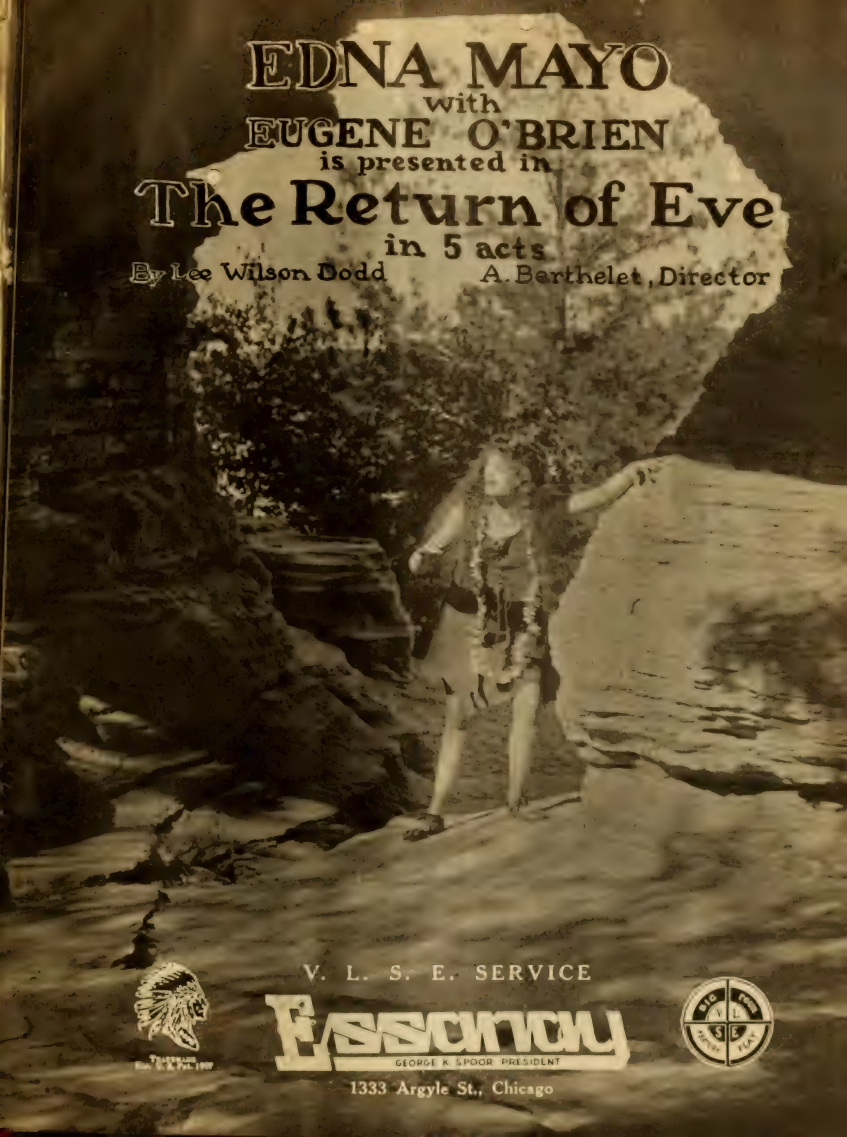
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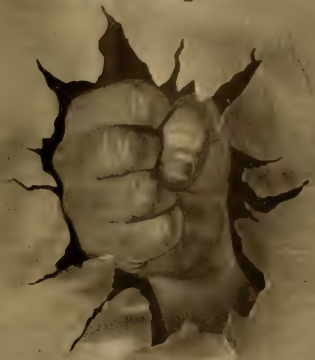

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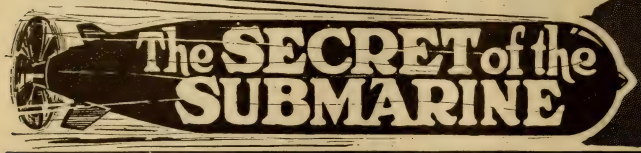

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American Film Company, Inc.

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KALEM COMPANY

235-239 West 23rd Street : : : : : : NEW YORK CITY

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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Saturday, August 26, 1916

Facts and Comments

IS IT impossible for an actor to strike a natural pose in introductory pictures without the aid of a cigar, a cigarette or a pipe? Recently the writer saw motion pictures of the persons in the cast of a feature. They all smoked: one man was puffing away at a big cigar, the villain was knocking the ashes off a cigarette, and the hero gave a complete exhibition of pipe smoking. Is tobacco an aid against self-consciousness in motion picture actors?

WE OUGHT to hear the end of this infantile paralysis scare without further delay. It is a well established fact that medical experts differ on the nature and treatment of the disease. Aside from these expert opinions it seems to us that even the ordinary layman is capable of understanding the foolishness of the present situation. Go to any theater in the city or in the suburbs and you will find the entrance to the theater besieged by boys and girls. They know they cannot get in, but the fascination draws them nevertheless. Now, if the crowds in front of the theater do not spread the contagion, what's the reason for compelling the crowd to wait outside? Why are not the children just as safe inside? We do not blame the feeling of alarm which has seemingly taken hold of the health authorities. In the first moments of the panic they may justifiably have acted as they did. The time for the sober second thought has come. We do not believe there is one sensible person in New York, whether in or out of the medical profession, who does not know that the admission of minors into motion picture theaters will not in any way affect the course of the disease.

* * *

OUR heartiest congratulations to the brave exhibitors who took the Edison Electric Illuminating Company into camp. This company had acted in a somewhat high-handed manner in refusing power rates to our exhibitor just because he chose to use the power for working a motor generator. The Public Service Commission held with the exhibitor and decided that once the company had sold the current it was the property of the buyer for any lawful purpose. The difference in cost being about 50 per cent in the exhibitor's favor, it is easy to see the importance of the ruling to the exhibitors. The public-spirited exhibitor who made the fight had, we are glad to say, the active support of the Manhattan Exhibitors' local and its counsel. As usual, the MOVING PICTURE WORLD printed this big bit of exhibitors' news exclusively and fully.

* * *

SEVERAL exhibitors have written in the MOVING PICTURE WORLD complaining of the vulgar titles in some of the productions of the best companies. There is no doubt that the practice of quoting the language of the gutter and the bar-room in titles of motion pictures is disgusting. Recently the writer saw some of this language without even an attempt at fumigating and disinfecting quotation marks. We advise our friends to address their complaints directly to the offending producers and, failing to get action, let them refuse to run the pictures. On behalf of the decent people who patronize our motion picture houses, we protest. If the offence is repeated we give notice that we will name the offender with becoming comments. We cannot soil the columns of the MOVING PICTURE WORLD and cannot therefore repeat the objectionable words. The respect we have for our readers forbids.

* * *

A READER of the MOVING PICTURE WORLD writes from Tomsk, Siberia, describing and endorsing the Russian method of taxing motion picture theaters. He says that in Russia all tickets of admission are stamped and taxed, the cheap tickets of course bearing the lighter burden, while the high-priced seats are taxed more heavily. We cannot agree with his endorsement of such a plan of taxation. It may be defensible in Russia as a measure of war; we don't pretend to know. There is no reason on earth for introducing this or any other tax in this country. We are not at war with anybody and there is no emergency calling for extraordinary taxes on motion picture theaters. The motion picture theater is taxed enough as it is.

No Brains Required

By Louis Reeves Harrison

A CONTEST is announced. It is made known in heavy type that a certain producer is now willing to give three prizes, aggregating less than two thousand dollars for three really great plays, complete and fascinating outputs of the subtle minds of genius, provided they are such. Otherwise, they will be paid for at "current rates," whatever that means. This offer is supposed to be alluring for first-rate litterateurs, notwithstanding the fact that they are receiving more money from reputable concerns, and without the risk of getting no better reward for their efforts than "current rates."

The longer one studies life and its beautiful expression through the arts, the more one appreciates our sore lack of true creative genius, a lack that is not in the people, but in the suppression of intense effort by the very men who should nourish the rare plant. We are just beginning to realize the importance of unity in this new art of ours, a harmony of its three artistic elements, of which the story itself comes first. Treatment and interpretation of the story are tremendous factors when there is really a fine story to tell. When there is not, they are merely gay trappings on a grotesque and misshapen thing, ridiculous when it is not distinctly offensive to intelligence.

Wherein is there nourishment for ability in a proposition to take over plays submitted in competition for a high prize at any price the producer may fix, regardless of the author's right to obtain what he can for his work? Why should the prizes themselves aggregate less than would be paid for three plays out of competition? Does not such a proposition eliminate from the outset those really skilled in their calling?

It has not yet been found necessary to issue terms of contest in order to get a few tons of mixed scenarios for the purpose of examining the haystack to find one needle. Nearly every bureau drawer in the country contains one or more rejected scripts of the unskilled, most of them drawn consciously, or unconsciously, from what has already done service on the screen. Most of them have been written because screen production seems to be fascinatingly easy, by people who have not taken the trouble to investigate even the material they are using, to say nothing of their subject matter, life, and the methods of action through which interesting phases of life are revealed.

Such scripts are written with only an offhand guess as to their appropriateness for screen presentation, with only a vague longing for aesthetic appeal, and with little or no knowledge of logical structure. They will appear in every contest, if their writers have a few postage stamps, and their presence merely clogs the wheels of a scenario department. They give the false impression that there are plenty of writers in the field, whereas they rarely impress the truth, that authors of experience are taught by that experience to avoid throwing jewels into a melting pot of scrap iron.

A fine play is a jewel, a gem shaped for an exquisite setting. Diligent search among the scrap heaps, by editors endowed with a delicate sense of choice, might now and then discover one, but when a ten-thousand-dollar setting is planned for a thousand-dollar gem, it is only common sense to look for it where skilled workmanship is applied to the native value. No skilled author will, however, be found offering gems in a contest where they may be appropriated at an indefinite valuation.

Question always asked by the author of experience is, "Who is to decide on the merit of stories submitted for examination?" particularly when he has something worth while to submit. He can succeed only when he combines in himself both the creative and the critical faculties. His creation only becomes artistic through his fine spirit of choice, hence he keenly appreciates the necessity of a similar spirit on the part of those who make the award. Depending as he must on their ability to recognize merit in a story, he is usually wise enough to enter no contest where they are not named and fully empowered.

Ten thousand dollars has more than once been offered for the best novel submitted in contest, the money put up subject to the decision of an announced committee of responsible men, and no conditions imposed which might compel an author to sacrifice his product because of failure to win the prize. On the dignity, honesty and ability of the committee depends all interest intelligent authors feel in such a competition. The conditions of motion-picture scenario contests, even more than the lack of business ability shown in offering prizes below "current rates" for superior product, indicate that the promotors of such contests have got the wrong measure of authorship.

"There are two kinds of work in the world," says Dr. Frank Crane in his famous Globe editorials, "which may be called routine work and creative work. By routine work we mean the tending of machines, the discharge of office duties, keeping accounts, tending the sick, running a business, and the like." "By creative work we mean the writing of stories, the composition of music, the painting of pictures, the modeling of statues," etc. "Creative work," he admits, "is the scarcest in the world."

Not to draw lines so sharply, for creative work may enter into that of routine, and routine may play an important part in creative work, it may be said that the men who make what has not been made before, who invent, who originate, who scatter newly-discovered truth in beautiful forms, make also the age in which they live. The novelist adopts methods more subtle than those of preachment to enforce his point—he reaches the thinking faculties through sentiment, meanwhile gathering into one grand picture the details of some interesting phase of existence.

The big visualized story is a screen novel in its way. The superior screen novel offers some new element of pleasure, some fresh departure of thought, some mighty trend of passion, some delineation of beauty. A thing of rare conception, it should be brought to a perfection of structure by the author before the director is called upon to add his graces of treatment. This is the only way to unity in any art, and on that unity depends its success as a work of art. The producer who imagines that no brains are required has got the wrong measure of what he is in business to produce.

Even photography is no longer regarded as a merely mechanical process. It has developed into a subtle art in this new avenue of opportunity. Brains are required to bring out fine picture composition in photographing the action of a story; brains are required to select such settings as will harmonize with the atmosphere and mood of the story; brains are required to grasp and interpret the characters of the story; brains are required to direct the movement of interpreters and to supervise the visualization of the story—is it not possible that brains may be required to create the story?

Quick Action May Be Needed

By W. Stephen Bush.

IT APPEARS from the latest news reports that the railroad men of the country, one of the strongest of all labor organizations, have by an overwhelming majority voted to go on strike. Their leaders with this tremendous moral support back of them are now negotiating with the railroads in an effort to effect a peaceful settlement and avert the catastrophe of a general tie-up of the railways of the country. Such a tie-up would, of course, mean a fearful paralysis of our commerce, and among the industries affected thereby none would suffer more than the motion picture industry.

The possible consequences of such a disaster are plainly foreseen by many men in the industry. L. W. Brophy, a well-known exhibitor of Tuskegee, Oklahoma, and one of the leading figures at the recent Chicago Convention, has sent us a most excellent suggestion which was briefly outlined in the last issue of the Moving Picture World. The text of Mr. Brophy's telegram is here printed in full:

The Moving Picture World,
17 Madison Avenue, New York:

Should the great railroad strike materialize the Government would probably keep the mails running. Moving picture film now carried only by express through a ruling of the Interstate Commerce Commission. This commission might be induced to grant a temporary permit to carry film by parcel post. Such permit would save millions of dollars by enabling us to keep our theaters open. Hence this suggestion is passed on to the World for investigation.

L. W. BROPHY.

We are glad to inform Mr. Brophy and all our readers at the same time that the Moving Picture World lost not a moment's time in acting on the suggestion. Letters were at once addressed both to the Postmaster General and to the Interstate Commerce Commission and action by the authorities in case of such a general railroad strike as is now threatened is confidently expected.

The motion picture is far more than a mere commercial commodity. If the Government will find ways and means to carry the newspapers as part of its mail even in the emergency of a general strike, then it seems to us means ought likewise to be found to carry motion picture films. Both agencies are of the same value and importance to the people of the United States. Both agencies disseminate information and contribute to the education as well as the amusement of the public. The motion picture is distinctly in the class of public benefit agencies which have always enjoyed enlightened treatment at the hands of constructive statesmen.

There never was and there never can be any valid reason for excluding motion picture films from the parcels post. The governments of Europe generally permit it and they are notorious for their severity in all postal matters and regulations. The foolish theory that motion picture films are liable to "explode" while in transmission through the mails might have been excused in the early days of the industry along with the belief that every motion picture machine was a sort of slumbering volcano liable to become active at any moment. Today such childish superstitions are laughed at by every intelligent person.

We hope that film men all through the country will write on this subject both to the Postmaster General and to the Interstate Commerce Commission. We subjoin copies of letters used by the Moving Picture World which we think are short and to the point and may be used to advantage by every reader who wants to write to Washington.

Interstate Commerce Commission,
Washington, D. C.:

Gentlemen:—Under the ruling made by your authority, moving picture films are barred from transmission in the mails, whether by Parcel Post or otherwise. Within recent times there have been repeated rumors and threats of a general tie-up of the railroads. If such a general tie-up were to occur, no doubt the Government would find some way to keep the mails running. As you are well aware, the moving picture film, fully as much as the newspaper and magazine, caters both to the amusement and instruction of the general public, and if your ruling is to stand, then a general strike on the railroads would mean the closing of most of the moving picture theaters in the country and an absolute end to the use of films in schools, churches, etc. We, therefore, at the suggestion of our readers, ask you whether you will consider the revocation of your rule in case there should be a general tie-up of the railroads of the country. A modification of your rule in such an emergency would not only mean a saving of many millions of invested capital, but it would also insure the supply to the public of the most popular and useful entertainment.

Postmaster General,
Washington, D. C.:

Dear Sir:—We have addressed a letter to the Interstate Commerce Commission of which the enclosed is a copy. We respectfully urge you to give your attention to the points set forth in the enclosed letter. We will also respectfully ask you to let us know whether you will favor the revocation or modification of the rule of the Interstate Commerce Commission in case of such an emergency as is described in the enclosed letter.

How Prejudice Disappears

By W. Stephen Bush.

WE HEAR much about objectionable pictures and about the bad influence that motion pictures are supposed to have on the rising generation. Many zealous reformers and many careless newspapers take it for granted that much juvenile crime is due to the motion picture, although there is not a single provable instance that might be cited in support of this theory. I personally know of at least a score of news items to the effect that boys and girls had departed from the "straight and narrow" owing to the bad influence of the screen. In all these cases efforts were made to "run down" the story and in every single instance the news item was found to be without any honest foundation.

All this adduce just by way of preface to pleasanter topic, i. e., recognition of the motion picture by men and women of culture and intellect. We are glad to learn from a report of the Chautauquan Daily that the Woman's Club of the Chautauqua is taking the right view of the mission of the screen. One of the speakers expressed his belief that the motion picture will be instrumental in solving the great social problems of today which are pressing for a settlement. To quote him: "I believe that these problems can be ended through the instrumentality of the motion pictures in familiarizing and awakening people to the importance of these problems. * * * Many people who heap upon the shoulders of the motion picture producers the responsibility for the evils of the world are blaming them for evils that they themselves have tried to remedy and could not."

Other speakers delivered themselves in similar strain. The advice given to the ladies attending the lecture was especially good and we repeat it here verbatim:

When you ladies go home I wish you would go to your local motion picture managers and ask them to put on children's pictures Saturday mornings, and a family group on Friday nights. People are sometimes inclined to over-specialize in children's pictures. Don't tell them that the educational pictures you are taking them to are good for them. Give them that kind, but disguise them. Even at Chautauqua last year, I, being a stranger here, announced "educational pictures" and no one came.

A motion picture manager is in the business for the same reason that a grocer is in business—to make money. If he isn't giving you what you want, use the same methods that you do with your grocer. A woman's club in Rhode Island started a motion picture show in the Y. M. C. A. building under our direction, because the manager of the local theater

refused to act upon their suggestions. Inside of a month he came to the president of the club and invited her to help him select the films in the future if she would have their show stopped.

Much of the credit for this highly desirable enlightenment in high places belongs to the constructive work of the men and women who unselfishly give their time and their efforts to making the Board of Review a powerful agency for good. Among the speakers we note was Mrs. Florence Gill, who has been identified with the Board for three years and who told in a most instructive manner of the work of the organization.

Mary Pickford a Producer

Organizes a Company and Opens Offices in the Godfrey Building, New York City.

MARY PICKFORD, better known as "Little Mary," has become a producer of motion pictures on her own hook. The Mary Pickford Film Corporation is the title of the new company under which she will do business, and it is said that she is already at work on her first pictures.

The offices of the new company are in the Godfrey Building, 729 Seventh avenue, New York, and temporary studios have been secured out on Long Island.

While the Famous Players-Lasky Company, with whom "Little Mary" has been affiliated for several years, have issued no statement regarding the new company, confirmation of the story of the new organization was obtained at the offices of that company.

President and Cabinet in Pictures

Charles R. Macauley, of the Motion Picture Forum, Takes Intimate Motion Studies of the High Official Circle.

PRESIDENT WILSON and the members of the Cabinet saw themselves in a new form of motion pictures at B. F. Keith's theater, Washington, D. C., August 14. Mrs. Wilson and several hundreds of other women and men of the official circle were present also at the private showing and were given unusual and interesting views of the men actively in charge of the government of the United States.

The principal picture exhibited was entitled "Motion Picture Portrait Studies of the President of the United States and the Cabinet." It was made in Washington last month by the Motion Picture Forum of New York under the personal direction of C. R. Macauley, the cartoonist. The film might be called just as appropriately "The United States Government in Action," and that title clearly conveys its meaning.

Mr. Macauley brought his picture-making paraphernalia, technical director, cameraman and electrician to the Capital from New York for a week's stay, and it required all of that time to make the many thousands of feet of negative film required before the cutters and assemblers could get to work on the formation of the completed product, which was flashed on a theater screen for the first time the other day. Washington, of course, provided the characters and the setting—a setting such as no other motion picture has ever had in the history of the world.

One feature of the picture which attracted large attention, especially from the women and children, was the wonderful variety of smiles shown by the President and the members of his official family. In a full face view President Wilson smiled in a way which was new to those who had seen him hundreds of times and who have seen thousands of photographs of him. It is possible that this motion picture smile, when the film is exhibited in all parts of the country, may become known as "the Wilson smile."

"It was a wonderful experience for me to make the motion picture studies of the President and the heads of the great government departments," said Mr. Macauley. "I had long felt that the people of the United States were entitled to know more intimately the men who run things for them at Washington. President Wilson and the others were brought around to my way of thinking and this picture is the result."

CHARLES URBAN BRINGS MORE WAR PICTURES.

Charles Urban returned to New York on the White Star liner "Lapland" Friday, August 11, bringing with him a quantity of motion picture views of scenes taken at the front in France during the recent British and French drive on the Somme.

Harwell Joins New Company

Manager of New York Unicorn Exchange Appointed Manager of the Little Players of America, Inc.

H. W. HARWELL, manager of the New York office of the Unicorn Film Service, has severed his connection with the Unicorn to accept the position of general manager of the Little Players of America, Inc.

It was with deep regret that the board of directors accepted his resignation, as during his incumbency the New York office rapidly increased its business; this was largely due to his wide-awake and energetic methods.

H. W. Harwell.

Mr. Harwell, although a young man, is ripe in experience in the exchange and exhibiting branches of the film industry, having established an enviable reputation as manager of the photoplay department of the C. P. Walker Syndicate, the Western Canada Theaters Company. He enjoys the distinction of inaugurating the children's special performances at the Walker theater, Winnipeg—the finest and most exclusive theater in Canada.

He represented the Mutual Film Corporation in Ontario and later was appointed manager of the Universal office in Montreal.

Mr. Harwell enters upon his new field of activities with the best wishes of continued success from his many friends and business associates.

B. S. MOSS PROCLAIMS NEW IDEA.

B. S. Moss has inaugurated an entirely new idea in the field of serving the state rights man. "Hitherto," says Mr. Moss, "the state rights buyer has purchased a picture, and with the conclusion of that transaction he has found himself out in the cold.

"The policy of the B. S. Moss Motion Picture Corporation is continually to back up the exchange man and the exhibitor on each of the pictures issued upon the 'one-a-month' policy. Each and every photodrama put out under the B. S. Moss brand will bear the stamp of distinctiveness. In other words, we are trying to make the B. S. Moss pictures absolutely different and unique from any other photoplays now being placed upon the market. Each one contains a separate idea and turns the relentless searchlight of truth upon the varying phases of human nature.

"I would also like to say that at the present time we have ready for exhibition to prospective purchasers four pictures, by which they can gauge the quality of those that are to follow, and the B. S. Moss Motion Picture Corporation absolutely guarantees that the twelve pictures for which a state rights buyer may sign will be in every respect equal to those that he has seen."

ROMA RAYMOND IN NEW METRO PICTURE.

Roma Raymond, who was considered one of the most gifted young women playing heavy dramatic roles two years ago, and who gave up acting before the camera to devote her entire time to writing, has been engaged for an important part in the five-part Metro wonderplay, as yet unnamed, in which Emily Stevens is starred. Miss Raymond will not give up scenario writing, however, but will take advantage of the waits in the studio to continue her work in that direction.

Pictures in Schools and Churches

George K. Spoor of Essanay Favors the Plan and Gives Reasons

THERE seems to be a feeling of uneasiness among many exhibitors because of the widespread movement to inaugurate the showing of motion pictures in the schools and churches. Some have expressed a fear that this would encroach on the territory of the motion picture theater; that it would lessen patronage and detract from business.

It is my firm belief that the reverse will be the result; that it will be a means of fostering interest in pictures and therefore will increase the patronage of motion picture houses.

The growth of such interest among church people and educators is extremely gratifying to me because it shows that they have finally come to realize the value of pictures, not only as an amusement, but as the greatest medium of instruction and moral uplift.

That I favor that which is of benefit to the exhibitors and oppose that which is not may be taken for granted, for the interest of the exhibitor and the manufacturer is one. What is a benefit to one will benefit the other, and what injures one will injure both.

When the motion picture business was inaugurated it met with violent opposition. It faced unwarranted prejudice on every hand. There was something of solid worth in the motion picture or it would not have survived these attacks. It would have died in its inception. As it is, it has swept away all obstacles and has become universal.

Although the former prejudices have largely been swept away, its worth, both as an amusement, as an art and as an educational factor, now being recognized in the literary, scientific and educational world, yet there still is a large element among certain classes of church people which opposes it.

This opposition is due to the fact that they do not know what motion pictures are. They do not understand their present value because they have not seen them. To many people the motion picture is still a cheap melodrama, occupying the same relative position to real drama that the penny dreadful occupies to literature.

Show these people pictures and you will dissipate this idea. And it is necessary to take the pictures to them, for this class does not now attend the theater. Just here is where the exhibitor is benefitted instead of injured. A new field is opened up to the exhibitor, a new motion picture public. A new class of motion picture advocates will be created.

The churches will foster interest in pictures. It will begin with one show on Sunday and stimulate the demand for more. That portion of the church public which has not before attended the motion picture theater will be so attracted by their value and interest that they will become regular theater patrons. In this way the exhibitor increases his business instead of lessening it.

By showing pictures in the schools, we not only are educating the pupils by means of the screen, but we are educating the boys and girls to love pictures and to rely upon them for their amusement. We are consequently creating still another class of motion picture enthusiasts who will be found regularly in the theaters.

The possibility that those who see pictures in the church and school will become surfeited and stay away from the theater is infinitesimal. The pictures shown in these institutions will be comparatively few and of a different character to those shown in the theater. The one is primarily educational, the other primarily to amuse. And the educational picture will create and stimulate the desire for amusement in the same line.

But even if it were desired it would be impossible to check such a movement. The motion picture is of universal interest; it appeals to everyone in every walk of life. Any movement as widespread and as deep seated as this is bound to sweep away all obstacles. The motion picture not only is the chief amusement, but is bound to become one of the chief moral and educational factors.

GEORGE K. SPOOR.

Big Things for Paramount Week of Aug. 29

Famous Players and Lasky Features Are Backed Up With Some Highly Interesting Short Reels.

TWO particularly strong features head the Paramount Program for the week of August 29, in one of which Lou-Tellegen makes his return to the screen in the Lasky production of "The Victory of Conscience," and the other in which Valentine Grant, the Famous Players star, will be seen in "Jean of Al Falfa's Revenge." Both features have exceptionally strong stories, and the stars in both pictures are supported by wonderfully clever casts.

Short-reel subjects for that week will include the twenty-ninth edition of the "magazine-on-the-screen," the Paramount Pictographs; the Paramount-Burton Holmes Travel-Pictures, "Climbing the Austrian Alps," and the Paramount-Bray cartoon, "Farmer Al Falfa's Revenge."

The four leading themes included in the twenty-ninth edition of the Pictographs are "The Working of the George Jr. Republic," "How Did You Get That Hat?" "The Settlement and the Slums" and "The Peaceful Dove in War."

The opening subject is the first motion picture that has ever been made of the remarkable George Jr. Republic, at which boys earn their own living, conduct their own government, handle their own savings, and learn the fundamentals of running a government by conducting one of their own.

The story of the derby hat is one of the most interesting that has ever been screened and takes the audience through each phase of the making of a derby from the time that the rabbit's hair is received at the factory, until it is finally finished. Few people know that there is not a particle of glue or musilagous substance put into the fur which makes the derby hat, in order to hold it together, but such is the case and the subject is treated in a most interesting manner.

During the past six months, Paramount Pictographs have taken up a number of subjects for the betterment of the general public, chief of which was "Better Babies." The story of the "Settlement and the Slums," as told in these pictures, has been made for the purpose of bringing home to the people the tremendous service that the settlement renders to the city. Most people think that a social settlement is no place for them to go, but their idea will be changed when they see this picture.

The dove of peace is shown as it is used in war-time, giving an idea of how the pigeon was used by the Germans in invading Belgium, when the single order was sent out by the Imperial Government, "Bring your firearms and pigeons." The picture shows how the pigeon flies at the height of 600 feet and travels at not less than 60 miles an hour, carrying with him messages in the quill on his leg as long as five ordinary novels. This is very interestingly portrayed.

In the Paramount-Burton Holmes Travel-Pictures, Mr. Holmes takes his "easy-chair-journeyers" on a trip up the Austrian Alps, starting at Salzberg, the birthplace of Mozart, the immortal musician. The party climbs sometimes by rail, and at other times roped to each other and the guides, through the clouds, finally arriving on the peak of Gross Glauchen, 12,460 feet above the sea. The trip is particularly interesting, for from that height you can gaze around for miles over the wonderful country, realizing that you have attained the height of your ambition of getting all the thrills and excitement of climbing long miles, without any of the perils, cold or inconveniences of actual mountain climbing.

The Paramount-Bray cartoon, by Paul Terry, tells the story of "Farmer Al Falfa's Revenge," in which an English huntsman mistakes the farmer for a goat while he is bathing his whiskers in the lake and shoots at him, scaring the farmer to such an extent that he scampers away with the Englishman in pursuit. The farmer is caught and when the Englishman realizes his mistake and attempts to apologize Al Falfa settles the argument by bouncing a good sized rock on the hunter's head behind his ear.

CRACK FILM MAN JOINS UNICORN.

H. A. Fuld, well-known in Eastern film circles as a "crack" film man, is now connected with the New York branch of the Unicorn Film Service Corporation, covering Long Island. Mr. Fuld was formerly with Pathe, and was always well up near the top of the list of the biggest business getters. During the month of May he won the first prize. The reason for this is that Mr. Fuld gives his personal attention to the exhibitors and familiarizes himself with conditions around a house, and does not permit his interest to lag after the theater is taking service.

Metro Has a Shakespearian "Round Up"

Remarkable Cast in Metro's "Romeo and Juliet" Now Nearing Completion, With F. X. Bushman and Beverly Bayne in the Roles of the Historic Lovers

ANNOUNCEMENT was made at the Metro offices early in the week that the elaborate picturization of Shakespeare's immortal romantic drama, "Romeo and Juliet," with Francis X. Bushman and Beverly Bayne in the roles of the historic lovers, is nearly completed, and will be released some time this month. John W. Noble and his

Scene from "Romeo and Juliet" (Metro).

corps of assistant directors are now engaged in taking the final scenes at Brighton Beach, where the market-place of mediaeval Verona has been reproduced for the purposes of photography.

The cast of "Romeo and Juliet" is a notable one. It includes a Booth, a Sothern, a Mantell, a Kemble and a Davenport. Its leading players are Shakespearean actors and actresses of world-wide reputation. Many of them have starred in Shakespearean parts, and nearly every member of the cast has had a classical training. The only exceptions to this rule are some of the young girls who play the pages and smaller parts, where youth and beauty are the principal requirements, and in such cases as that of the apothecary, whom Barry Maxwell visualizes so well, that Director Noble refused to consider anyone else after having seen him, and John Davidson, who appears as the dashing young Paris, the rival of Romeo for Juliet's love.

Sumptuous settings are made necessary by the wealth of the two great families, the Montagues and the Capulets, to which Romeo and Juliet belonged. Furniture, costumes, hangings are all of the richest known in Italy at the beginning of the fourteenth century, a period when luxury was one of the distinguishing features of every great house.

Francis X. Bushman and Beverly Bayne have entered into their parts with the utmost reverence for the greatest dramatist of all time in his most poetic mood. Ethel Mantell, daughter of the eminent tragedian, Robert Mantell, will have the part of Rosaline, Romeo's first love, the cold, proud lady who disdains his affection. Rosaline has never been shown on the stage except by Sir Henry Irving. No speeches are written for her, but it is the privilege of the screen to show her. Robert Cummings will be the Friar Laurence of the production. Mr. Cummings is well known both on the speaking stage and in screen work.

Friar John is rather more important in the screen production than it is in the stage version. It will be played by Alexandre J. Herbert, a young English actor. Leonard Grover, who is more than 80 years old, will appear as "An old man of the Capulet family." With him is his son, Leonard Grover, Jr., who plays Uncle Capulet. Horace Vinton, 30 years ago a Broadway idol, and always a sterling actor, has the part of Prince Escalus, the dignified and noble ruler of Verona at the time of the feud between the houses of Montague and Capulet. W. Lawson Butt will be seen as Tybalt. Mr. Butt is a prominent English actor who has played important parts with Lewis Waller, Sir Beerbohm Tree and F. R. Benson, playing the well known Shakespearean leading parts. The part of Lady Capulet will be in the capable hands of Helen Dunbar, who had so many years excellent experience at the head of her own company. Miss Dunbar has been a careful student of Shakespeare all her life. Lady Montague, Romeo's mother, is played by Genevieve Reynolds, a favorite member of Robert Mantell's company for years. The nurse in the present production of "Romeo and Juliet" is Adella Barker.

Lionel Belmore, who staged some of Sir Henry Irving's most elaborate original productions, plays a small part in the Bushman and Bayne "Romeo and Juliet," because all the other parts had been given out before Mr. Bushman knew he was in New York. This desire to co-operate in the epoch-making production which all feel the screen version of "Romeo and Juliet" to be is responsible for the important people who are playing small parts. It accounts for the Bary Macollum and Norman Macdonald's playing respectively the second and third servant of the Capulet family. Bary Macollum was with James K. Hackett in the all-star cast of "Merry Wives of Windsor" and he formerly toured with Arthur Maude and Constance Crawley in repertoire. Other prominent persons who have been content to play small parts are John Burke, Lewis Sealy, Edwyn Eaton, E. P. Sullivan, Morgan Thorpe, Alexander Loftus and Robert Vivian, all of whom know their Shakespeare thoroughly, and who have had valuable experience.

The heads of the warring houses of Montague and Capulet are impersonated respectively by Eric Hudson and Edmund Elton. The fencing of Olaf Skavlan as Benvolio and Fritz Leiber as Mercutio should give a filip of added interest to the fights in "Romeo and Juliet." The Bishop of Verona is played by William H. Burton, who was a member of Ford's company in Washington in the early days. Other important members of the "Romeo and Juliet" production are Edwin Boring, Ben Higgins, Joseph Dailey, Charles A. Smily, A. P. Kaye, Joseph Robison and Jack Blake.

As to the great names included in the cast, Harry Sothern, who plays Abram, is a nephew of E. H. Sothern and of Sam Sothern, and has learned his art in the companies of those stars. Marie Booth, who is seen as a court lady in the photodrama, is a niece of Edwin Booth. Violet Hall-Caine, who plays one of the Capulet family, is a niece of the well known English author. Emma Kemble is a connection of the famous Kemble family of actors and actresses, and has appeared in a number of notable Shakespearean productions. Blanche Davenport is a relative of the famous Fanny Davenport. John B. Hollis is a member of the well known Beresford family of England, and Venie Atherton, who plays a court lady, belongs to that family of the same name which is equally well known in England and America.

Famous persons of earlier days and those who are enjoying the sunshine of the public's favor at the present time—all have united under the leadership of the directors, John W. Noble and Edward Elsner, the Shakespearean advisor, Rudolph De Cordova, and their aides, to make Metro's screen production of "Romeo and Juliet" a triumphant success and a beautiful spectacle.

OPERATOR-BLUEJACKET WRITES TO WORLD.

The Moving Picture World has received an interesting letter from one of its far away subscribers, J. O. Husband, of the United States ship Monocacy, and dated from Chungking, China. Mr. Husband writes he is 1,400 miles up the Yangtse River, where he admits one never sees any amusement except such as the sailors may make among themselves. "We do see a few Chinese getting their heads cut off, now and then," he adds as an afterthought, "which causes a little excitement for the average civilized man. I can hardly wait until the mail arrives from the old U. S. A., as I am so anxious to get the World and find out what is going on in pictures. Several of the boys are like myself in this matter."

Mr. Husband inquires if by any chance the Moving Picture World knows of any one requiring a sober and reliable operator, and one that can obey orders. He says he had two years' experience with an Edison machine before joining the navy and that he would certainly like to get back on the firing line again. While he realizes his lack of experience he believes he can make good.

That Universal Program for the Week of Aug. 21

Three Specials and a Red Feather Feature are but Part of the Good Things Offered to Speed the Waning Summer

IN THE week of August 21 there will be released on the Universal program no less than three special features in addition to a Red Feather feature. On that date Warren Kerrigan will star in "The Beckoning Trail," a five-reel Red Feather drama, written by F. McCrew Willis and produced by Jack Conway. Lois Wilson, Maud George, Harry Carter, Harry Griffith and Raymond Hanford appear in support of Mr. Kerrigan.

On the same day Carter De Haven will appear in "A Thousand a Week," the second episode of the "Timothy Dobbs—That's Me!" series. The "Timothy Dobbs" series was written by Bess Meredyth and produced by Wallace Berry. Supporting the versatile De Haven are Vola Smith, Robert Milash, Ruby Cox, Gilmore Hammond and C. Norman Hammond.

Grace Cunard and Francis Ford also will appear on August 21 in the Universal Special Feature, "Brennon O' The Moor," a two-reel romantic Irish drama, of the type in which both excel. The Ford-Cunard combination will be supported by Jack Francis, Orin Jackson, Robert Murdock, Jack Holt, Mrs. Hanley and Harry Mann. The late "Daddy" Manley also will be seen for the last time in any moving picture in "Brennon O' The Moor."

"Riding With Death," the second episode of the new Universal serial, "Liberty," also will be released on August 21. "Liberty" was written and produced by Jacques Jaccard and features Marie Walcamp in the role of "Liberty" Horton. Miss Walcamp is supported by Jack Holt, Eddie Polo, Bertram Grassby, G. Raymond Nye and Neal Hart.

On August 21, on the regular program, "Broke But Ambitious," a one-reel Nestor comedy, featuring Eddie Lyons and Lee Moran, with Priscilla Dean, Marcia Moore and H. S. Griffith will be released. "Broke But Ambitious" was produced by L. W. Chaudet from the story by Harry Lyons, scenarioized by C. J. Wilson, Jr.

The Gold Seal three-reel society drama, "The Castle of Despair," was written by William A. Lathrop and produced by Ben Wilson. Supporting the principals are Percy Callenger, Frederick Harrington and Virginia Corbin. There will be no Victor release for the week of August 22.

August 23 will see the release of "A Double Double-Cross," a L-Ko comedy, featuring Billy Armstrong. The sedate Mr. Armstrong will be assisted in his funmaking by Rich Mac Allister, Charles Insley and Gertrude Douglas. The Laemmle release for Wednesday in the week of August 23 will be replaced by the two-reel Universal Special Feature, "Brennon O' The Moor." No 34 of the Universal Animated Weekly will be released on the same day.

On August 24 "You Want Something," the Victor two-reel comedy, which was awarded the $100 prize offered by the Associated Advertising Clubs of the World will be released. The original story by Stella Anna Ellis has been considerably revised and put into technical shape by Universal Staff Writer C. G. Badger and by the producer, Director Allen Curtis. Max Asher and Gale Henry play the principal roles, supported by Arthur Moon and William Franey.

On the same day the Big U drama, "The Devil's Own," featuring Harry Carey and Olive Fuller Golden, will be released. "The Devil's Own" was written by George E. Marshall and W. B. Pearson and was produced by Mr. Marshall. Joe Rickson, in the role of "Snake" Matthews, appears in support of Carey and Miss Golden. There will be no release under the Powers brand on August 24.

On August 25 the Imp two-reel crook drama, "The Panel Game," which was written and produced by Jacques Jaccard, will be released. G. Raymond Nye and Roberta Wilson, sister of the Universal Beauty Contest winner, Lois Wilson, will star in the feature supported by Si Clegg, Peggy Coudray, Walter Belasco and Helen Wright. On the same day "Sammy Johnsin in Mexico," a Powers split reel comedy cartoon, will be released together with "Creating Life from a Dead Leaf," an educational split reel, which was produced by the Educational and Scientific Film Co. of New York City.

Mary Fuller stars in "The Trail of Chance," a 101-Bison two-reel drama on August 26. This "Western" was adapted by Catherine Carr from a story by Amy Vorhaus. It was produced by Lucius Henderson. Supporting Miss Fuller are Joseph W. Girard, A. G. Corbel, John Walker and Andy Clark. On the same day the Joker comedy, "A Marriage for Revenge," is perpetrated by Gale Henry and William Franey. • There will be no release under the Laemmle brand on this date.

There will be two "C" releases on August 27, entitled "The Lady from the Sea" and "Snoring in High C." The first will appear under the Big U brand with Clair McDowell in the principal role supported by Nobel Johnson. "The Lady from the Sea" was written and produced by Raymond Wells. "Snoring in High C" features Gertrude Selby and will be released under the L-Ko brand.

Bluebird Ready with September Program

Four Meritorious Subjects Have Been Scheduled for Release.

THE Bluebird people are ready to supply their exhibitors with good material with which to combat the opposition to be created by the reopened theaters of dramatic and vaudeville persuasion when Labor Day inaugurates the regular season. While there are ready for release enough features to equip the Bluebird program for three months, the important detail of fixing the actual release dates remains to be accomplished when expediency requires action.

The September lay-out, however, is ready for announcement and begins with "The Unattainable" on Labor Day. In this feature Dorothy Davenport and Emory Johnson will be introduced to the Bluebird program, with Mattie Witting, Richard Morris and Alfred Allen, principals in support. Elwood D. Hemming's story inspired the scenario Eugene B. Lewis prepared for Lloyd B. Carleton to direct from, and Roy H. Klaffk performed the cinematographic service.

"Saving the Family Name" is depended upon by the Bluebird people to create a good impression, because of the fact that it is a Smalley production with Lois Weber directing and Phillips Smalley acting the leading male role. Mary MacLaren, the heroine of "Shoes," will be the featured one and in support Harry Depp, Carl Von Schiller and Jack Holt will be prominent. Lois Weber prepared her own scenario from Evelyn Heath's story and Allen Siegler was the cinematographer. September 11 is the release date for "Saving the Family Name."

Timeliness will be depended upon to heighten the interest in "Behind the Lines," set for release September 18. Mary Rider's story has been adapted to the screen by Walter Woods and Harry McRae took a large company to Mexico, where he directed a feature that pictures a possible situation that may arise between two neighboring republics. Edith Johnson will be introduced to Bluebird patrons as Harry Carey's leading lady in this feature and Marc Fenton, Ruth Clifford, L. C. Shumway, Miriam Shelby and Ray Hanford will have prominent roles.

"The Clique of Gold," a feature that will probably be issued September 25 under another title, has been based on Emilie Gaboriau's famous novel. This will bring to the Bluebird program the leaven of an old-fashioned melodrama, with the plotting of villainy against virtue and morality losing out on prompt schedule just at the right instant. Elsie Jane Wilson will be the featured one impersonating the arch-villainess; Francelia Billington will be the impersonator of virtue triumphant and Hobart Henly will be our brave hero, who arrives in the nick of time. Sydney Dean, C. K. Hammond, Douglas Gerrard and Tom Lockhard have been chosen to impersonate, as ideal representatives, the stirring types that may be depended upon to restore to public attention a style of acting and a type of drama that will surely be welcomed as a diversion bound to awaken hearty interest and immediate approval.

METRO TRAVELOGUES BRIM WITH NOVELTIES.

Metro Travelogues, which are a popular and recent addition to the Metro program, are proving the most attractive features of their kind ever presented upon the screen. In line with Metro's policy to obtain the very best and highest standard in everything, scores of expert cameramen are now at work in all parts of the country, photographing the most interesting subjects there are to be found.

Mutuals for Week of August 21

A Kolb and Dill Comedy Drama Heads a Particularly Strong and Well Balanced Program

CHIEF among the feature offerings of the Mutual Film Corporation for the week beginning August 21 is "A Million for Mary," first of the American-Mutual Star Productions, featuring C. William Kolb and Max Dill, originals of the famous comedy team of Kolb and Dill, noted comedians of the legitimate stage and the higher class vaudeville circuits. "A Million for Mary" is a character comedy drama in five acts and will be released Monday, August 21.

Scene from "A Million for Mary" (Mutual).

It was written by Aaron Hoffman, especially engaged by the American studios to prepare fitting vehicles for these two popular funmakers; scenarioized by Al Santell and screened under the personal supervision of Rea Berger, this feature sets a new departure in photoplay production in story as well as in situations, scene splendor and action.

The entire five reels are permeated with unusually humorous situations and interspersed with pathos enough to add the necessary dramatic contrasts in the unfolding of the story on which the production is founded. In point of story no more fitting vehicle could have been obtained for the premier of these noted funmakers. Kolb appears in his laughable characterization of "Louie" and Dill as "Mike," names by which they are intimately known to millions of followers throughout the country.

Second of the Mutual features for the same week will be released Thursday, August 24, under the title of "The Mystery of the Riviera," a detective story rivalling in plot and mystery any production of its kind ever screened. The story on which the feature is founded is based on the exploits of a notorious criminal and the efforts of a celebrated Paris detective to bring about his exposure and arrest.

The scenes, are laid in Nice, where most of the production was filmed during the height of the annual carnival. Rare views of this internationally famous fete form a background for the action of considerable of the drama. Unusual night scenes, showing the marvelous fireworks display at Nice during the carnival, are numbered among the many spectacular incidents of the production.

In the cast of "The Mystery of the Riviera" are the names of many famous foreign exponents of the silent drama, among them Jane Mac, Paul Manson, Maurice Lugust, Valentine Petit and various others.

Mutual this week will release four two-act subjects, the first of which will be put out on August 21, under the title of "The Enchantment," with Vivian Rich and Alfred Vosburgh playing the leads. "The Enchantment" is an allegorical play, in which Miss Rich is seen in several nude scenes in an artist's studio.

Second of the week's two-act features, "Getting the Grafters," is scheduled for release August 24. This is a Thanhouser production and deals with the criminal methods resorted to by a band of unscrupulous politicians in their efforts to control the editorial policy of the city's chief newspaper. Doris Grey is featured in the feminine role.

"Nell Dale's Men Folks," featuring Frank Borzage and Anna Little, is the Mustang contribution to the week's two-part offerings. It will be released August 25. "Nell Dale's Men Folks" is a Western story of exceptional interest, having to do with the supreme sacrifice made by a half-witted boy to save the sweetheart of his sister unjustly accused of a crime. The story is from the facile pen of Kenneth B. Clarke and was screened by Mr. Borzage, who also enacts the role of the hero, a sturdy son of the plains.

The Centaur two-part feature of the same week is "The Spite Husband," for release August 26. As the featured player of this two-part offering, Mr. Wilbur makes his last appearance as the star in a picture of this length. Hereafter he will be starred in five-act feature productions only, the first of which will be released shortly under the title of "The Painted Lie." "The Spite Husband," written by the star and screened by Robert B. Broadwell, is a unique drama, considerable of the action of which takes place in a small sea coast settlement. Mae Gaston, Hargish Ingraham, Ida Lewis, Jessie Burnett and Claude Mortonson are members of Mr. Wilbur's supporting company in this production.

Two single reel comedies will be released August 22, under the titles of "Going to the Dogs" and "Fair Lady." The former is from the Vogue studios and the last, a Falstaff offering, featuring Riley Chamberlain, in another of his famous roles of "Conductor No. 378."

The Beauty comedy of the week, "In a Prohibition Town," with Orral Humphrey as the star, will be released August 23. Two Cub comedies, "The Rookie," with George Ovey, for release August 25, and "Harmony and Discord," featuring Billy Armstrong, for release August 27, complete the single-reel comedy offerings.

Mutual Weekly No. 86, comprised of a number of interesting news events, and "See America First," the Mutual popular scenic feature, will be released August 27. "Reel Life," the Mutual Film Magazine pictures, will go to the public Sunday August 27.

VITAGRAPH FEATURE BY IRVIN COBB.

Irving Cobb, the irrepressible ally of good humor, has finally "busted into the pictures" with his first photoplay, the same being an original drama in which the adventures of a piece of chance are narrated.

The name of the picture is quite appropriately, "The Adventures of Bill," and whereas there is much to do in the story with actual money, there is nevertheless a powerful and unusual story concerning the individuals through whom the bill has its adventures.

The photoplay is being produced by Vitagraph under the auspices of the American Banker's Association, which is waging a nation-wide thrift campaign. In it there will be scenes taken in the United States Treasury, which will be the first ever obtained for use in a film drama.

The direction of the play is in the hands of Wilfred North; it was picturized by Garfield Thompson. Lillian Walker, the star, will have in her supporting cast Tom Mills, Mrs. Mary Maurice, Walter McGrail and Edward Elkas.

HALE AND LEWIS IN POWELL PRODUCTIONS.

An item of more than unusual interest is the placing under a long term contract of the well-known stars, Creighton Hale and Sheldon Lewis, by the Frank Powell Productions, Inc., to appear in the feature pictures of that company. Mr. Hale and Mr. Lewis have been associated together since the beginning of the "Exploits of Elaine" serial and following with the "Iron Claw," where both added further laurels to their already excellent reputation. At the conclusion of the "Iron Claw" the two stars were separated for a few weeks, but fate brought them together again, with the result as above stated.

FRANK MILLS ON METRO ARTISTIC STAFF.

Metro Pictures Corporation has engaged Frank Mills, noted stage and screen leading man, as the featured player with Emily Stevens in her new five-act photoplay, "Capital Punishment," which George D. Baker will direct.

MacDermott in Blue Ribbon Features

With Naomi Childers Famous Screen Favorite Will Be Seen in "The Footlights of Fate."

THE countless admirers of Marc MacDermott, who have been looking forward to a release in which he appears, will be pleased to know that the Vitagraph has listed his latest effort, "The Footlights of Fate," from the novel "Joan Thursday," by Louis Joseph Vance, for Monday, August 21. Naomi Childers in the role of Joan, co-stars with MacDermott.

The story tells of a young girl, Joan Thursday, who goes on the stage to make a reputation. She meets Matthias, a

Scene from "The Footlights of Fate" (Vitagraph).

playwright, whose latest manuscript is about to be produced. He falls in love with her and asks her to become his wife. Joan will not give up her idea of a stage career and is given a part in the play by Marbridge, who secretly nurses an affection for Joan. Marbridge invites her to his apartment, telling her she is to be one of a party. Upon arriving, she learns they are alone and realizes the real character of the man. Nella, Marbridge's former sweetheart, has followed the unsuspecting couple to the apartment. She enters and in a fit of rage shoots Marbridge and bids Joan to return to Matthias, who is waiting for her.

MacDermott, as Matthias, handles the part in his old-time form; the style that won him his many admirers. He is better than ever and is given an opportunity to display his many talents. Naomi Childers, in the role of Joan, does herself credit. Her portrayal leads us to believe that she spent much time in studying the manuscript, for she seemed to live and act the character assigned to her. The capable pair are given support by a cast that includes Carolyn Birch, Robert Whitworth, Josephine Earle, Jack Bulger and William Shea. William Humphrey is responsible for the direction of the picture, which is in five parts.

Selig General Film Releases

Last Week in August Will Produce Some Excellent Subjects.

WILLIAM N. SELIG has announced some excellent releases in General Film Company regular service for the last of August and early September. "Out of the Mist" is a three-part Diamond Special carrying a gripping plot. Following Mr. Selig's policy of exploiting his best stars in shorter as well as longer length pictureplay productions, an excellent cast is announced. The players include Fritzi Brunette, Guy Oliver, William Scott, Frank Clark and others. Released Monday, August 22.

"Tom's Strategy," released Saturday, September 2, is another of the Selig comedy Western series, featuring Tom Mix. A real live bear figured in this action and falls a victim of a bullet.

"His Brother's Keeper," written by I. K. Friedman, the famous author, will be released as a three-part drama by the Selig Company in General Film regular service on Monday, September 4. The cast includes such sterling players as Lee Tierson, Edward J. Piel, Eugenie Besserer, Fritzi Brunette and Harry Lonsdale. Climax follows climax and there is a thrilling denouement. The scenic effects are elobrate and the photographs clear.

"Taming Grouchy Bill" will be released Saturday, September 9, in the Tom Mix Western comedy series. There is a laugh in every inch of this film.

"War Brides" Well Under Way

Director and Company Begin Work With Rush While Selznick Closes Distributing Company Deals.

WORK on the Herbert Brenon production of Madame Nazimova in "War Brides" went forward with a rush last week at the Ideal studio on the New Jersey palisades. Last Monday the great tragedienne stepped before the motion picture camera for the first time in her career and under the skilled guidance of Director Brenon began the enactment of the scenario version of Marion Craig Wentworth's thrilling drama.

The speed with which the Brenon mechanical department has organized and built sets, collected properties and arranged all the details of a big production, has caused widespread comment among the craft. But the great revelation, according to Mr. Brenon, is the facility with which Mme. Nazimova adapted her astounding art to the requirements of the screen.

While the producing company is at work in the studio Lewis J. Selznick, head of the distributing system, has quietly completed the details for handling the Brenon productions along lines similar to the new Clara Kimball Young pictures. All the exchanges he had built up for Miss Young's pictures have taken over the Nazimova picture, as well as all future Brenon Film Corporation productions.

In addition, Mr. Selznick last week closed two big deals for the distribution of all his attractions in the far West. With A. H. Blank, head of a chain of theaters in Omaha, Des Moines, Davenport and other cities in that territory, Mr Selznick closed for the distribution of the Clara Kimball Young and Brenon pictures in Missouri, Kansas, Nebraska and Iowa. A new exchange has been incorporated under the name of the Mid-West Photo Play Corporation for this purpose.

The second deal involves the distribution of all the Selznick attractions throughout Oregon, Washington, Idaho and Montana. The transaction was negotiated with M. Rosenberg, head of the De Luxe Feature Film Service, with headquarters in Seattle. This company handled the distribution in that territory of such pictures as "The Spoilers," "The Ne'er Do Well," "The Little Girl Next Door" and "Neptune's Daughter."

Messrs. Blank and Rosenberg came to New York to complete the deals with Mr. Selznick and have returned to the West highly enthusiastic over the prospect.

"The Selznick propositions are the greatest on the open booking market," said Mr. Blank, "and will be the greatest in the country. The exhibitors throughout my territory are already crowding upon each other's heels in their eagerness to connect with the Clara Kimball Young and Brenon pictures."

JAPAN LOOMS UP AS EXPORT FIELD.

The Land of Nippon is the latest foreign country to loom up strongly as a field for the exportation of American films and reports would indicate that before the war is over the popularity of American screen stars will make it a difficult task for French and Italian producers to regain a foothold there.

The Kalem Company is finding a particularly fertile field in Japan. "Stingaree" has been shown successfully there and "The Social Pirates" is scheduled to start its release soon. Because of the favor greeting "Stingaree" much interest has already been shown in "The Girl from Frisco," which features the same stars, Marin Sais and True Boardman.

But it is for Ham and Bud that the Japanese audiences show their greatest partiality. The humor of "the tall and short fellows" seems to be the type that particularly strikes the Japanese taste. Evidences of the popularity of these comedians may be seen in the fact that the two Japanese theatrical publications, the Genbunsha and the Katsudo Shashin-Zasshi, published illustrated articles on Ham and Bud last month. Japanese manufacturers are also making arrangements to market "Ham" dolls.

KOPFSTEIN COMPLETES "SOMEBODY'S SISTER" SCENARIO.

Since limiting his efforts to the writing of four original scenarios a year Jacques Kopfstein, who is recognized as among our foremost photoplaywrights, has just completed "Somebody's Sister."

This new screen play treats with the fact that every woman is "Somebody's Sister" and is replete with soul gripping situations.

Activities at Thanhouser Studio

Four Companies at Work on New Features Under Mr. Thanhouser's Personal Supervision.

WITH four companies at work on new features and with a number of big productions already completed, the Thanhouser Film Corporation is splendidly prepared to keep its contract with the Pathe Exchange to release two first-class features a month.

Florence LaBadie in "The Fugitive," written by Philip Lonergan and directed by Frederick Sullivan, was the first Thanhouser-Pathe release. This was followed by Gladys Hulette in "The Shine Girl," by Agnes C. Johnston, directed by William Parke. The high quality of these features has proved that Edwin Thauhouser is keeping his promise to produce an unbroken line of pictures of superior quality. Florence LaBadie's work in "The Fugitive" has been universally praised and "The Shine Girl" has been called a masterpiece.

"Hidden Valley," with Valkyrien, the Danish beauty, will be the Thanhouser-Pathe release for September 10. It is a South African story by Emmet Mixx, directed by Ernest Warde. Valkyrien is the white goddess of an African tribe and a startling sacrificial dance by the goddess is one of the big scenes in the production.

Another Florence LaBadie feature, "The Fear of Poverty," by Agnes C. Johnston, author of "The Shine Girl," directed by Frederic Sullivan, is to be released on September 24. Miss LaBadie is supported by George Marlo, Ethyle Cooke and Edwin Stanley. Miss LaBadie plays two roles, mother and daughter, and an immense amount of double exposure work was necessary to produce the desired effect.

"The Fear of Poverty" is expensively mounted with huge sets. Beautiful gowns are a feature. Miss LaBadie's work is unusually effective.

Mr. Thanhouser announces that Frederick Warde, the great Shakespearean actor, will be seen in a superb production of "King Lear" early in October. This will be followed by Florence La Bardie in "Saint, Devil and Woman," a psychological drama dealing with a woman of three natures.

"The Image Maker of Thebes," with Valkyrien, supported by Boyd Marshall, is a costly production that will be released by Thanhouser through Pathe later.

Pictures in process of production are "The World and the Woman," starring Jeanne Eagels, a stirring tale of a girl of the streets who rises and triumphs; "Through the Open Door," starring Marie Shotwell, supported by Fred Eric and Alphonse Ethier, an Italian story crowded with big scenes; Frederick Warde in "The Vicar of Wakefield," Florence LaBadie in "The Pillory" and Gladys Hulette in "Prudence, the Pirate," a comedy-drama by Agnes C. Johnston, who wrote "The Shine Girl" and directed by William Parke, who directed that picture.

Mr. Thanhouser is personally supervising every feature that he releases through Pathe and is so far ahead in production that he never need rush to catch a release date. Every feature, therefore, is made perfect in every detail before it is released.

J. K. BURGER PRESENTED WITH A LOVING CUP.

J. K. Burger, assistant general manager of the International Film Service, Inc., was once referred to by George R. Allison, manager of the Atlanta branch, as Simon Legree, and Simon Legree Burger he has been ever since.

Just to show that the cognomen was applied in love and not in anger, Allison and the other ten branch managers of the International have just presented Mr. Burger with a magnificent loving cup. The presentation marked no particular occasion, but the branch managers just decided that it would be the best way in which they could show their appreciation of Mr. Burger. The cup is of solid silver, three feet high, and even Mr. Burger admits that it is "some cup."

REAL BARONESS A METRO ACTRESS.

Baroness Dorothy van Raven has been selected to visualize Juliet in the newest one-reel comedy, "A Taxicab Elopement," starring Max Figman and Lolita Robertson on the Metro program. Miss Robertson in her character in the photoplay has a vision of the balcony scene from "Romeo and Juliet," and the Baroness was selected from a long list of applicants for the picture. She is also in the cast of Francis X. Bushman and Beverly Bayne's screen production of "Romeo and Juliet."

Although born in Auburn, N. Y., where she first saw the light as Dorothy Kingdon, she is a real Baroness. Her husband belongs to the Dutch nobility, and comes from a line not much removed in position from the crown.

Champions on Screen

Frank Gotch and Willie Ritchie in Eighth Selig Athletic Series.

FRANK GOTCH, champion wrestler of the world, who recently retired undefeated, appears in the eighth release of the Selig Athletic Series, being released through the V-L-S-E. His last wrestling match, which was staged with Jim Essen, champion of Scotland, and which he won, as usual, is the feature of this Selig athletic release. Gotch not only handles Essen with considerable ease, but also demonstrates the various holds with which he won the world's championship, and these holds explain why he never lost the title.

Willie Ritchie, who lost the lightweight championship of the world to Freddie Welch in England, by reason of the peculiarity of the English decision methods, also appears in this release. Ritchie is seen in a scientific boxing match with Lew Steffens, and by his exhibition demonstrates why he is declared by sport writers to be one of the cleverest men in the ring today.

Other champions to appear in this release are Norman Ross and Miss Olya Doffner, male and female swimming champions of the United States. These are shown winning their honors in the recent swimming tournament at San Francisco.

Mrs. H. Arnold Jackson, one of the best golf stars of the country, appears on the same film. Mrs. Jackson, who has won many national honors, is seen demonstrating her methods of putting, driving and approaching.

Edwin O. Weinberg

EDWIN O. WEINBERG, the well-known and popular exhibitor of Troy, N. Y., has sold his interest in the Plaza theater, and has come to the big city combining business with pleasure. Mr. Weinberg has not had a vacation in over six years and thinks himself entitled to a brief rest.

Edwin O. Weinberg.

The Plaza theater, which he has managed for five years, is one of the smaller houses of Troy, but under his energetic and original methods of doing business it was undoubtedly one of the most successful His enterprise in handling big features like "Cabiria," "The Christian," "The Ne'er Do Well," etc., for a small house and quitting a big winner in the transaction has brought him many admiring letters of congratulation. He always made it a point to take an active and prominent part in the civic life of Troy. As a member of the Troy Rotary Club, for instance, he achieved no little prominence. He delivered a lecture on motion pictures before a special and well-attended meeting of the club and contributed many articles in defence of the motion picture to the local press. His host of friends in Troy and in the whole capital district regret his decision to leave Troy. He has the good wishes of all who know him. Mr. Weinberg, who is only twenty-nine and full of youthful energy, which is looking for a larger outlet, hopes to enter the film world in the larger field here. His exhibiting experience, his splendid education and his ambition will be valuable assets in any big enterprise whether in the exhibiting or the distributing line.

NEW IVAN PLAYER.

Harry Spingler, who for over a year was starred with William Farnum in Fox film plays, has joined the Ivan Productions. Mr. Spingler is one of the best-known juvenile leading men in filmdom. His association dates back to 1911, when he left vaudeville to enter pictures. Mr. Spingler will be presented with Anna Q. Nilsson, William H. Tooker, Frankie Mann, Wilmuth Merkyl and Rose Coghlan in the second all-star cast Ivan production, "Her Surrender."

Australian Notes

TWO pictures, both bearing the title, "Australia Prepared," will be shown to Sydney audiences next week. The first, released by Australasian Films, Ltd., claims to be the original production, and is composed of scenes showing events following the declaration of war, recruits being enlisted, transports leaving Australia, munition making and similar scenes. The other picture, which is the idea of several Sydney business men, is a similar subject. Big advertising is being done between the two pictures.

I understand that Australasian Films' subject will be screened in America very soon.

* * *

Raymond Longford's masterpiece, "The Mutineers of the Bounty," which is eight reels in length, is nearing completion and will be given its premiere at the Sydney town hall very shortly. This will be the first Australian dramatic photoplay to be given a showing in that building, which is considered a very high honor.

* * *

Jack Gavin, producer of "The Martyrdom of Nurse Cavell," at present being shown in America, is engaged in filming a dramatic subject of a patriotic nature, to be entitled "The Birth of Australia."

* * *

Donald Cornwallis, an English elocutionist, who produced several "kinema-poems" in England some time ago, is filming a picture in the Australasian Films studio in Sydney. This is similar to past productions of Mr. Cornwallis, who recites the poem as the action is enacted on the screen. The picture now in production is a version of "The Vale of Kismet" and is being made on an elaborate scale.

* * *

Alfred Rolfe, head producer for Australasian Films, Ltd., is still at work on a big industrial subject to be entitled "Australia a Nation." This picture deals with all the chief industries and manufactures of this continent, and is to be given wide publicity through many foreign countries, including the U. S. A.

* * *

William Szarka, of the firm of Szarka Bros., of Sydney, leaves for a tour through the United States. Szarka Bros. own a big picture theater in Enmore, a suburb of Sydney, which is one of the finest outside the metropolitan area. Mr. Szarka is going to America to get the latest information on photoplay theater construction.

* * *

Among those leaving by the "Makura" for America last week was Alec B. Hellmrich, general manager of the Cooperative Film Exchange. Mr. Hellmrich is on an extensive trip through the U. S. A. and Canada.

* * *

A new photoplay theater is shortly to be opened in Sydney, which will be the largest continuous show south of the line. It is owned by Hoyt's, Ltd., who already control a big theater in Melbourne. When completed, the Sydney house will show first-run Metro features, and also probably another five-reeler on the same program—a total of ten reels.

* * *

Last week's program at the Crystal Palace was headlined by Selig's "The Ne'er Do Well," Rex Beach's story of Panama. The picture drew huge attendances, especially on the first day of the run, which was a public holiday, and S. R. O. signs were exhibited every evening.

In spite of the popularity of the film, it was kept at the Crystal Palace for one week only, when it was transferred to another theater, the Lyric, where it is still proving a big box-office success.

* * *

A coming release by the Fraser Film Exchange is the Universal feature "Undine," and it is already the subject of wide advertising. Universal features are already well established with exhibitors and the public in New South Wales, and Fraser's are endeavoring to further publicity in this direction by big advertising.

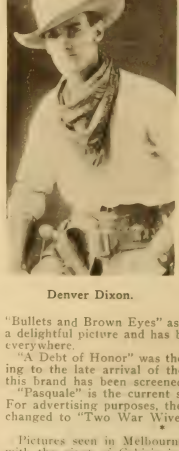
* * *

"Secret Love," the first Bluebird feature to arrive in Sydney, played to full houses at the Haymarket theater last week. The lobby of the theater was appropriately decorated with bluebirds for the occasion.

"The Path of Happiness" is the biggest winner from Universal yet, and taxed the capacity of the Haymarket theater (which holds over two thousand) to the utmost.

* * *

During a tour of the moving picture theaters in Australia, Denver Dixon, the subject of this illustration, has appeared in about four hundred houses. Attired in his cowboy outfit, his appearance gave a realistic touch to our American films of western life. He states that the theaters in Australia seem to depend largely on American films for their programs. He expects to return to Los Angeles shortly.



Denver Dixon.

* * *

Films shown during the last two weeks include the following: "The Last Act" and "The Bugle Call," which were the two dramatic subjects on the fifteenth Triangle program. The latter picture has proved to be one of the most enjoyable Triangles yet, and by general request the management arranged for an extended screening at another theater. Willie Collier, Jr., has made a tremendous hit with Australian picture goers.

The sixteenth program had "Sold for Marriage" and "Bullets and Brown Eyes" as chief attractions. The latter is a delightful picture and has been favorably commented upon everywhere.

"A Debt of Honor" was the Metro feature last week. Owing to the late arrival of the American mail, no picture of this brand has been screened this week.

"Pasquale" is the current screening at the Crystal Palace. For advertising purposes, the name of the subject has been changed to "Two War Wives."

* * *

Pictures seen in Melbourne this week include: "Maciste," with the giant of Cabiria in the leading role; "Esmeralda" and "The White Pearl," Paramount features; "Aloha Oe" and "Matrimony," Triangle plays, and "New York" (Pathe).

* * *

A deputation representative of the conference lately held in Wellington, New Zealand, to discuss the question of censorship of films waited upon the Minister of Internal Affairs (the Hon. G. W. Russell) last week. The several speakers urged the need for establishing a censorship to prevent the exhibition of obnoxious motion picture.

The Minister said that those who thought such a legislation could be pushed through in half an hour were very optimistic. The agitation commenced by the Catholic Federation had already had an excellent result, and had largely wiped out the efforts being made by a certain class of people to exploit the worst side of human nature. On one or two occasions films had been brought under the notice of the Government, and police reports on the pictures had immediately been obtained. If it was found that the films were objectionable they would be shut out. He added that, provided Cabinet were prepared to give the time for considering the matter, steps would be taken to bring a bill before Parliament in order that the picture films shown in New Zealand might be put on a footing whereby, instead of being inimicus to the children, they would be for their benefit. Personally the Minister was in favor of censorship.

* * *

Triangle plays are making a big name in Wellington, New Zealand. The latest, "The Disciple," has been renamed "The Fighting Parson" and is drawing big crowds everywhere.

* * *

The press agent of a local picture theater advertised Charlie Chaplin's "Burlesque on Carmen" thus:

"Charlie Chaplin again. Fat people should not see this as they loosen the screws of the seat."

* * *

Rumors have been widely circulated recently that a tax was to be placed on amusements. A statement by the Government this week, however, says that such a movement is not contemplated at present. TOM S. IMRIE.

Sydney, N. S. W., Australia, July 5, 1916.

The Motion Picture Exhibitor

STIRRING 'EM UP IN KANSAS.

Extra Efforts Being Made to Get Exhibitors to Attend Topeka Convention.

EXHIBITORS of Kansas and exchange men and others who serve them, are all looking forward to August 22 as the date of an epoch in the business. That will be the opening day of the joint convention of the Amusement Association of Kansas and the Kansas branch of the League. And if preliminary organization work proceeds as enthusiastically as it has started, it will be a big convention, with quite significant action.

The nomination of F. D. Ross as the republican candidate for superintendent of public instruction, will doubtless be discussed at this session. The subject of Sunday pictures will also be taken up; and censorship in general and particular.

The failure of the Wichita exhibitors so far to get Sunday pictures restored, is not looked upon the same way by all exhibitors. Some of them believe that the local fights should be abandoned for a time, until the entire state can adopt an attitude; if there is to be a fight for Sunday shows, it should be a state-wide fight, so that no one town can point to another as an example either of law violation or of broad-minded citizenship.

The executive committee of the Amusement Association is now rousing the exhibitors to cooperation; for this is their chance—if they do not get together now, it may be years before any strong action can be taken by them. The committee is sending out letters asking specific promises, as to the using of slides which will be sent on the censorship and other subjects; on getting cooperation from local newspapers; on getting cooperation from leading citizens with reference to the censorship; and on attendance at the convention. Replies are fairly satisfactory, though it is likely many more will attend than have sent promises.

Exhibitors are cooperating in the exploitation of the convention, by running popular-girl contests, the winners to go to Topeka at the expense of the exhibitors. This is just one of the means being used to enhance the dignity and importance of this meeting in the eyes of the general public, so that the results of the convention will be received with more gravity and acted upon more heartily.

Most of the publicity men of the different exchanges of Kansas City, Mo., will attend the Convention at Topeka. Four of these left Thursday, August 10, to cooperate with the publicity men of the exhanges in Topeka for the advertisement of the Convention. The following have gone to Topeka: Lester Scott, V-L-S-E publicity man; Geo. H. Bowles of the Universal Film & Supply Co., Kansas City branch; Howard Jameson, publicity man of the Pathe Exchange, and L. D. Balsly, of the Kansas City Feature Film Co. Big results are expected by these men.

CALL FOR KANSAS CONVENTION.

President Glamann Urges Upon Exhibitors the Necessity of Attending the Meeting at Topeka.

I WISH to impress the importance to every exhibitor in Kansas of the joint convention of the M. P. E. L. of A. and the A. A. of Kansas which will be held at Topeka on the 22d, 23d and 24th of August. This will be one of the greatest meetings which we have ever held in the state. I had the pleasure of attending the national convention in Chicago, which I think was by far the greatest convention in every way ever held by the exhibitors of the United States.

Brother exhibitors, we are now given the chance to place our business where it should have been placed years ago. We represent the fifth largest business in the world. Up to the present time we have let our business drift. It is high time that we wake up to the fact that in order to continue our business we must conduct it as all other industries are conducted, and that is by getting together and outlining a plan whereby we will raise our business to the point where we will be given the same consideration and the same standing as other businesses are given.

The average exhibitor believes it is not necessary for him to attend the convention. Just suppose that all the exhibitors in the state would think the same way; what do you suppose would happen to your business? Do you think that it would run itself? Why do the big manufacturing concerns hold meetings and compel their managers to travel half way across the United States to attend a convention? Brother exhibitor, you are a manager and are responsible for the picture show which you represent in your city. It is absolutely necessary that you attend this convention in Topeka and work with your brother exhibitors in formulating a plan whereby your business will prosper and you will build for the future.

The exhibitors who attend this convention are going to prosper; the ones who think it is not necessary are going to see the day when, to their sorrow, they see that they have made a great mistake. Sincerely yours,

C. E. GLAMANN,
President, M. P. E. L. of Kansas.

Delegates to Convention, Motion Picture Exhibitors' League of North Carolina.

MONTHLY MEETING OF ILLINOIS LEAGUE.

At the regular monthly meeting of the Motion Picture Exhibitors' League, of Illinois, held in the Masonic Temple, Friday, August 4, reports from the convention and exposition committees were made showing that the exposition in all its details was closed. Every bill had been collected and all accounts had been paid in full.

The convention committee reported all convention matters had been settled completely, that all officers of the national body had all their expenses and railroad fares paid and all obligations of the exposition and convention had been met.

The organization tendered a rising vote of thanks to the committees for the masterly manner in which they had handled the affairs of the exposition and convention.

A political action committee was appointed to take in hand all matters affecting the legislation of the motion picture industry. On the committee are: Robt. R. Levy, chairman; Louis H. Frank, secretary; Jos. Hopp, Adolph Powell and M. A. Choynski, with power to add to their number.

Twenty-seven new local members and eighteen State members were initiated.

A resolution was passed that no political slides be shown unless recommended by the league and that every exhibitor be notified to that effect.

CINCINNATI EXHIBITORS FAVOR CENSORSHIP.

According to H. Serkowich, secretary of the Motion Picture Exhibitors' League of Cincinnati, the organization intends to back a movement for the purpose of eliminating unfit films and securing better pictures, not only in Cincinnati but over the whole country. Incidentally, the League has placed itself on record as favoring censorship, preferably national censorship, but censorship by state or local officials rather than none, in the interest of better pictures. The organization indorsed the Hughes-Smith bill pending in Congress and providing for Federal censorship of moving pictures several months ago, and still favors the measure. Until it is passed, however, Mr. Serkowich states that the Ohio censors will be supported by Cincinnati exhibitors against any effort which may be made to oust them, as the opinion of the Cincinnati League is that there should be some responsible body clothed with the authority of passing upon pictures offered for exhibition and charged with the duty of eliminating the unfit.

PROTESTING THE KITCHEN BILL.

Members of the Northeastern Ohio Motion Picture Exhibitors' League have just forwarded to Senators Warren G. Harding and Atlee Pomerene protests against the passage of the Kitchen bill, now pending in Congress. The fight on the bill was started at a meeting of the League August 7, members going on record as opposing the bill as unjust and unfair. It seeks to impose a tax of one-half of one per cent. on the annual gross receipts of the moving picture theaters. It is estimated the passage of the bill would cost the Cleveland exhibitors more than $13,000 a year.

As proof of the injustice of the Kitchen bill, Cleveland exhibitors are pointing out that small attendance during the hot weather has caused many houses to operate only a few nights a week.

MEMBERS IN ARREARS.

The Northeastern Ohio Motion Picture Exhibitors' League is inaugurating a campaign against members who are delinquent in payment of their dues. A report submitted to the body at a meeting August 8 disclosed the fact that only a small percentage of the members were regular in the payment of their dues while expenses were increasing. The names of the delinquents were read in open meeting as an incentive to prompt payment.

At the same meeting a resolution imposing the unit rule on all delegations named by the League was passed. It was introduced by Sam Bullock a week before and was passed after a lengthy discussion.

J. K. BURGER IN THE WEST.

J. K. Burger, assistant general manager of the International Film Service, Inc., is in Chicago, St. Louis and other Western cities. The new photoplay series "Beatrice Fairfax" is commanding so much attention from exhibitors that Mr. Burger, who is in charge of branch managers, was summoned to give personal assistance to the managers. Mr. Burger on his trip will also work with his assistants on the forthcoming production of the International's new feature, "Jaffrey," which will be released on September 5.

Reichenbach Joins Frohman

Busy Little Press Agent Leaves World Film for New Job—Guest at Luncheon.

HARRY REICHENBACH, "The Silver King," "The Fair Haired Boy of the Movies," had another "coming out party" Thursday, August 10. This time it was to celebrate his "coming out" of the World-Equitable Motion Pictures Corporation after a year of service, to join the Frohman Amusement Corporation. The party was in the form of a luncheon tendered him by a number of representatives of the press with whom Harry has been doing business for a long time and among whom the guest of honor has always been a decided personal favorite.

The luncheon was held in a secluded corner of the pretty main dining-room of Rector's, at Broadway and Forty-eighth street, and in its every appointment, even including the repeated blasts of superheated atmosphere which were unloosed after the food had been consumed, was a notable success. Harry Innis, of the New York Clipper, made a splendid toastmaster, and Charley Condon, of Motography, was the major domo of the occasion.

Prominent among those in attendance were Felix Feist, of the Equitable, and W. L. Sherrill, of the Frohman Company. The former told how sorry the World-Equitable was to lose Reichenbach and the latter how glad the Frohman people were to get him.

A very handsome and unique desk set was presented Mr. Reichenbach by Britton N. Busch, treasurer of the World Film, on behalf of his associates.

Kathlyn Williams Joins Morosco

KATHLYN WILLIAMS, the well-known film star who has just resigned from the Selig Company, has signed a long-term contract to appear under the Morosco-Pallas brands on the Paramount program. Promptly upon resigning from Selig, Miss Williams received four attractive offers to star in big subjects but decided in favor of Morosco-Pallas in lieu of its standing in the field and its affiliation with the Paramount program.

Kathlyn Williams.

Although Miss Williams today enjoys a country-wide popularity, and justly so, her success in motion pictures has not been of the "overnight" variety. Seven years ago, in company with Mary Pickford, Arthur Johnson, Henry Walthall, Billy Quirk and other now famous members of the "old guard" at Biograph under D. W. Griffith, she received her early schooling in the silent drama.

In dramatic stock she appeared under the managements of Belasco, Willard Mack and William Morris, which fitted her well for the demands of the photoplay. On leaving Biograph, Miss Williams became associated with the Selig Company under whose trade-mark she appeared up until her recent resignation. In the title role of "The Adventures of Kathlyn" she starred in the first serial photoplay ever produced, a twenty-six-reel subject, which settled in adding many new admirers to her large following. Among her film successes are "The Spoilers," "The Rosary," "The Never-Do-Well," "Back to the Primitive," "The Two Orphans," "Thou Shalt Not Covet," etc.

The new Morosco-Pallas star has also attained considerable distinction as a writer and is a member of the Authors' League. Among her offerings in this field are "The Will Be Done," "The Last Dance," "Strange Case of Talmai Lind" and many others, all of which have been produced.

Miss Williams will start on her initial subject for the Paramount program early next month. The production has already been decided upon and, it is understood, displays a big theme particularly suited to the dramatic talents of the star.

Chicago News Letter

By JAS. S. McQUADE

Oliver Morosco Announces He Will Battle Moving Pictures with All His Strength.

IN THE August issue of the Green Book the following remarkable interview with Oliver Morosco is given by Miles Overholt:

I have come upon a situation that seems to me to be quite novel—a motion picture manufacturer who believes—and has the courage to say what he believes, that the motion pictures are destined as a rival of the spoken drama. But he is, it is true, also a theatrical producer.

"My own photoplay producing company has been successful from the beginning," Oliver Morosco, the Los Angeles theatrical magnate, told me, "but I feel that it and every other film producing company will soon go into a decline. The motion pictures will go down fighting, but they will go down nevertheless."

He went on to say to me that conditions had proved to him that the spoken theater always would hold the ascendancy: *that he intends to fight the films from now on, even if he wrecks his own film company in so doing.*

This was Mr. Morosco's declaration of war:

"*I intend to give battle to the motion picture business with every ounce of strength at my command. To the success I now have in the field of spoken drama I propose to add more success. This will be one of my weapons.*

"Already the sun of the motion pictures is setting. I do not believe it will set entirely; I believe that motion pictures will last forever, but that they will exist in their proper groove, which will in no way conflict with the great demand of the people for the spoken drama.

"But,' people say, 'how about your own photoplay plant?'

"That is another situation. My film company has been a big sucess, and so long as there is money to be made in the picture game, I will stay in it. But if, as I believe the people will show, the boom in photoplay industry is on the wane, then my photoplay company will go down with its guns firing and its flags waving.

"There is no question but the moving picture demand and popularity is waning," he continued, "and by the same sign the spoken drama is returning to its former commanding position in leaps and bounds.

"There is no proof of this needed. You have only to look at the hundreds—in fact, thousands—of moving picture houses throughout the land that have closed within the past six months; you have only to read your daily paper every month or so of the announcements of the consolidating of great moving picture companies that a year, or even six months ago, were paying their stockholders great dividends; you have only to read of the dozens of picture concerns that are dashing desperately into a merger scheme to cut the tremendous expenses that are not justified by the returns from their sales.

"It takes no expert to see that the public is rapidly tiring of the sameness of theme, inferior productions and punchless sort of film that compose eighty per cent. of the moving picture output. Perhaps there are about twenty per cent. of motion picture releases that are worthy. This one-fifth part is just about the proportion of the moving picture business that will survive. The rest will go.

"The moving picture game is not going to die out and be forgotten. Its novelty simply has worn off. Its popularity was based on novelty, and that has gone. Moreover, photoplays are limited to the expression of emotions by facial or physical acts—barring the voice—and that means its downfall. The people are tiring of just that. There will continue to be good moving pictures, for the public will always want them, but there will be but a small percentage of the present output, and they will be based upon a real appeal to the public and not upon a basis of novelty.

"There will be a place and a demand for photoplays containing good stories, good acting, fine production and all that goes to make a good picture; and it will be the companies and producers capable of giving these pictures that will survive."

If Mr. Morosco has been quoted correctly, he has placed himself in an extremely embarrassing and serious position; for in battling the moving picture business he takes up arms against his associates in the Paramount Pictures Corporation and against the exhibitors who use the product of the Oliver Morosco Photoplay Company. It is plainly a case of running amuck in the midst of one's friends.

"So long as there is money to be made in the picture game I will stay in it," Mr. Morosco is quoted as saying. But will he be permitted to stay in it? It is clearly against all reason that he should receive aid and support from those whose real interests he seeks to assail.

But there is a wider issue. The entire industry is placed on the defensive by Mr. Morosco's attack. The members of the Motion Picture Exhibitors' League of America will not lightly view Mr. Morosco's stand, and all exhibitors whose fortunes are closely interwoven with the permanence and success of moving pictures will see to it that they shall not contribute to the ounces of strength at his command to bring about the decline of the moving picture business.

The wish is evidently father to the opinion of Mr. Morosco when he says that the sun of moving pictures is setting. But he is stirred by a wholesome fear, and acknowledges that it will not set entirely. He is evidently pleased to relegate moving pictures to a twilight zone, while the dramatic sun, that will owe so much of its brilliance to him, will appear in blazing splendor, in the zenith.

To the dramatic success already achieved by him Mr. Morosco proposes to add more success and thus increase his weapons for warfare on moving pictures. I have before me a clipping from the Los Angeles Times of July 16 which gives a criticism by Henry Christeen Warnack of Mr. Morosco's latest play, "Servant—Master—Lover":

"The idea is too fragile to be play stuff," writes the critic. "It is either of two things, and I am inclined to think that it is both. It is a delightful short story idea, and it is possible that the second act holds enough of the objective to make it acceptable as a vaudeville sketch of 30 minutes, providing the tempo be accelerated, the lines brightened and the dainty plot explained.

"As it stands, one waits through the first act without having the slightest notion as to what it is all about, and at the end of the third act one feels that somebody has made a mistake; for, while the plot finally unravels itself, it has very little of the plausible to reveal. • • •

"A child's dream of a star, a little girl's belief in fairies, and a baby's delight in soap bubbles are lovely to contemplate, but they do not make plays. 'Servant—Master—Lover' is no play.

The quotation seems to show that the latest weapon added to the Morosco armory is too fragile for active service.

Where did Mr. Morosco get the data which entitles him to make the statement that "hundreds—in fact, thousands—of moving picture houses throughout the land have closed within the past six months"? The Moving Picture World's correspondents throughout the country have found no such conditions. Some houses have been closed for the hot summer weeks, as is customary, but no such wholesale, permanent closings have taken place as Mr. Morosco claims.

The whole animus exhibited by Mr. Morosco against moving pictures seems to spring from the mistaken belief that their mission conflicts with that of the spoken drama. In these columns it has been repeatedly shown that no antagonism exists between the spoken and the silent drama and that the latter never can supplant the former; also that the art of the photoplay is quite distinct and in no way dependent on the art of the drama, and that it is at its best when it relies solely on its own form of expression as an art.

The drama is suffering at present not from conflict with moving pictures so much as from the past offences of those who were responsible for its keeping. No one is trying to deter Mr. Morosco from rehabilitating the drama. He has made some good and several poor pictures since he joined the photoplay ranks; but he can be spared wholly to the drama henceforth, since he is consumed by such burning zeal.

For a young man Mr. Morosco has had quite a number of dramatic successes, among them "Peg o' My Heart," "Bird of Paradise," "The Cinderella Man" and "So Long, Letty." It is fervently hoped that he will continue steadily to increase the list, so that we as well as others may renew past pleasures at the theater.

Just a parting salute to Mr. Morosco. The moving picture is not ephemeral. It will seek no special groove to make way for the dramatic or any other art, but it will fill its own place in the world and continue to enrich the happiness of men, women and children. In ten years it has made such marvelous progress that one is seized by awe as he contemplates its future.

As a novelty the moving picture ceased to exist after the passing of the "old store" theater. That was the chrysalis stage. Since then it has become a thing of wondrous beauty and promise, gladdening the eyes and touching the hearts of mankind as they were never gladdened or touched before —and this, to us, is an earnest of what the boundless future has in store for it.

Chicago Film Brevities.

Covent Garden, on North Clark street, a fine modern house seating 2,600 people, recently opened by a musical

comedy company which proved a big failure, has been secured by Lubliner & Trinz for moving pictures. The opening program was offered Saturday evening, August 5, to a crowd that taxed the seating capacity. Big houses have been the rule ever since. The admission is 5 cents for children and 10 cents for adults.

* * *

The second automobile run and outing of the Reel Fellows Club of Chicago will be made on August 20 to Cedar Lake, Ind. Autos will leave Grant Park, Chicago, at the Monroe street viaduct, at 10:30 A. M. All members having cars are requested to notify the secretary at once, stating the number of additional passengers they can carry. Those who do not own cars should also notify the secretary, so that they may be assigned seats.

* * *

"Civilization" closed at Cohan's Grand Opera House Saturday evening, August 12, after a most successful run. The closing was caused by the expiration of the lease which had been arranged, provision having been made by Mr. Cohan for the opening of his revue here, on August 23. The house will be redecorated in the interim.

* * *

Miss Florence Rose, an Eastern fashion expert, is in the city conducting in Chicago picture theaters a series of Pathe fashion pictures, and is also contributing stories on proper dress to the Chicago News.

* * *

Essanay will soon engage in the production of "The Prince of Graustark," a sequel to their famous photoplay, "Graustark." Bryant Washburn and Marguerite Clayton will appear in the principal roles. Strong parts will be assigned Ernest Maupain, Sydney Ainsworth and John Cossar.

* * *

Karl W. Fasold, of the Pathe Weekly, was in the city with the Charles E. Hughes campaigning party, and is accompanying it on tour.

* * *

For over a year the village of Winnetka, Ill., has been in throes over the framing of an ordinance that will permit the building and operating of a moving picture theater within its limits. The ordinance gives the censor unlimited powers. He will be paid $1,200 per year by the theater and must pass a rigid examination that will "include psychology, the power of habit, and the relative value of passive and active recreation." He also "must have **some** knowledge of moving pictures and an interest in social problems."

Here is part of the ordinance which governs censorship: "If a picture is immoral or obscene or portrays any riotous, disorderly or other unlawful scene, or if it has a tendency to disturb the peace, or if it depicts or suggests crime or the scenes of crime, or the methods of criminals, or if the pictures are in any respect degrading, it shall be the duty of the censor to refuse a permit for the same."

The theater must close at 11 o'clock P. M. daily, and all day Sunday. No one as yet has offered to build the theater and pay the censor.

* * *

The Tribune's "German Side of the War" pictures continue to attract large gatherings to the Colonial.

* * *

"The Rail Rider," a Brady-made World picture, will be the headliner at the Studebaker for the week of Sunday, August 13.

* * *

The Fine Arts theater will show "Pillars of Society" the current week. This is a Triangle product and was made in spare moments under the direction of D. W. Griffith with Henry B. Walthall and other prominent actors in the strong cast when "The Birth of a Nation" was being produced. It is in five reels.

* * *

"The Alibi," by Vitagraph, will be the main attraction at the V-L-S-E theater during the week beginning August 13.

* * *

Manager H. W. Hill of Orchestra Hall, has secured from the Vitagraph Company a reissue of "Wild Animals at Large," "Goodness Gracious" and "Uncle Bill," three two-reel comedies that were in high vogue about three years ago. The first-named will be shown during the week of August 14 under the title "When the Circus Came to Town." Clara Kimball Young and other favorites appear in these pictures

Patch Leases Pitt Theater

Pittsburgh's Classic Picture Theater to Open August 28 Under New Manager.

THE Pitt theater, one of the most beautiful and perhaps the most successful picture playhouse in the country, which is devoted exclusively to super-features of ten or more parts, has been leased to William Moore Patch, declared one of the most prominent exhibitors of feature pictures in the United States.

It was also announced by James H. Carroll, manager of the Pitt theater, that Mr. Patch has taken over the direction of the Chestnut Street Opera House, Philadelphia, which he will run in conjunction with the Pitt, and along the same policy.

The unique policy of the Pitt inaugurated when Mr. Patch took up the direction of the house will be continued, with the exception that he will now have a freer hand in his distinctive presentation of motion picture features.

Some idea of that policy can be had when it is learned that Mr. Patch is the only exhibitor outside of New York who has dared to charge $1.00 admission prices for all his pictures. The Pitt runs but two shows daily and seats 2,000, each seat being reserved.

Mr. Patch is the originator of several innovations in the presentation of motion pictures, many of which are now in universal use. He was the first exhibitor ever to make sound and voice effects an inseparable part of pictures, and he employs a crew of a dozen men at all times to work out these parts. Blending of opera, spectacle and pantomime with films, which is now being used extensively, was first employed by Mr. Patch. Each production he exhibits opens with a massive stage setting with choruses, ballets and many other incidental features.

A striking example of his innovations along this line was furnished when Pavlowa in "The Dumb Girl of Portici" was shown in the Pitt theater. A ballet of fifty expert dancers, with several prominent principals, was introduced between the various portions of the picture.

Another notable example was had during the showing of "The Ne'er-Do-Well," the Selig-V-L-S-E feature, in the Forrest theater, Philadelphia, when a gorgeous stage setting of scenes at the Panama Canal blended harmoniously with the scenes in the big feature film.

Not a small part of Mr. Patch's prominence was gained through his circumventions of the Pennsylvania State Board of Censors, with whom nearly every exhibitor in the state has run afoul. The "punch" in "The Battle Cry of Peace" was lost when the censors ordered the elimination of the climatic scene in the big Vitagraph feature. This scene showed a mother shooting her two daughters rather than have them fall into the lustful hands of the country's invaders.

When the big feature was shown by Mr. Patch he circumvented this elimination by merely staking the scene with actors in the flesh, and thereby made it even more gruesome and realistic than it was in the eliminated scene.

Later, during the exhibition by him of "The Ne'er-Do-Well," a title in which a prominent engineer at the Canal accuses the hero of indiscreet conduct with his wife was ordered eliminated by the censors Mr. Patch had a title painted in glowing letters on a muslin sheet and at the crucial moment hauled up the screen and revealed the censored title. As a result of these actions, the censors have been made to appear ridiculous and they now handle Mr. Patch with considerable care.

The Pitt will open its season on August 28 with a return engagement of "The Birth of a Nation." "Civilization" and Annette Kellermann in "The Daughter of the Gods" will follow in its wake. Among others that will follow will be "The Crisis," now being produced by Selig, Otis Skinner in "Kismet," "The Garden of Allah," Sir Herbert Tree in "Macbeth" and "Quo Vadis."

The Pitt theater is admirably arranged for the presentation of super-pictures. It contains the largest organ ever erected in any theater in the world—a $40,000 Wurlitzer-Hope-Jones Unit Orchestra. An orchestra of thirty men is maintained for every picture. This orchestra is under the direction of Carl Bernthaler, formerly conductor of the Pittsburgh Symphony Orchestra. Among other features of the house is a cooling system similar to that in the New Amsterdam in New York.

HAND AT THE HELM.

Stanley S. Haud, of the World Film, is back at the helm of the Boston exchange and warmly welcomed after an absence in New York since last fall.

News of Los Angeles and Vicinity

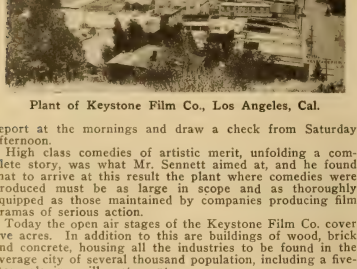
By G. P. VON HARLEMAN and CLARKE IRVINE

KEYSTONE FILM COMPANY IS FOUR YEARS OLD.

Sennett's Fun Factory Shows Remarkable Growth from Humble Start.

THE Keystone is four years old. A vacant lot, a couple of dilapidated sheds and a rickety stage was the home of the Keystone Film Company in Los Angeles four years ago this month. The history of its rapid rise under Mack Sennett's presiding genius is quite remarkable, but not perhaps more so than some other of our prominent companies that had to begin in the same modest way.

In those early days Mr. Sennett says continuity of action and "finish" was not considered essential in comedy films. The majority of scenes were made away from the studio, which was recognized more as a headquarters or place to



Plant of Keystone Film Co., Los Angeles, Cal.

report at the mornings and draw a check from Saturday afternoon.

High class comedies of artistic merit, unfolding a complete story, was what Mr. Sennett aimed at, and he found that to arrive at this result the plant where comedies were produced must be as large in scope and as thoroughly equipped as those maintained by companies producing film dramas of serious action.

Today the open air stages of the Keystone Film Co. cover five acres. In addition to this are buildings of wood, brick and concrete, housing all the industries to be found in the average city of several thousand population, including a five-story planing mill, restaurant.

Another feature of the Mack Sennett-Keystone studios is the big open-air plunge, which is electrically heated. When not in use for pictures it is at the disposal of the actors, who may bathe in it whenever they desire.

A modern cafeteria is conducted by the company. Here everybody employed at the Mack Sennett-Keystone plant may obtain the best of food at prices considerably lower than are demanded downtown.

In the planing mill is made everything from patrol wagons to the various sections of Swiss-Chalet bungalows and sky-scrapers. The painters supply the realistic touches, which is given finish by wall paper and designers' department. All kinds of mechanical devices are made in the machine shops, and in the big garage the scores of autos used in the Keystone's activities are housed and kept in repair. Many touches of humor are added to Keystone comedies by the sign painter's staff. The plumbing department is kept busy providing water and sewerage connections wherever necessary to add to the realism of the sets and keeping the plant's system in repair.

Separate buildings are maintained for the general offices, scenario and publicity departments and for other activities allied with the manufacture of motion pictures.

The studios where the famous Keystone comedies are produced compose quite a city within a city, thriving with industry and giving employment to more than a thousand people, in one capacity or another.

Since 1912, when Mack Sennett first came to Los Angeles to establish the Keystone Film Co., the vacant lot has spread to more than seven acres, enclosed by an artistic wall of mission architecture, uniquely appropriate to California.

When the occasion demands it there are hundreds of acres of hills and vale surrounding the plant in Edendale that can be utilized in the production of pictures.

As a result of the establishment of the Keystone Film Co. and other motion picture concerns, Edendale in four years has grown from a district of waste land to one of the most thriving and charming suburbs of Los Angeles. It has paved streets, beautiful schools and churches and all the features of a growing modern town. It strongly emphasizes the importance of the motion picture industry to a community.

SAMUEL GOLDFISH ARRIVES AT THE COAST.

Will Make Extensive Tour of United States to Outline Policy for His Company.

Samuel Goldfish, chairman of the Board of Directors of the Famous Players-Lasky Corporation, arrived in Los Angeles, Monday, this week.

It is Mr. Goldfish's intention to make an extended tour of the United States in behalf of his company to study present motion picture conditions. Mr. Goldfish will visit practically every town of importance on the continent, and by this method make a complete survey of the business. Upon his report to the Board of Directors the future policy of the Famous Players-Lasky Corporation will be announced.

The company now makes eighty-four five-reel feature productions annually and it is to learn the trend of the public taste that Mr. Goldfish is making this tour.

When Mr. Goldfish arrived at the Hollywood studios he found an entirely different plant from that which he left six months ago. The Lasky Company now takes in the entire block bounded by Selma, Vine and Argyle streets and Sunset boulevard, and also a large portion of the block across Argyle street from the studio. The new $150,000 laboratory has also been completed since his last visit.

It is expected that Mr. Goldfish will remain in Los Angeles for at least a week before starting on his long trip around the country.

CLARA BARTON IN MOTION PICTURES.

A $100,000 Memorial Film to Be Produced by Frederick W. Hornby.

The history and life work of Miss Clara Barton, the National Red Cross Nurse, is to be portrayed in motion pictures.

Announcement to this effect was made public this week by Frederick W. Hornby, who will have charge of production.

The picture is to be known as "The Angel of the Battlefields." It will be produced in ten reels and cost over $100,000. The money for this production has been raised by private subscription. The picture will not be released for a year. It will first be shown in "legitimate" theaters throughout the country and afterwards will make its permanent abode in the Memorial Hall, which is to be erected to Miss Barton in Washington. There the Clara Barton film will be exhibited to visitors three times a week.

Part of this production will be filmed in Los Angeles, but in order to get actual setting for many of the scenes, Director Hornby will depart to North Oxford, Mass., the

birthplace of Miss Barton. Members of the Clara Barton Memorial Association will be actors in the film story, including General Nelson A. Miles, Mrs. George A. Picketts, Mrs. John A. Logan and others whose names are known to every soldier. Colonel Chas. Sumner Young, of Los Angeles, a life-long friend of Clara Barton, has written the scenario.

H. M. HORKHEIMER RETURNS FROM THE EAST—WORK TO BEGIN ON NEW SERIALS.

H. M. Horkheimer, president and general manager of the Balboa Amusement and Producing Co., returned to the Long Beach Studios last week after an absence of nearly two months. Mr. Horkheimer found his plant humming with activity, but the Balboa studios will be even busier from now on because of the additional contracts obtained for new productions, the chief of which is more serials for Pathe.

Even while the finishing touches are being put on "The Grip of Evil," the Balboa-made continued screen story which Pathe is now releasing, work is to begin on a fifteen-episode piece featuring Ruth Roland. The scenarios are being written by Will M. Ritchey from stories furnished by one of the best-known newspaper writers in America. And no sooner is this work under way than the filming of yet another serial will begin; so that Balboa will enjoy the unique distinction of being busy on three big productions of this sort at the same time.

A VISIT TO TALLY'S BROADWAY.

Upon visiting Mr. T. L. Tally, one of the best known and oldest exhibitors of this city, he told a few interesting things about his house. Although it is known that Tally's organ is one of the best on the coast, he never overtalks about it. This equipment consists of four organs, instead of one. On the stage is the large choir organ, while on the left is the swell organ and on the right is the great organ, which is quite an instrument. Fully a hundred feet back, on the left hand side and just below the ceiling, is the echo organ. All told there are 6,000 pipes, which are operated by a four-tier keyboard. Jaime Overton is the leader of the orchestra, which is one of the best in any theater along the coast. The organ is played by Garrett, who is a recognized organist of ability. He has just returned from a vacation trip up and down the Pacific and he informed Mr. Tally that the Broadway theater's musical equipment was absolutely the best on the coast.

Seymour Tally, son of the proprietor of this house, has just returned from a vacation trip up into Bear Valley. On the way up Mr. Tally accompanied his son in his big car. But owing to a breakdown had to return. Young Mr. Tally exhibits a ruddy complexion and snapshots of a string of trout.

"The Tallygram" is the neat program sheet gotten out by this house. It contains all the data on the current picture, together with a short biography of the star appearing in it and other numerous items and notes of interest to patrons of the house. Mr. Tally has booked, via the open market system, some of the best pictures for the coming month, and he says that if business continues as good as it has during the summer he will be entirely satisfied. Krazy Kat and his little pet aversion, Ignatz Mouse, are added attractions each week, which fill up the bill in addition to a specially selected educational travelogue or scenic film.

LOS ANGELES FILM BREVITIES.

Frank Campeau, the character actor, who played with the Fine Arts, last spring, has returned to Los Angeles and will appear in two pictures for the Selig Company, one being a story by Zane Grey and the other by Frank Powers. After his film engagement Mr. Campeau will return to New York to play another season in "Rio Grande."

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Blanche Sweet has gone for a week's vacation to Bear Valley. On her return she will at once begin her work on "Witchcraft," the photoplay scenario which won the prize in the recent contest held among the students at Columbia University and which was purchased by the Lasky Company.

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Laura Marie Trainor, a Montana society girl who is riding on horseback from Missoula, Mont., her home town, to the Lasky Studio in Hollywood, arrived in San Francisco last Sunday. She is expected here in about two weeks.

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We are informed that the Success Films Production Company, the new multimillion-dollar corporation, is arranging for a studio site in Los Angeles and that principal production will be done here.

* * *

Director Burton George has taken his company of Universal players to San Francisco and Monterey this week, where many of the scenes will be filmed for a five-reel feature, "The Isle of Life," written by Stephen French Whitson and adapted for the screen by Fred Myton.

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Dr. A. F. Crane, dean of the players at Universal City and who served throughout the Civil War, is a member of the committee having in charge the arrangements of the twenty-ninth encampment of the Southern California Veterans' Association at Huntington Beach, August 15 to August 25.

Dr. Crane, who is seventy-four years of age, fought at the Battle of Gettysburg and was in hundreds of shirmishes during the conflict. He was mustered out at the close of the war as a lieutenant.

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Madge Kirby, a young actress, well known in motion pictures, has joined Universal this week and will play ingenue lead opposite "Smiling" Billy Mason in "She Couldn't Resist Him," a one-reel production under the direction of John Steppling. Miss Kirby has appeared in comedies for more than four years with other companies before going with Universal.

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Under direction of Charles Giblyn, who has just returned from the East, William Desmond began work this week as the sole star of a new Triangle-Kay-Bee drama written by C. Gardiner Sullivan. The cast includes Marguerite Thompson, Robert McKin and J. Barney Sherry.

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Among the visitors at Thos. H. Ince's Culver City plant this week were Emil Kerhlein and his son, Emil Jr., who operate the Fresno Kinema theater of Fresno, Cal.; William Southern, proprietor of the Grand theater, Bellingham, Wash., and Rox Midgely, who control the Franklin theater, Oakland, Cal.

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J. G. Hawkes, of the Ince scenario staff, left this week for his home at Alameda, Cal., near San Francisco, to spend his first vacation in two years. He had scarcely arrived at his destination when Chief Arthur C. Gardner Sullivan wired him to devote what he planned to be leisure hours to the writing of a new story. Such is the busy life of a Triangle scenario man!

* * *

W. Christy Cabanne, the Griffith director, received this week a medal donated by his class of Smith Academy as the graduate who has accomplished most since leaving the school. This is not only extremely encouraging for Mr. Cabanne, but is something that should be appreciated by the motion picture industry at large, as it shows that a man thus engaged is considered something dignified and worth while. This has not always been the case in the past.

The man approaching Mr. Cabanne nearest in salary receives $10,000 a year as a consulting engineer. The next highest salary was $7,500, the advertising manager of a Chicago corporation. Many of the class engaged in such professions as those of the doctor and lawyer were not thoroughly established, having taken in several years of additional work after graduating from preparatory school. Their average salary was $1,750. Mr. Cabanne's income, we are informed, is in excess of $25,000 a year. He is 28 years old, married and has two children. Good work, Mr. Cabanne!

* * *

Tuesday last week a party of film men, attaches of the Government, arrived here to take pictures in the scenic Angeles National Forest. They are C. J. Blanchard and H. T. Cowling, and they are here for the purpose of making a series of pictures, film and otherwise to be used in exploiting the national forest as a recreation ground for the people.

Supervisor Charlton will accompany the gentlemen to various points in the mountains, and among other places that will be thrown on the screen is the city playground located on the Seeley Flats. Pictures will also be made in the most picturesque spots in San Antonio Canyon and other places.

The local reserve is acknowledged to offer the most conspicuous examples of how the big woods can be used for pleasure jaunts by the people, and the Government desires to inaugurate a policy of advertising—to show that what has been accomplished in the Angeles National Forest can be done elsewhere.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Grip of Evil"

"The Hypocrites" Puts the Question for the Sixth Time, "Is Humanity in the Grip of Evil?"

Reviewed by Margaret I. MacDonald.

IN THE sixth number of the Pathe serial we find a situation, which might or might not arise through the banishment from their home of the ambitious son and daughter of rural parents. These young people, one a girl and the other a boy, go to the city and fall in with evil companions, despite the fact that a young artist, who has known them previous to their sojourn in the city, befriends them. In view

Scene from "The Hypocrites" (Pathe).

of the fact that the girl has a leaning toward art, and has dabbled in a crude way with the brush, and the boy has shown inventive genius, one cannot help feeling that the development of character is not consistent. As presented the interrogative side of the question is not illustrated convincingly.

Biographs in Two and Three Reels

"Man's Enemy" Features Lillian Gish—"The Blot on the 'Scutcheon" a Griffith Reissue.

Reviewed by Lynde Denig.

MAN'S ENEMY" is not a reissue, although it was produced some time ago and held by the Biograph company for a favorable release date. Now it will be presented on the General Film program in three reels, with Lillian Gish receiving first prominence in a cast that numbers David Wall, Franklin Ritchie, Vivian Prescott and Thomas Jefferson. Rather because of honors won in recent years than because of the oustanding importance of the character she presents in this picture, Miss Gish is given precedence; but even if the role has its limitations, she will not disappoint those who have learned to admire her girlish graces.

The story could hardly be called an inspired argument against that ever-dangerous enemy of man—strong drink. To be sure, most of the author's characters who indulge in it come to grief, but usually other elements contribute to their downfall; not least among them the unusual plotting of crafty human enemies. Believing that his father has been murdered, the surviving son determines on vengeance by ruining the offspring of the man suspected of the crime. Learning that the man marked for ruination in all probability inherited a taste for liquor, the villain of the picture starts by placing temptation in his way, secures an adventuress for an ally and presently the unfortunate youth is sliding swiftly down the forbidden path. Almost three reels, filled with swift melodramatic action, are consumed before he reaches the lowest level and is ready for the reformation without which a story of this type would be lacking in moral uplift. The critical spectator will find the plot rather extravagant; but the many others who are less exacting are likely to call the situations forceful and dramatic.

For photoplay purposes, Griffith discovered an inviting combination of poetry and drama in Browning's "The Blot on the 'Scutcheon," now being reissued in two reels, with Dorothy Bernard, Charles Mailes, Edwin August and Claire McDowell in the cast. It is in every respect an excellent two-reel picture of a tone that one seldom finds in current productions. Attractive settings aid greatly in carrying out the spirit of the poem, and the acting fulfills the needs of romantic drama.

"Little Lady Eileen"

Marguerite Clark Is Featured in a Well Produced Drama That Touches on the Fairies in Ireland.

Reviewed by George Blaisdell.

THE Famous Players released on August 10, "Little Lady Eileen," featuring Marguerite Clark. The story is from the pen of Betty Fitzgerald. J. Searle Dawley directs the production; the staging is picturesque and elaborate. The locale is Ireland, and the tale is peopled with simple folk who believe in fairies, as well as with those who sternly repudiate the suggestion that such things can be.

Miss Clark is seen as Lady Eileen, a firm believer of the tales told in books she tends on the shelves, and by the cobbler of the village. Her faith in the power of these fairy fictions is absolute. To her they exist if they do not breathe, and the simplicity of Lady Eileen is convincing. The phase of the story that has to do with fairies, however, is more in the

Scene from "Little Lady Eileen" (Famous Players).

nature of embellishment. The main action turns on the desire of Eileen's father to bolster a rapidly dwindling credit by taking advantage of an old will and marrying Eileen to a Churchill, thereby securing for her a castle and the estate surrounding it. Miss Clark gives a charming interpretation of Eileen, a nimble-footed, graceful, winsome creature.

Vernon Steele finely plays the role of the author, who, in his journey in search of material, meets Eileen and falls in love with her. Others in the cast are John L. Shine, Eileen's father; J. K. Murray; the priest who lends such ready aid to the matchmaking father; Harry Lee, an old traveling cobbler, and Maggie Hallowell Fisher and Russell Bassett—Eileen's aunt and the innkeeper, respectively.

"Little Lady Eileen" will rank as a good picture, but there will be inclination among some to wonder how Eileen could be so easily taken in by the unscrupulous brother in mistake for the manly one; to meet a man several times, know him well enough to agree to marry him, and then permit the ceremony to be concluded without discovering the man beside her was an imposter; or why, where there had been imposition, any difficulty would be encountered legally in remedying the situation. But this is a story having to do with fairies—

we see their shadowy figures dancing on the green—and so we must not be too exacting. What counts is that "Little Lady Eileen" is a pretty picture, with situations of strength at the denouement.

"The Pacifist."

A Merry Farce Comedy in Two Reels, by Essanay, with Harry Dunkinson as Chief Funmaker—Written by Charles J. McGuirk, Directed by Harry Beaumont.

Reviewed by James S. McQuade.

I MUST confess that I have a hankering for photo-comedies of one or two reels in length, which offer brisk action, humorous situations and sufficient connection of the incidents to give the story the semblance of probability. In my opinion "The Pacifist," a two-reel farce comedy by Essanay, meets all these requirements, and, in addition, possesses a sanity and furnishes an object lesson that will heighten the pleasure of the spectator.

Chas. J. McGuirk has written the story, in which he makes

Scene from "The Pacifist" (Essanay).

peaceful Henry Aiswell, a flouted business man and a very much hen-pecked husband, the center of mirth. Harry Dunkinson, a popular Essanay comedian, fits the role delightfully. He has the bulk, the face, the "soft-mark" aspect and the shrinking that makes the role of the peaceful man mirthful at all times.

To see this senior partner of a business firm routed out of bed in the morning by his wife, and forced to cook breakfast while she continues her morning slumbers, is a sight that defies the sober-faced spectator. Morning ablutions are dispensed with before he begins his work around the cooking stove, for he evidently believes in conserving his energy, as we witness that he performs them after the cooking is done and before he sits down at the table. In this respect he sets an example for his wife, who sadly needs it, for she comes to table in robe de chambre and nightcap!

The new and quick way to open a fresh milk bottle is illustrated in mirthful fashion by this head-of-the-house cook, and so is his painstaking attention to the coffee pot. Of the three eggs which he boils for the family—comprised of his wife, his youthful son and himself—a sad tale is unfolded at the breakfast table. The respectful youth, his son, grabs two of them and his wife, the third, leaving only the lesson of hard experience for the peaceful bread winner.

The scenes at the office are no better than those at home for the man who holds that the best that if a man strikes you on the right cheek, you must turn to him the other, consoling yourself by remembering that he knows no better. The office boy sits on a chair with his feet on the table—and keeps them there—when "Peaceful" enters, while the girl stenographer is so absorbed in a love story that she merely looks up and continues her reading. The junior partner bullies "Peaceful" as if he were the office boy and, being a next door neighbor, he wrathfully accuses him once of planting a garden just to tempt his chickens! All of which trials "Peaceful" bore manfully.

The turning of the worm brings the merriest action of the comedy. How "Peaceful" thrashes his partner and galvanizes his office force by a furious display of wrath and energy, how he humbles his termagant wife until she finds happiness in feeding him as she would a baby, and how he wins the respect and admiration of his hopeful son by proving himself a scrapper, are all mirthfully shown in the pictures.

Camille D'Arcy is a worthy opposite of Mr. Dunkinson in the role of Mrs. Aiswell, while Bill Mars (the junior partner), Percival Footease, Clarence Aiswell, Willie Mars, the office boy and the stenographer are capably impersonated, respectively, by Frank Hamilton, Edgar Murray, Tommy Harper, Frank Harris, Bruce Kent and Josephine Huddleston.

The release date is September 5, through the General Film Company.

"Beatrice Fairfax"

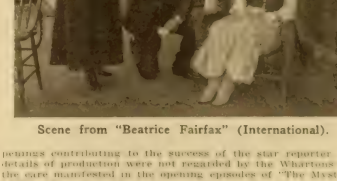
Two Episodes of International Film Service Serial Are Displayed at Private Showing.

Reviewed by Lynde Denig.

THAT William Randolph Hearst intends to appeal to the populace through photoplays, much as he has appealed through his newspapers, is amply evidenced in "Beatrice Fairfax," the new serial being produced by the Whartons for release by the International Film Service. "Advice to the Lovelorn," the department conducted by Beatrice Fairfax in the New York Journal, attracts a certain class of readers who have not yet passed the adolescent stage, and it is not unreasonable to suppose that these same readers will be entertained by a similar variety of sentimentality when they visit the theater of an evening. On First, Second and Third avenues, in the Bronx and other strongholds of Hearst journalism, the serial should draw well. Elsewhere, the appeal is less certain.

Then, too, there is a chance that the friends of Miss Fairfax, attracted by a display of their favorite writer's name and led to expect pictures of a richly sentimental nature, may be a bit disappointed by the character of the opening episodes, "The Missing Watchman" and "The Adventure of the Jealous Wife." There is no advice to the lovelorn here, ratner a quantity of melodrama, in which Beatrice Fairfax, impersonated by Grace Darling, is supposed to figure. Seemingly the system to be followed is this: At the beginning of each episode Miss Fairfax receives a letter from some trusting reader and behind each letter is an exciting story, destined to be disclosed by Jimmy Barton, the gifted reporter capable of assuming many disguises. Then Miss Fairfax herself, is always ready to leave her desk for personal investigations of interesting cases.

In the introduction to "The Night Watchman" we see Arthur Brisbane at his desk, also Tad, the cartoonist; we meet Miss Fairfax and Jimmy Barton, note the contents of a letter signed "Mary Ryan" and all is ready for the reporter's investigation of a bank robbery. The "Mary Ryan" communication proves to be the clue to the mystery, unravelled at great personal risk to the reporter and his feminine co-worker. Unquestionably, these two reels are replete with exciting physical action; but they are elementary melodrama based on convenient hap-



Scene from "Beatrice Fairfax" (International).

penings contributing to the success of the star reporter. The details of production were not regarded by the Whartons with the care manifested in the opening episodes of "The Mysteries of Myra."

"The Adventure of the Jealous Wife," a story dealing with a redhead, his wife and a blackhand band, gives Harry Fox, as the reporter, an opportunity for some clever acting in the disguise of an Italian. As in the preceding episode, the stirring quality of the tale presented depends upon the ability of the spectator to credit what he sees without asking for explanations that satisfy the mind. In beauty and charm Miss Darling will fulfill the Journal reader's idea of Miss Fairfax, whereas Mr. Fox is what all reporters should be but seldom are.

Ernest Maupain in "The Prince of Graustark."

Ernest Maupain, the versatile French actor, is cast for a strong part in Essanay's feature, "The Prince of Graustark," the novel by George Barr McCutcheon.

Two Kalem Comedies

"The Stolen Jail," a Novel One-Reeler Featuring Ivy Close, and "Ham's Strategy," an Amusing Photoplay, with Lloyd V. Hamilton, Bud Duncan and Ethel Teare in the Cast.

Reviewed by Edward Weitzel.

"The Stolen Jail."

IT HAS long been recognized by all good men and true that a woman has the right to change her mind. When the heroine of "The Stolen Jail" decides to have her young man put behind the bars and then decides she wants him set free again, the strong arm of the law is powerless to prevent her; finding that she cannot persuade the warden to throw wide the door of her loved one's cell, she steals jail, warder, loved one and all. A railroad derrick is run alongside of the calaboose, hitched fast and the whole works snaked into the air, run onto a pier, twirled merrily in the atmosphere and dropped into the waterafter the loved one has made his escape.

There is much good fun before the young man goes to jail. His troubles start with a lover's quarrel, and the lady in the easy, most becomingly attired in the latest cut of riding breeches, hops into her racing auto and makes a record run

Scene from "The Stolen Jail" (Kalem).

to the home of her country relatives. Her best fellow follows, and she puts up a job on him, sets the town constable on his track, lands Jack in jail; then exercises the prerogative of her sex, and uproots the foundation and penthouse of the law, that she may give him back his liberty. The extravagant humor of the reel is emphasized by the skill shown in the direction and the choice of locations. Robert Ellis, who is part author of the scenario, made the production. The cast, consisting of Ivy Close, Arthur Albertson, Henry Murdock, William McKey and Mary Taylor-Ross, catch the spirit of the comedy at the start and romp through it in high glee.

"Ham's Strategy."

The object of the deep designs of the large gentleman with the delicatessen cognomen is a patient and long-suffering jackass. His winning ways—Ham's, not the Jack's—having captivated the village belle, the two plan an elopement, and Ham invests in an aged donkey and a more ancient cart. The colored person, who owns the outfit is willing enough to sell; the difficult part of the proceedings is to start the donkey. Ham pours gasoline into his ear, cranks him up, tries to start him at low speed, then at high—with the aid of a box of dynamite, but in vain. The explosion starts Ham and Ethel all right and lands the lady at the top of a telegraph pole, but the jack, like another Casabianca, stands rooted to the spot from "whence all but he (never mind, if Mrs. Hemans did not write **him**) had fled." The strategy finally used to expedite the elopement is an advance on the stubborn little beast himself, and leads to a hilarious finish. The laughs in this reel are frequent and well deserved. Lloyd and Ethel and Bud are most happily cast. And so is the donkey—from an artistic point of view.

"A Wall Street Tragedy"

Five-Reel Mutual Produced by the Mirror Film Corporation, Featuring Nat Goodwin.

Reviewed by Louis Reeves Harrison.

NAT GOODWIN is a master of that kind of portrayal which shows man as he really is under the influence of liquor, and his remarkable performance, together with the subtle theme and beautiful decorative settings, constitutes the principal charm of "A Wall Street Tragedy." The story has some small weaknesses and one great one, the purely artificial introduction of what is commonly known as "love interest." The latter is a mere fragment and not artistically interpolated. Nat Goodwin plays the part of a cold-blooded stock broker, and his daughter meets a young man for a brief moment. This young man plays no part in the story whatever; the girl does not see him again, but she writes to him as to an old friend and falls into his arms as if her affections were easily settled on a perfect stranger.

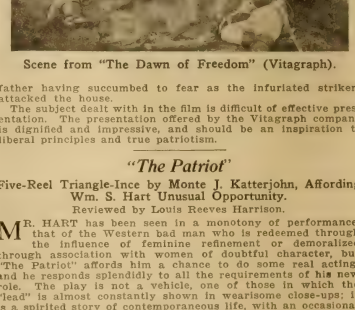
Goodwins' role is that of ruining another firm of manipulators, and one of the ruined partners plans a long and costly revenge, that of inducing a certain "Ivette" to win Goodwin's young affections and eventually to replace a wife who dies from a broken heart and neglect caused by her husband's habits of high living. The revenge is deliberate and costly, but the ruined broker seems to have plenty of money. It reacts on him in the end, causing his death and driving his accomplice insane. They are well impersonated, but interest is attached to Goodwin and his classy performance from the beginning to the end. He carries the play along by sheer force of personality.

"The Dawn of Freedom"

Five-part Blue Ribbon Feature Presents Well-Staged Satire, With Charles Richman in Difficult Role.

Reviewed by Margaret I. MacDonald.

THE ressurrection of Richard Cartwright, patriot, one hundred and thirty-nine years after the founding of American liberty and independence, forms rather an interesting screen topic in view of the fact that more than a grain of truth lies in the contrast drawn between the founders of our democracy, and a prosperous modern public, apt to forget its most sacred precepts. Paul Scardon has produced the picture from a story written by William Hurlburt, with Charles Richman impersonating effectively Richard Cartwright. The role of the Patriot presents difficulties, especially in that part of the story attending the exhuming of the body of Cartwright by a bomb explosion when released from that state of suspended animation in which he has been placed over a century before by Father Ambrose, in an attempt to save him from Indian torture. The modern portion of the story deals with a miner's strike brought on by the greed of a descendant of Richard Cartwright's, who has gathered immense wealth from the mineral deposits on the Pennsylvania tract assigned by the government to his noble ancestor. The recently resurrected patriot is killed by a shot from the gun of one of the strikers and dies, leaving his spirit—the spirit of '76—to Dick Cartwright, now the worthy head of the firm of Cartwright, his



Scene from "The Dawn of Freedom" (Vitagraph).

father having succumbed to fear as the infuriated strikers attacked the house.

The subject dealt with in the film is difficult of effective presentation. The presentation offered by the Vitagraph company is dignified and impressive, and should be an inspiration to liberal principles and true patriotism.

"The Patriot"

Five-Reel Triangle-Ince by Monte J. Katterjohn, Affording Wm. S. Hart Unusual Opportunity.

Reviewed by Louis Reeves Harrison.

MR. HART has been seen in a monotony of performance, that of the Western bad man who is redeemed through the influence of feminine refinement or demoralized through association with women of doubtful character, but "The Patriot" affords him a chance to do some real acting, and he responds splendidly to all the requirements of his new role. The play is not a vehicle, one of those in which the "lead" is almost constantly shown in wearisome close-ups; it is a spirited story of contemporaneous life, with an occasional sympathetic touch of tenderness which is so lacking in most photoplays, mere photography of human motion, not of emo-

tion. It relates to the fond illusion of a man who has fought for his country and believes in it from the depths of his noble heart. He is of the manly, self-sacrificing kind that won freedom at the outset and are ready to maintain it at all costs today.

He is a widower with a little boy he adores, for whom he has taken a homestead, for whose future he is drudging long hours to win gold from pay gravel. He constantly impresses in the little fellow that country stands first, even before individual interest. Meanwhile some grafters conspire to rob him of his rights by that meanest of all methods, taking advantage of some flaw in a contract. They dispossess him, and he goes to Washington full of confidence that his wrongs will be righted. During his absence his little boy dies. He finds the authorities at Washington bound hand and foot by red tape. The country he protected does not protect him. It affects his mind, and the added strain of discovering on his return that the sweet little boy is dead completely demoralizes the man. He breaks down and goes wandering.

In half-sane bitterness of heart he turns against the nag and becomes a renegade spy for Mexican bandits infesting the border. He visits the camp of a border patrol and returns to the Mexicans with information that promises a fruitful raid. Back in camp he comes under the influence of a motherless little boy so much like his own that he is deeply affected. This rouses his better nature and results in a powerful conversion. He saves the camp he intended to betray and the little boy he has come to love with an old affection revived.

All this is interwoven with spirited action, but that action never leaves the center line of interest, a correct and effective story structure. The characterization of the "lead" is most exquisitely done, Mr. Hart's impersonation proving him to be a great actor in spite of the doubt cast on his ability by plays in which his prominence is forced rather than natural. It is probably the best thing he has done, and the entire production is of high quality.

"The Girl of Lost Lake"

Pleasing Story and Wonderful Scenery Are Found in Bluebird Picture Featuring Myrtle Gonzales.

Reviewed by Lynde Denig.

IF THE narrative were much less interesting than it actually is, the extraordinary scenic quality of "The Girl of Lost Lake"—the perfect succession of beautiful views of a mountain lake—would place the picture among desirable attractions for those who appreciate an artistic reproduction of a glorious country. Lynn F. Reynolds, author and director of the story, and Cameraman Clyde R. Cooke never failed to choose inviting locations for the enactment of the scenes in this story of the Sierra Nevada mountains, and the lighting and tinting of the film contribute to entrancing effects. The lake shimmering in the moonlight; dawns and sunsets seen

Scene from "The Girl of Lost Lake" (Bluebird).

through the trees—we have all these in a varied background.

Lost Lake there they call it, and in the cabins along the banks we meet types made familiar through previous stories of the mountain wilds. Myrtle Gonzales, putting plenty of dash and spirit into her performance, plays the untamed daughter of an aged woodsman. Then there is a veteran prospector who takes a kindly interest in the girl, while equally vital to the plot are a bullying lumberjack, who wants to marry Jude, and the two men from the city destined to figure prominently in her career. All of these characters are distinctly drawn and therein lies much of the value of the production, for the story, while clearly presented and moderately dramatic, is not marked by any unexpected novelty.

The spectator knows almost from the first that the romance of Jude and McAndrews will be brought to a happy conclusion, so the element of suspense centers in the removal of the obstacles that constantly present themselves. Dave Dean, the bully, is a constant menace; then there is the artist, who paints a picture of Jude, not as she actually appeared, rather as he wished her to appear, in somewhat scanty attire. Besides causing a scandal in a community, this painting leads to a misunderstanding between the lovers. The settlement comes in due time when the two meet in a New York restaurant after the girl has acquired a fortune, owing to the discovery of gold on her property. Miss Gonzales is supported by Val Paul, Fred Church, George Hernandez and others in a picture that seemingly has enough points to assure its success.

"A Woman's Way"

Carlyle Blackwell and Ethel Clayton Featured in Five-Part Production for World-Equitable Program.

Reviewed by Margaret I. MacDonald.

MADE at the Peerless studios, the above production, which is founded on a story by Thompson Buchanan, is moderately entertaining. The story itself is based on rather an amusing domestic tangle, introducing an adventuress, Nina Blakemore, whose chief occupation lays in extracting the last cent from her foolish masculine victims, to say nothing of breaking a heart here and there. The main thread of the

Scene from "Woman's Way" (World).

story, however, follows the domestic career of Howard Stanton and his pretty wife, who brings the unhappy side of her life to a joyous climax by giving a home to which she invites the disturber of the peace, Nina Blakemore, who is there accosted by shadows of her past, and various unseemly incidents reveal themselves. The young wife, in a well-planned flirtation, succeeds in bringing her husband to her feet.

Ethel Clayton makes the best of the rather insipid role of the young wife, much of whose time is spent in wringing her hands and weeping over the neglect of her husband. The same can be said of Carlyle Blackwell in the role of the husband. In fact, the cast is to be generally commended. The production has been prettily set, and there are points of excellence which include the intermingling of a vein of comedy. The sub-titles unfortunately are not effective and are often superfluous. The thrilling automobile accident has not been forgotten when a perfectly good machine is broken up, the victims escaping with a few scratches.

August 7 is the date set for the release of this number, which will no doubt please the average audience.

"Their Mother"

Two-Reel Lubin Crook Drama Written by Tom Gibson and Directed by Leon D. Kent.

Reviewed by Edward Weitzel.

THERE is no lack of motive in this two-reel photoplay; the heroine's sweetheart is a detective and her brother a crook. The detective's brother, just home from college, gets mixed up with a gang in which the lady's brother is a shining light, and becomes their leader. When the police arrest the gang the detective pretends that he is the criminal in order to save his mother from breaking her heart over Ned, her favorite son. Street moralists and others, who have been given a little common sense, will not be inclined to applaud the detective's heroic conduct. The situation is effective in a theatrical way, but reflects little credit upon its author, who has thought out his situations first and parsed and scraped his characters to fit into them. The cast does their work conscientiously and includes Jay Morley, Bob Grey, George Routh, Melvin Mayo, George Burrell, L. Rabe, Adelaide Bronti, and Eleanor Blevins.

George Cochrane at Huntington Lake.

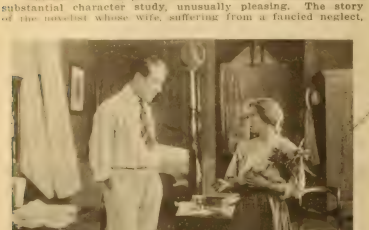
Universal Director George Cochrane is in the vicinity of Huntington Lake, Cal., filming one and three-reel mountain stories featuring Molly Malone, supported by Rex Roswell, Jack Nelson and Bert Law.

"God's Half Acre"

Mable Taliaferro Featured in Attractive Character Role in Five-Part Metro-Rolfe Production.

Reviewed by Margaret I. MacDonald.

IF ONE were to attempt to criticize the play in the present instance there would doubtless be found a lack of plot sustained. In this phase, however, would be discovered a substantial character study, unusually pleasing. The story of the novelist whose wife, suffering from a fancied neglect,



Scene from "God's Half Acre" (Metro).

turns to another, eloping in the silence of the night, is an oft-repeated one which is made endurable in this case by the introduction of scenes at "Rainbow's End," a home for the aged. Here it is that Blossom, maid-of-all-work, and angel of "Rainbow's End," smiles at us from the wash tub, and continues to emanate a simple philosophy of the kind that is born and not made. Here it is also that we meet with another delightful character in the person of "Daddy" Sterling, Blossom's tutor, whom opportunity afforded, and also that strongly contrasting type found in the sour-faced matron commonly known among the inmates as "The Dragon." Another type worthy of mention is Perry Westley, friend of Henry Norman, novelist. This man's brains had settled in his feet, making him the best dancer in the smart set to which the Normans belonged. Smaller opportunities are offered the remainder of the feminine element of the cast. The character of Bess Norman, sister of the novelist, is sometimes interpreted a little too strenuously to be effective.

Mabel Taliaferro as Blossom, who was incorporated in the novel of Henry Norman as "The Little Old Young Lady," does attractive work, investing the character with a simple charm of innocence that was evidently the intention of June Mathis, author of the scenario.

It was at "God's Half Acre," an orphan asylum kept by a woman of beautiful ideals, that Blossom found refuge after being turned into the highway because of the attentions of the novelist who had sojourned at "Rainbow's End" in search of types for his story.

The production will be found pleasing because of its human qualities, and the delightful manner in which it has been staged by Edwin Carewe, as well as the excellent work of the cast, consisting, in addition to Miss Taliaferro, of J. W. Johnson, Helen Dahl, Lorraine Frost, Richard Neill, John Smiley, Daniel Jarret and Miriam Hutchins.

"Quest of Life" for Maurice and Florence Walton.

"The Quest of Life" is the title chosen for the debut of the internationally celebrated dancers, Maurice and Florence Walton, by the Famous Players Film Company, work on which has already begun under the direction of Ashley Miller. "The Quest of Life," which was adapted by Mr. Miller from the play "Ellen Young" by Edmund Goulding and Gabriel Enthoven, marks not only the debut of Maurice and Walton on the screen, but also the first directorial effort of Mr. Miller on the Paramount Program.

The selection of this play is a happy one as it will give the famous artistes who introduced the maxixe, the Apache dance and the Dansant, a great opportunity to display their skill both in the pantomime and in the dance. One of the chief reasons for the recent journey to Paris from which the dancers returned only last week was the procuring of costumes which would be especially suitable for the production. Miss Walton, who has always been famous for her creations, has brought many stunning gowns home with her for, war or no war, Paris is still the fashion arbiter of the world.

New Goodrich Subject Finished.

The newest Edna Goodrich subject produced by the Oliver Morosco Photoplay Company, has just been completed at the Los Angeles studios of this concern. The photoplay is entitled "The House of Lies" and, it is stated, presents a dramatic vehicle of most unusual qualities for the popular star. Those who have already seen an advance print of the new Morosco offering state it is undoubtedly the greatest vehicle that has ever been offered Miss Goodrich, and that the merit of the story itself is far above the average program material.

The subject has been produced under the chief supervision of William D. Taylor. Homer Scott was entrusted with the camera work. Supporting Miss Goodrich were Juan de la Cruz, Kathleen Kirkham, Lucille Ward, Harold Holland and Herbert Standing. The production will be released on the Paramount Program early next month.

Fans Appreciate "Gloria's Romance."

To date Billie Burke, star of the George Kleine motion picture novel "Gloria's Romance," has received more than 20,000 letters from photoplay fans in all parts of the country. From one city alone in the Mississippi Valley more than 1,200 letters have been written Miss Burke by admirers of her work in "Gloria." Needless to say the fair Billie has found it an impossible task to answer even one half of her friends, but her secretary has mailed innumerable photos to those whom Miss Burke has been unable to write. A surprisingly large number of Miss Burke's "fan" admirers have written in foreign tongues and among the letters are some 70 in French, 26 in German, 14 in Spanish, 9 in Italian, 5 in Swedish, 3 in Russian and 2 in Mexican.

Pathe News Linked to Big Newspaper.

Through efforts of Joseph Klein, acting manager of Pathe's Atlanta office, Pathe News will in future have the benefit of the active co-operation of the Atlanta Constitution's hundreds of news representatives in the South, according to a story published in The Constitution recently. In part The Constitution said: "With the view of bringing its Southern service up to the standard of its world-wide features, the Pathe Company has completed arrangements with The Constitution through which the camera men of the great motion picture concern will be able to gain many hours' time in reaching the scene of news developments in any section of the South."

"The Human Orchid" (Florida).

"The Human Orchid," the first five-reel feature placed on the state rights market by the Florida Feature Films, has in its cast many of the players who originally helped to make the picture screen popular by their presence, and M. M. Feeley, who is in charge of the company's New York office, expresses the opinion that the feature will make a record for quick state rights sales. Mr. Feely says that the Florida Feature Film Company does not claim that "The Human Orchid" is a great masterpiece, but what they do claim for it is that it will make a great deal of money for the exhibitors and consequently make money for the state rights buyer.

"Notwithstanding the difficulties that handicapped the producers working for the first time in a new studio," said Mr. Feely, "The Human Orchid" is a fair sample of the company's intentions of producing features containing the widest range of human appeal." He claims that the worth of a feature is best judged by the magnetism it exerts on the box office, and that this influence is greatest when the theme of the story appeals to largest number of the theater's patrons. This general appeal, he says, is the dominant quality in "The Human Orchid."

Scene from "The Human Orchid" (Florida).

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Wants an Earful.

GEOFFREY JEFFERSON, of the Royal, Calumet, Mich., wants a whole earful of advice, but we are glad he does. Mr. Jefferson is facing the conditions that others face, and his problems are the problems of many others. We might wish that Mr. Jefferson owned a typewriter, but that is the only kick. We would much rather answer questions than merely comment on programs. Mr. Jefferson writes:

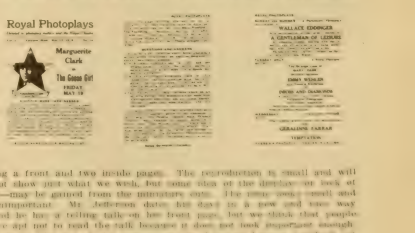
I enclose some of my back programs and some of my newspaper advertising. I want all the help you are willing to give me and I believe you can offer some helpful suggestions. There are three papers circulated in Calumet, one is a morning paper printed in Houghton and of the evening papers one, the News, is printed in Calumet and the other in Hancock. Each has about the same circulation (about 2,500) in Calumet. The morning paper charges eighteen cents, the News fifteen cents and the Hancock paper ten. The latter paper gives me all the write-ups I want, the News gives me write-ups twice a week and the morning paper gives me only small write-ups, but claim they do more good. At present I am running four inches in the morning paper, six inches in the News and four inches in the other evening edition. Which is the best investment? Is it better to take the same space in all papers, regular daily insertion, or spreading it out? I rather favor cutting out the Hancock paper. What is your advice?

I enclose eight programs. Which is best, and why? I believe that in most programs I try to say too much about each feature. Am I right? I like the program for May 20th best. Do you? Is a lot of gossip about the players better than a question and answers department? I hope I have not asked too much, but while I believe with you and Paramount Progress that a program is the thing, I question it after a trial of five months because it takes a lot of work, though this does not count if work brings results. Other houses here have no programs but use the newspapers. I mail out 527 programs a week. The printing costs $6.75 plus cuts. The Royal seats only 410 and during the spring we were playing to capacity. Can you think that a total expense of $15 for program could be spent to better advantage elsewhere? I spend about $3 on paper for each picture. I've been using lots of cuts lately, but they cost fifteen cents an inch and I think a display ad is better. What do you think?

In the first place, let's get right down to the fundamental principle. How much does Mr. Jefferson pay for a dollar? This cannot be figured out, but he can do a little expert accounting. We take it that Mr. Jefferson means that he pays a rate per column inch, or per line, or his advertising is prohibitive. As he uses a double column space, he must pay about $30 a week for newspaper advertising in the three papers. As each has the same circulation in Calumet there rises the question of how much of this is duplicated circulation. We take it that the three towns are so close together that they are regarded as practically one, but there is bound to be some preference for the local sheet, though many will take both the local paper and the morning issue. It is not likely that the difference gets a majority each sheet. He possibly does not get more than 5,000 all told, or even less. But it is not always the price that decides the value of circulation. The ten-cent rate may be more profitable than the eighteen-cent rate or the reverse. If the ten-cent paper goes into the homes of photoplay patrons and the eighteen-cent paper does not, then the ten-cent paper is cheaper. On the other hand, if the eighteen-cent paper reaches a majority of those who go to the theaters, then the eighteen-cent rate will show a profit and the ten-cent rate a loss. This is a local proposition. It must be figured out by Mr. Jefferson. If he does not know, perhaps some of the advertising merchants have a more accurate line on the relative values, but many merchants must be consulted and an average struck to eliminate personal preferences. Try a direct test may be made with a keyed advertisement. Some Monday advertise in all three papers. Announce that the coupon will be accepted as a half-price coupon if presented that evening. See how many of each come in. By changing the form of the inserted coupon, a small figure or letter, the three advertisements can easily be told apart. Not all will be used, but some line can be gained, though it will be well to repeat this coupon scheme say on Friday and again on the Wednesday of the following week. There may be some different deduction from this as well as the line on the various mediums. If eighty per cent. of the house is coupon sale, then it is safe to assume that the newspaper advertising pulls. If the bulk of the coupons come from one sheet, it is reasonable to assume that this is the best medium. On the face of it, Mr. Jefferson is reaching perhaps 5,000 persons for $30 against less than a thousand with the program. On the face of it, disregarding other elements, the newspapers are the better investment. But do these 5,000 paper readers all patronize the Royal? Can they be made to? That is the real point. Perhaps the programs go more directly to the live names and really bring more business. If the Royal can reach a sufficient number of people with the program, the newspapers are a useless expense. If it can reach sufficient with the papers, the program may be an extra expenses. We show four of the newspaper

advertisements. All are well displayed, but in no case is there much pull to the copy. It tells that the pictures are there if one is interested in seeing them. Only one of these advertisements is descriptive, that being the one in the heavy border in which the reader is told that the title is deceptive—a title, by the way, that is one of the greatest errors the Universal staff ever made. Here there is some argument, feeble, but still argument. Only one other of six additional samples follows this suit and this was an extra space advertisement for Bluebird's "The Flirt" to work with their page in the Saturday Evening Post. This sort of advertising is costly at any price. Mr. Jefferson is paying nearly $30 a week to say nothing. He could say as much in half the space and by adopting a characteristic and prominent border he could gain as much display. If cuts cost extra, cuts are not necessary in a space this size and display type should be employed instead. Cuts are useful in large advertisements. They are not needed in small spaces. Unless it is clearly shown that one paper is worthless in making business, we think that a two-inch, single column advertisement in all three would do as well, *unless* it is necessary to meet the competition of other houses in the same sheets. Mr. Jefferson sends only his own advertising.

Mr. Jefferson does not read us altogether correctly in the matter of programs. We have said time and again that there is nothing better for a house than a *good* program well distributed. Mr. Jefferson's program leaves a large space for improvement. They are 4½ by 5½, four pages, and we fail to see where they entail much labor. A practised man could write the entire layout in an hour or so. We are reproduc-



ing a front and two inside pages. The reproduction is small and will not show just what we wish, for some idea of the display or lack of it—may be gained from the miniature cuts. The name cuts are small and unimportant. Mr. Jefferson dates his days in a new and nice way and he has a telling talk on his front page, but we think that people are apt not to read the talk because it does not look important enough. It looks like one of the newspapers the Amateur League newsboy got out. Some of the talks are not even touched up as to the size display, but look like the descriptive matter for the cut and title. We think

it is a poor bargain for the price paid and the printer should be a friend of himself.

We think it would pay Mr. Jefferson to cut out his newspaper advertising and put the money into a slightly larger program. Get it up to seven, to start with, and stick to the four pages, but take the job to a real printer who knows a little something about the game and get his help. Get the same heading for the front page set in larger type. Then use the rest of the front page for a gossipy and interesting chat about the coming program. Use previously the same style that is now used, but make it *look* well in addition to reading well. Throw out the cuts. Those horrible star outlines are monstrosities at best and are good only for full pages. Use no cut at all, or else a vignette but make that small and hide it away *into the text*, much as an initial letter is used. Take the entire front page for the chat. Cut out the questions and answers. If they are faked, they are no good and if they are not faked they are more trouble than they are worth. Run a little chat you will always be glad to reply to questions. This will bring you into personal touch with patrons. If you can tell them *correctly* offhand, then do so, otherwise note the question and say you will write and find out. The companies are always glad to reply and the patron is impressed by the trouble taken for him personally. The answers department is too impersonal. Make this a point of direct contact.

Take the third page, all of it, for the formal program. Use a rule border, a heavy one, but a little of something slightly ornamental. Tell about the feature and the other subjects. Give each a line. Just a line or two, but make every word count. You may have to write twenty lines or think half an hour at the start, but in time you can instinctively reach the salient point of a story and put it into a few words.

Use page two for gossip of the players; not the first thing that comes under the scissors, but carefully selected stuff. Use the top half of the page for reading matter and the lower half for more gossip or perhaps a trade advertisement that will help to pay the cost of the printing. The gossip should be six or seven point, set two columns to the page and not a ten-point leaded that gives about three and a half items to the page and looks diffuse.

See that one of these gets into every home within a decent radius, run a mailing list for others, urge them to ask for it. Make them like it and want it, and no matter what the other houses do in the paper, the newspaper advertising can be dropped or at least cut down to an inch or so a day.

Mr. Jefferson has good ideas, but he is not on good terms with his printer, and anyhow his printer does not seem to be a fit person to associate with. No exhibitor with a good program ever said they were worthless. We wish he would send a stamped and addressed envelope to Dolly Spurr, of the Royal-Grand, Marion, Ind., and ask for one of hers. Dolly will get something like a visit from an old friend. He does not have to start as elaborately as that, but he'll have a good model as far as he goes. We take it that the Royal-Grand, in spite of its grandiloquent title, is a ramshackle old place that is held a leader through sheer force of the Spurr personality. What a woman can do man should be able to do.

Bosh.

Lately the Third Street theater, Easton, Pa., put on a local picture, as recorded in these columns. Evidently even that had to be censored, judging from a program apology. The picture was not intended to be shown generally, being a purely local product, but even that had to go through the solemn inspection of the censors lest morals be perverted. Pennsylvania politicians have made some funny breaks, but the reformers to blind them to the political steals, but this censorship law is about the stupidest of the lot of fool enactments which even prevents hotels from serving its guests with a dinner cocktail on Sundays. They will be lengthening the feminine skirt next.

Clumsy.

The Forest theater, Philadelphia, a drama house, has been running "The Ne'er do Well" as a summer man "through arrangement with Mr. Sol. H. Lesser and the Vitagraph Company of America," though just below it is told that it was made by the Selig company. The program is badly planned in other details. One line reads, "Between part one and part two there will be a delightful musical selection and Vocal Quartet." It sounds too casual, and no one is likely to be interested in the statement that "American and Canadian rights for 'The Ne'er do Well' owned by Mr. Sol. H. Lesser, of San Francisco, and the Vitagraph-Lubin-Selig-Essanay Company." In an effort to fill up the program, it grows too trivial.

Errors.

Philadelphia printers and managers seem to be full of mistakes. The Ridge Avenue, for instance announces Sidney Drew in the support of Florence Lawrence in "Elusive Isabel" and John Emerson instead of H. B. Warner in "The Raiders." The Victoria leaves out the article from "Dollars and the Woman" and the "e" in "The Disciple" and the Liberty tells of the "Spell of the Bykon" and of "Plumy" of Plump and Runt. They should hire a proof reader.

Coming Along.

The Lyceum, Monticello, is working its house organ like a horse in a vacation village, but it stands the treatment better. The first issues of the Motophotograms were rather good, but not comparable to the present work. With experience the editor has taken hold and he speaks from the shoulder and to good effect. It is not sufficient merely to get out a paper. Get out a good one. Get out something that will bring in more than the money spent on its printing. L. F. Guimond puts a punch into every paragraph, and in spite of the handicap of a poor printer and worse binding, he gets something that is as well worth reading as the magazines that readers buy. It all works for the house, but it is interestingly written. He still fails to date his days on the program and this in spite of the fact that he runs two weeks to an issue.

Miss Spurr Spurs Critics.

We've said a lot about critics lately and Miss Dolly Spurr, of the Royal-Grand, Marion, Ind., has her say about them. It is good program stuff for other exhibitors, although few have such a pretentious little publication in which to air their views as is the Films and Footlights. This is the article:

"CRITICS."

The Motion Picture Critic is the "regular," the man who comes each day to see the program, and for whom the theater manager has a wholesome respect. He is the man whose voice seldom reaches beyond the circle of his own acquaintances but he is the man who PAYS, and is there for the most important as well as pitiless of all reviewers. He has three favorite words which he uses to express his opinion of the show. They are "Great," "Pretty Good," or "Rotten." These are the expressions buried at you nine times out of ten, if you happen to ask the Critic how he liked the performance. "Bill" comes out of the theatre just as Tom is entering. "How's the show?" asks Tom, and if the picture has pleased Bill he answers "Great." If it has failed to make a great impression he calls it "Pretty Good," and if it didn't please at all, he says "Rotten." He is not voicing the stale opinion of someone else, but is putting his own feelings into words. He never considers the quality of past performances, applied to the present offering. He isn't looking for new talent or good reputations. He doesn't remember about yesterday or look forward to next week. He lives TODAY. Nothing else counts and he makes allowances for nothing.

There are three different classes of critics. The fair, square kind, the unthinking kind and the plain "knocker." The real critic is the man who takes the picture as a whole, weighs the good and bad points and then forms an opinion. In the second class may come the man who judges a picture, not for himself, but by what someone else thought of it. Then again the mental or physical condition of the critic may make a radical difference in his opinion of the picture he is reviewing. If a man with a tooth-ache or a grouch goes to the theater, the picture may either cure him or make him worse, and upon the result rests his criticism, and these kinds of opinions are not valuable in any way. The last mentioned kind of a critic is the "knocker." He has one particular star, make and kind, and he kicks at everything else. Why he wastes his money to see shows he don't like, Heaven only knows! He "lays out" the management for anything and everything. If the feature advertising fails to arrive, owing to a strike, a wreck, or a mistake on the part of the film exchange, it'S ALL the fault of the management. He sometimes even wants his money back even if the film he has witnessed is as good as the one which failed to arrive. He refuses to see any beauty in the production because he expected something else. He's just a plain "kicker," who "kicks" to be "kicking." He lacks fairness, appreciation and everything else that makes a broad disposition, and the man in the box office braces himself for a deluge of knocks when he sees him coming.

We WANT our shows criticized by patrons who are willing to give us fair and sincere opinions. Criticism of the RIGHT kind is invaluable to us. In no other way can we find out what, and what not, to give our patrons. It helps the manufacturer, too, as a report is sent in on every film we show. What the patrons think of a production gives the manufacturer an idea of how his pictures qualify in the minds of the public, and they regulate their future releases accordingly.

YOU, our patrons, are the real critics. You are the ones that PAY, and you must be PLEASED. We MUST have your co-operation in order to please you, and in order for you to co-operate with us you MUST criticize our shows. But if your criticism is going to help us, it must be FAIR. Be a REAL critic, not an unthinking one of the "Bill" kind.

Evidently Miss Spurr has met them all and knows that with most persons "criticism" is but another term for complaint, which is very far from being the truth.

If Miss Spurr was not running a theater we bet she would be running a newspaper. She has the news values and a certain trick of getting her stuff over that is invaluable, but it makes as many friends for her where she is and most theaters make more money than most newspapers, so she is on the right end. Films and Footlights is sixteen pages and a four-page two-color cover and it is good reading from front to back.

Needs Remaking.

The joint program of the Majestic and Colonial theatres, Jackson, Mich., is rather loosely constructed. It lacks orientation. The ads for films and the trade ads get all mixed up and there is a repetition of the program for the Colonial. The two programs appear on a single page below the house notice. Later the Colonial program is repeated with greater space, but no more detail. The page is 7¾ by 9 inches with two columns to the page, but the trade advertisements are set two and three columns to the page and sometimes straight across. As the publisher is given as The Interurban Guide Publishing Co., it may be that this is an enterprise apart from the houses.

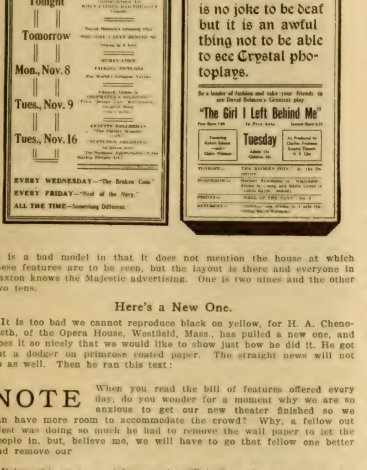
In any event the style should be changed. The middle pages should be given the two houses, one house announcement and program appearing on the right hand and the other on the left. These pages should be framed in a three-point rule border, each by itself and not the two

as a whole. The house name and the house information can run across the page, but with the operating staff doubled up. This should fall about two or two and a half inches. Below this the space should be divided into six single column boxes and a double column box across the top for the Sunday show or at the bottom for the Saturday performance, as desired. All matter should be written to fit this allotted space with a fairly uniform type arrangement. This should be the complete and only program. All other matter relating to the current releases should be run as headed stories and given the run of the paper. The trade advertisements should be run on reading pages. Cross page advertisements should run at the bottom or top of the page with the narrow advertisements (three across page) run down the outer and inner columns with a column of general reading between. The advertisements set double this width (two-thirds of the page) should be run down against the binding with a column of reading at the edge, on the left on the left hand pages and the right on the other pages. This form will give an orderly arrangement and make it possible to look over the sheet without the eye strain that now results from the jumbled make-up. The program is printed on good quality cover paper and a fair quality of news stock for the inside twelve.

If the publishers get into trouble with their numbered programs, they will please remember that we told them so.

Udells.

Here are a couple of Dave Udell's layouts. The dated program is rather old, but the idea is new even yet and will be helpful to many.


Coming Events!
Tonight
Tomorrow
Mon., Nov. 8
Tues., Nov. 9
Tues., Nov. 16
EVERY WEDNESDAY—"The Broken Coin."
EVERY FRIDAY—"Neal of the Navy."
ALL THE TIME—Something Different.
IT
is no joke to be deaf but it is an awful thing not to be able to see Crystal photoplays.
Be a leader of fashion and take your friends to see Derval Belasco in Genesee Pasmore in
"The Girl I Left Behind Me"
Tuesday

It is a bad model in that it does not mention the house at which these features are to be seen, but the layout is there and everyone in Paxton knows the Majestic advertising. One is two nines and the other two tens.

Here's a New One.

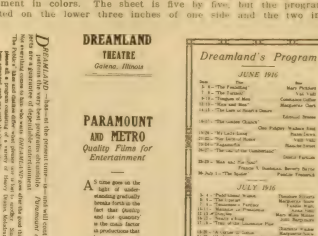
It is too bad we cannot reproduce black on yellow, for H. A. Chenoweth, of the Opera House, Westfield, Mass., has pulled a new one, and does it so nicely that we would like to show just how he did it. He got out a dodger on primrose coated paper. The straight news will not do as well. Then he ran this text:

NOTE When you read the bill of features offered every day, do you wonder for a moment why we are so anxious to get our new theater finished so we can have more room to accommodate the crowd? Why, a fellow out West was doing so much he had to remove the wall paper to let the people in, but, believe me, we will have to go that fellow one better and remove our

Below this was an eighteen point "Paint" to the left, with a fist below it pointing to the right and at the tip of the fist was a dab of common paint put on with a brush. Color printing will not do. It's a messy job to daub up a couple of thousand posters, but your paint man can fix you up with a pigment in some quick dryer or perhaps water color or alabastine will do with wood alcohol will do the work and dry so quickly that there is not much trouble. The rest of the bill is written in the same strain and it makes one of the best pieces of throwaway paper we have handled in some time. Try it some time, but experiment with the paint first.

For Two Months.

Do you remember what a delight it was to be able to get out a program for a whole month at one time? Mr. Cleaver, of the Dreamland, Galena, Ill., is doing better than that. He gets out his program for two months ahead. He gets out an odd shaped program, the full sheet being 4½ by 7, which gives a vest pocket 2¼ by 7. He also got out a neat monthly program for July, with a flag and a flag and eagle ornament in colors. The sheet is five by five, but the program is printed on the lower three inches of one side and the two inches


DREAMLAND
THEATRE
Galena, Illinois
PARAMOUNT
AND METRO
Quality Films for Entertainment
A time goes on the light of understanding gradually breaks forth in the fact that quality and not quantity is the chief factor in productions that have real merit for an evening of pleasure.
OFFERINGS FOR JUNE and JULY
Dreamland's Program
JUNE 1916
JULY 1916

remaining are folded down over to leave the lower inch exposed and lead the recipient to turn up the covering sheet to see what is below Galena is General Grant's old home and they go strong on patriotism there.

Now Watch.

For some years George Editor Carpenter has been running Real Reels for the Notable of Salt Lake City, and telling the Paramount exhibitors how to run their houses. Now he's in their class. He is now manager of the Paramount-Empress, of Salt Lake, in addition to holding down his job with the Paramount exchange, and we can see just how he does it himself. Watch for some good stuff pretty soon.

Lately we kidded him on the suggestions he got out of Picture Theater Advertising and he comes back with this note:

> **July 8th Number of the M. P. W. just opened and on page 245 we note that "George Editor is getting more than two dollars worth of good out of his copy of Motion Picture Advertising."**
>
> **You hit the bull's eye—two dollars can't begin to describe it. Even if there are times when we feel that there is not that much money in the world. My copy is about worn out—it has been loaned to divers near-exhibitors.**
>
> **Whenever I am hard up for an idea I have only to reach out for the child of your brain and it is there at hand. I wish I had never seen the dummed buke because I am fast developing into a plagiarist.**

Mr. Carpenter is not a plagiarist. He takes suggestions and gives them a new angle and a new meaning. His is by no means the only exchange house organ that finds inspiration there.

All But

The Palace, Homestead, Pa., sends in a program that seems to be put out by a concern syndicating them, though this is the first we have seen. It is a sixteen-pager, 2½x4, with the back page used as an address space for mailing. The booklet came through without even a paper clip to hold it together, but clips are better to use. It gives two pages to a day, a picture on the left hand page and a reader on the right, but a single small date on the first page is made to cover the entire program, the day merely carrying the name of the day on the right and the word "pictures" on the left to get "Monday's Pictures" or whatever it may be. The word "pictures" should be replaced by the month and the day of the month. The issue is rather small, but it is handy and sufficiently informative.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising to Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your lobby paper advertisements, how to write bum lithos, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for bad weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 200 pages of solid text. All practical lessons of how handled and how it will help you. Handsome clothbound binding. By mail, postpaid $2.00.

Moving Picture World, 17 Madison Ave., New York

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Please Note.

PHOTOPLAYWRIGHTS who wish to order a copy of the new edition and who live some distance from New York will save considerable delay if they will send their orders to The Moving Picture World at the Chicago office, Schiller Building, or the Haas Building, Los Angeles, according to their location. Arrangements have been made to ship books from these branch offices the same day the order is received, and the delays incident to the parcels post will be avoided on the shorter haul, while there is also some gain in the time of travel of the order itself.

More About Comedy.

SOMEONE asks for "more about comedy." That sounds simple, but it opens up all sorts of chance. Perhaps the one thing that students most need to realize in comedy is that it must be funny in action as well as in idea. It must translate into business what is humorous to look at; business that would be amusing to greater or less degree even though no idea backed up the humor of incident. Here is where more than eighty per cent. of the ideas fall down.

Tell an anecdote and it is sufficient that the ending is amusing. The stuff can be told in almost straight narrative to the finish, so that the ending has a snapper. The best example of this can be found on the vaudeville stage, where the comedian tells with mock seriousness the tale of his heroic brother, the railroad engineer. The train comes rushing down the track upon the innocent little child who stands on the right of way helpless to move. The situation is worked up to the highest point of which the performer is capable and then comes anti-climax. The engineer bumps the train off the track. Fifty passengers are killed, but the child is saved. That will do for spoken or written comedy, but acted comedy will not hold interest through a lone premise to reach the single laugh at the finish. It must start off with a laugh and build that laugh into a roar as the play progresses or it is not worth the footage employed. As Siegmung Lubin used to say, you cannot laugh, then wait a couple of minutes, laugh again and wait three minutes for the next laugh. You must get them started with a chuckle in the opening scenes, build to a laugh by the middle of the action and close with a yell. There are forms of true light comedy in which the humor is too delicate to bring forth much outward demonstration. It makes you feel at peace with all the world in your heart, but the outward evidence is little more than a smile. There are such comedies, but they are comparatively few and people who can write plays of that type do not need advice. They are already past masters of their profession, catering to a very limited market. The greater demand is for comedies that will make the audiences laugh so that the exhibitor, hearing the laughs, will know that they are comedies. There are few exhibitors and almost as few theatrical managers who do not gauge by the audible demonstrations. It is the wrong standard, but since this is so, they must be given material that will bring unthinking roars of laughter rather than the keen, silent appreciation.

This does not necessarily mean knockabout work. It does mean that farce will sell better than straight comedy as a rule, since it possesses more activity and a situation is stressed to get the fullest possible development.

It is all a matter of development. The third edition of Technique of the Photoplay takes a simple scene and works it from drama to knockabout, while still retaining the original business. The first merely shows the unapproved sweetheart being ordered from the house. The ultimate development is closely akin to a battle royal and yet all of the scenes merely express the paternal satisfaction with the daughter's choice. It is a good study stunt to take a simple scene and carry it from polite comedy to knockabout and a study of the various scenes will give the student a better command of emphasis than the writing of a dozen plays, for it is an intensive study in which attention is centered upon a single object.

The best humorous fiction is told in humorous phrase. Photoplay uses action instead of words and so the actions, in themselves, must be humorous as well as the situations those actions develop. An appreciation of this fact will save a lot of rejections.

At the same time humorous action, of itself, is of small value unless the idea is also humorous. Suppose that we see a man on the deck of a yacht working the pumps with desperate energy. If the ship is supposed to be sinking, the situation is dramatic. If he is a fat man, and short of breath, then his actions are amusing, but while his actions are amusing he is evidently performing a useful service to the best of his ability. But if we see, in alternate flashes, that he has been persuaded that the yacht is sleek and sinking where in reality the jokers are in the hold filling the well with water from a hose as rapidly as he pumps it out, then the futile nature of his efforts gives a touch of humor that makes more absurd the precise action that, in another connection, was amusing but not supremely funny. The action is the same, but the changed idea has brought humor to the situation. An Indian creeping along the ground with his face close to earth may be tracking the heroine who is presently to be burned at the stake. The situation possesses thrills. A white man in the same position, but rolling a peanut with his nose may bring shrieks of laughter. The scene will be still more diverting if his previous conduct had led us to rejoice in his present humiliation.

It is not easy to write comedy because it requires, even more than drama, the utmost nicety of valuation. You must know what each scene is worth in visual and mental laughs and must so plan your development that you work in an ascending scale and not blindly. You must constantly accelerate your action, and it is this which makes most alleged feature comedies either tiresome or comedy dramas by the end of the second reel.

Twisting.

Writing about a play, an author casually says, "The idea was developed from a comedy that I did not like, so I changed it into a drama." Remember that when your own story does not seem to fit. Each story has its many aspects, and any starting premise can be made to yield comedy or drama as desired. Not only that. It will, through treatment, yield many comedies and many dreams. Don't get the idea that you are through with a basic plot when you have written just one story from it. Keep it and sprout another, or three or four. It's easy.

Even So.

From an unsigned column in the Indianapolis Star we take this intelligent comment on the present situation:

> Personally, I am of the opinion that Mr. Lasky is right. If the motion picture game is to retain its hold upon the affections of the public there must be far better stories than have recently been pictured. The authors are not rising to the situation; nor are the producers. For this, in part at least, the producers are to blame. We hear a good deal about the need for good scripts, but at the same time we don't hear much about special offers made to authors for such scripts. The idea that any one can write a good motion picture scenario is absurd; the art is a new one; it requires a special technique; a knowledge of the rules and requirements of an entirely new game. The man—be he a well-known author or not—who can write a striking original story can be certain of his price; a much better price in many cases than the motion picture producers offer. Why, then, go to the bother of turning a good short or serial magazine story into motion picture form? At least as originally written it would be passed upon by editors competent to judge English; can this be said of the men who pass upon motion picture scenarios? As to the question of compensation, why should not the author of a motion picture story be paid on the royalty basis, the same as authors of other forms of plays? Whenever the motion picture producers really sense the need for better pictures; are willing to enlist the services of men and women really competent to write them, and are, at the same time, willing to pay prices that will equal or better the prices paid in other forms of literary endeavor, then they will get them, and not till then. After all, brains are worth quite as much as celluloid film.
>
> Brains are worth more than film, and yet five thousand feet of negative films costs at least $150, which is three times as much as is at present paid for the average idea the film carries. Think that over.

His Motto.

A western writer offers this as his motto:

> Be daring, deep and dignified
> And tolerant and true.

Better still, his letter shows that he is working along the lines his motto indicates, and we think he will get there one of these days, just as all have done who are qualified and who have played the game fairly.

The THIRD Edition of

Technique of the Photoplay

IS NOW READY

This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.

By Mail, Postpaid **Three Dollars**

Address all orders direct to nearest office.

THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Operators' Union Directory, I. A. T. S. E.

NOTICE:—Each union is entitled to have its roster of officers, meeting nights, etc., listed here once per year, free of cost. Preserve this list, as it will not be republished. The mail address of the secretary should be included, and the address of regular meeting place, if any.

Local Union No. 450, Mason City, Iowa.

Frank E. Cawley, president; Ray Touney, vice-president; Frank X. Cota, secretary and treasurer, P. O. Box 508; Charlie Armentrout, business manager; Roy Starr, sergeant-at-arms. Meetings held last Friday night of each month in Labor Temple, South Federal avenue.

Question No. 151.

What size picture would you suggest for a house 50, 75, 100 and 125 feet deep, meaning that these distances are from screen to rear row of seats? Why do you select the sizes you mention?

Roll of Honor on Question No. 144.

There were several very excellent replies to question 144. W. B. Allen's reply would have been published, but he did not tell us how to determine the C. P. when the two sides of the screen were evenly illuminated. That is done by the grease spot method; otherwise his reply was excellent. Joseph Smith's answer was also very good indeed. In fact, he gave data concerning the various standard candle powers which I shall publish. Dean A. Snyder also sent in a very good reply.

The Roll of Honor consists of Joseph H. M. Smith, Fort Worth, Texas; Jack W. Fau, Sydney Mines, N. S.; W. W. ... Allen, Edmonton, Canada; Wilson Hays, Barton, Md.; Dean A. Snyder, Bangor, Pa.; Leonard Pagenhardt, Westernport, Md., and J. L. Arnold, Bellingham, Wash.

I have selected the reply of Brother Fau for publication. He is a member of Lowell, Mass., Local 950.

Reply to Question No. 144.

By Jack W. Fau, Sydney Mines, N. S.

The question: How do you figure the candle power of an incandescent lamp? What is the standard candle power?

The answer: The candle power of an incandescent lamp is figured by comparing it with a light of known brilliancy. One simple method is to make a screen of white paper upon one side of which, and its center, is placed a grease spot. This screen is then placed in position between the light of known brilliancy and the light of unknown brilliancy, and at such point that the illumination on both sides of the screen will be equal. In this position the grease spot will become almost if not entirely invisible. If the light is the stronger on the front side the spot will appear dark on the white paper, but if it is strongest on the back side the spot will appear light on a dark ground, and in either case the screen should be moved nearer one of the lights and away from the other. When a position is reached where the grease spot becomes invisible, or practically so, measure the distance between the screen and the light of known brilliancy; also the distance between the screen and the light of unknown brilliancy. Then as the intensity of illumination produced by a source of light varies inversely as the square of the distance of the object from the source, the candle power of the light under test will be found by dividing the square of the distance of the light of known intensity from the screen by the square of the distance of the light of unknown candle power from the screen and multiplying that result by the candle power of the light whose brilliancy we know, which is ordinarily one C. P. Foor instance, suppose we are figuring the candle power of lamp X by comparing it with a lamp whose C. P. we know to be 16. When the screen is illuminated equally on both sides we find the distance from X to screen to be 2 feet, and from Y to screen 4 feet. We then have $2^2 = 4 \div 16$ (4x4) = .25, which multiplied by 16 equals 4, the candle power of lamp X.

The standard of brilliancy is the light given by a spermaceti candle .9 inches in diameter at the base and .8 in diameter at the top, the same being designed to consume 120 grains of spermaceti and wick combined per hour. There are other standards in use, but their candle power is determined by the above standard.

Brother Smith says:

> That the German candle is composed of pure paraffine, with a flame height of 50 millimeters (1.97 inches), which gives a trifle greater light than the English standard. There is also the Carcel Candle Power, which is a lamp burning rape seed oil; also the Pentane lamp, which burns gasoline, and the Amyle Acetate lamp, which burns amyle alcohol obtained from fusel oil with acetic and sulphuric acids, or Amylacetate sulphuric acid, the flame height of this light is 40 millimeters, or 1.576 inches.

There are also other methods of obtaining the candle power, but I think the foregoing serves the purpose of the question very well, and the purpose of the question was to see how many operators had the necessary knowledge to test the candle power of a lamp if they were called upon to do so.

Flicker.

Pembroke, Ont., asks questions which call for the following explanation. The shutter of a projection machine, three-wing or otherwise, will cause flicker if the machine is run slowly enough. It will also cause flicker at normal speed when the shutter is not properly proportioned. From your questions it is evident that you have little or no understanding of these matters, and I would therefore recommend that you immediately send $4.00 to the Moving Picture World for a copy of the 720-page Handbook for Managers and Operators, practically all of which deals in matters pertaining directly to practical projection. I would then particularly recommend that you study closely, "The Revolving Shutter," Pages 469 to 476 inclusive. This alone would be worth the price of the book to you. It would be useless for me to attempt to fix you up until you first understand the underlying principles involved in the revolving shutter, and that is too long a story to tell in the department. I again advise you to get the book, and get it *at once*. After you have studied the principles involved I would recommend that you study "Matching Up the Lens System." Pages 193 to 196 inclusive, paying particular attention to Figure 68a, Plate 145, and the text matter on Page 146.

Twenty Years an Operator.

We are fixed, Atlantic City, N. J., who is the oldest motion picture machine operator in the United States, if not in the entire world, who is still working at the business, in a personal letter, makes the following remark: "Well, the morning of June 28th, marked the twentieth anniversary of the first public performance I gave as a motion picture machine operator. Just think of it! Twenty years ago! Now, wouldn't that make a man think of his wedding anniversary?"

And the best of it is I know that it is true, because it was in 1896 that "Billy" Reed went to Atlantic City, and, together with "Pop" Rock, nurse, of whose death appeared in a recent issue, started a motion picture theater on Canal street in the city.

Elly sends me a picture of his two children. I give it space as the children of the dean of the art of motion picture projection, and that I certainly will do.

William R. Reed, Colonial theater, Atlantic City, N. J. Reed's letter was a request to me to visit Atlantic City and deliver a lecture on projection, and that I certainly will do.

A Few Questions.

W. B. Allen, Edmonton, Canada, says:

I wonder if the editor will feel like starting another series of questions when the present are finished. I hope so. Have been deeply interested in the articles and drawings submitted by Mr. Martin of Los Angeles; the drawings are great. Believe me he is no amateur. And now if it is not out of order I would like to ask a few questions. (A) Why it is the stereopticon lens does not cause the light ray to cross or come to a focus? (B) My stereopticon consists of lenses cemented together. What is the shape of the surfaces which come in contact? (C) Referring to Table 2, page 143 of the new handbook, you give the E. F. of various condenser combinations. How is this E. F. determined? As I understand the matter the E. F. of an objective simply means that rays of light passing through the lens will spread as much for every foot of distance they travel. If this is true I don't seem to be able to apply it to condenser combinations. Could you explain this point briefly? (D) Have tried to match up my optical system in accordance with Table 1, page 141 of the New Handbook, and find that if my objective was a little larger in diameter no harm would be done. My B. F. is 4¾ inches and the lens diameter 1 9-16 inches. However, the loss at the lens is not so great, though I guess I lose at the edge because I am using an 8½ and 6½ inch condenser with the latter next the arc; distance between condensers 1/16 of an inch. The apex of the front condenser is 20 inches from the aperture. My main reason for using an 8½ inch condenser is to get a clear field at the stereopticon. With any shorter focal length condenser color appears in the corners of the picture. (E) By the way, do you think there would be much gain by placing the slide up very close to the condenser? In some cases there is an inch between the slide and the condenser, and this would have the effect of bringing the stereopticon lens to the conjugate foci point of the condensers if it is not already there as well as eliminating chromatic aberration.

As to the questions I don't know if there will be another regular series, but the questions will extend considerably beyond those printed in the books, and operators are hereby invited to submit questions, together with their version of the answer, understanding that I don't want catch questions, but questions which are practical, and which have not as yet been published.

Yes, Brother Martin is certainly anything else than an amateur draftsman.

With regard to your questions: (A) The stereopticon lens does cause the rays to cross, but the crossing in this case, is, as I understand the matter, accomplished between the factors of the stereopticon lens. I have not done any actual experimenting to see if there is a dissolving point in front of the stereopticon lens, but will say not. Will some one who knows please enlighten us on this particular point. (B) One of the surfaces is concave and the other convex. (C) You are badly mixed in your data here, Brother Allen. The equivalent focus of a lens is the distance from a point very nearly half way between the two combinations to the point at which parallel rays of light will focus and form an image. This is very clearly shown on page 104, Figure 38 of the third edition of the Handbook; also it is explained in the text matter on page 104. The reason it is necessary to focus a distant object when measuring the E. F. is that the rays of light entering the lens must be practically parallel in order to obtain a correct result. With a single lens there is no E. F.—only a principal focus. The E. F. applies only to combinations of lenses. In the condenser we have two lenses, and the equivalent focus of the combination is found by adding together the focal length of each lens and dividing the result by 4, thus the E. F. of two 7½ inch condensers is $\frac{7½ + 7½}{4} = \frac{15}{4} = 3¾$ inches E. F. (D) If your arc is located more than 3½ inches from the back lens you are having unnecessary light loss at that point. Can't you clear up your stereopticon field by moving the lamp when you shove over to the stereopticon? (E) Quite plainly you are not very clear with regard to the meaning of optical terms. I would recommend that you study the explanations of the term conjugate foci, page 95 of the Handbook. The conjugate foci points are the points of object and image, meaning by this that one point is the location of the object, and is equal to the distance from the optical center of the lens to the object; the other point is the location of the image and the distance from the optical center of the lens to the image. The changing of either one of these points automatically alters the other; as one is shortened the other is lengthened, and vice versa. In the case of the stereopticon objective the crater is one conjugate foci point and the image of the crater, supposed to be located between the two factors of the stereopticon lens, is the other, and the slide is one conjugate foci point of the objective and the screen the other. I don't know that there is any particular harm done by moving the slide slightly away from the condenser, always provided the cone of light completely covers the opening in the slide; also there is the advantage that the slide does not get so hot. If there are those who differ with me in this I shall be glad to have their views.

Wrecking Committees.

A middle-west exhibitor propounds the following query:

You say you are in favor of the organization of both exhibitors and operators, and I believe your position in this regard has made the organization of operators proceed with much greater rapidity than it otherwise would have done. Now I do you the honor to believe that you are entirely honest, and advocate the union because you believe it to be for the best interest, as you say, of all concerned. I think your course during the years you have been prominently before the moving picture public amply proves the integrity of your intention, as well as the wisdom of most of your actions. Conceding this freely, and even allowing that it is possible the organization of operators may, in a great majority of cases, prove to be, in the end, beneficial to the local industry—I am broad-minded enough, I hope, to understand and appreciate your views in this matter, even though that view may run counter to the ideas of the majority of exhibitors—still, I would like an honest expression of your mind on one point, even though you may not like to set it forth:

What is your opinion of the organization which, failing to gain its ends by means of a fair fight, sneaks around in the dead of night and wrecks theaters, destroying valuable machines, costly pianos and seats? This has been done, though I won't embarrass your answer by saying where. The guilty ones will know, and I strongly suspect you also know. Certainly you have no love for the union in question, and I have all from this may be at least partly because of the methods I have named.

Yes, I do know, and have known for a long time; also the legal evidence to convict individuals of this class of outrage is right here in New York city, and available. I must not condemn a whole union for the crimes committed by the few. True, the union ought to have long since discarded such misleadership, and thus have purged itself of the charge it bears, and will continue to bear so long as these men are retained. But I know there are many excellent, well-meaning men in this particular union; men who not only would not approve, but strongly condemn such methods, and would voice their condemnation openly if they dared. Open condemnation would, however, under existing conditions in the city in question, cause grave trouble for them, and we therefore should not too strongly censure them for failure to enter what might be, for them, a losing battle.

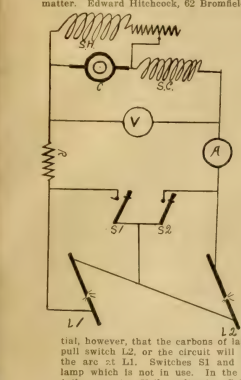
As to my opinion of such things, why it ought to be plain from my writings and acts in the past. Such things are not only outrageous, but in addition to that, savor strongly of cowardice. We can even have some degree of admiration for the physical courage of that most despised of all men, the New York fireman, who "gets" his enemy in broad daylight, on the open streets, and in a crowd at that. But the "wrecking committee" which, after a fair fight has failed, sneaks around at dead of night and does that which it dare not do at any other time, is not only F. I. F. but of cowardice, but contemptible cowardice at that. I am a great believer in organization, and I was in the labor movement as early as 1883. I believe firmly in the efficacy of diplomacy, with strike (war) as the very, very last resort, after every other possible method has been tried and has failed. I also firmly believe in fighting for all there is in you, if the "other fellow" compels you to fight, and I have, in days past and gone, taken very active part in some red hot battles. But I believe in FIGHTING FAIR. I'll lick the tar out of the enemy if I can, and I'll undertake to not overlook any FAIR means of winning. I will NOT, however, resort to unfair, cowardly methods, which correspond to sneaking around and sticking a knife in the man's back when he is off guard.

It may be said to the credit of operators' unions, however, that there has been comparatively very, very little of wrecking committee activities. There have been a few charges of stink-bail throwing, which may, or may not have been done by union men, but actual smash-'em-up-in-the-night methods, be it said to the everlasting credit of operators' unions, has been almost entirely limited to one section. As a general proposition, taking everything into consideration, operators' unions have, I think, been very clean in their battles. I believe that, barring that section named, and a very few cases of the adoption of mildly questionable methods in other sections, the organization has every right to "point

with pride" to its record in this respect. In many cases the I. A. has bravely accepted defeat, where by every rule of justice and right it should have won—in fact, its demands should have been acceded to by exhibitors without argument, much less a fight. It did think, therefore, the correspondent is entitled to condemn the whole organization by reason of the act of the extremely few.

Correct.

Some considerable time ago in describing the Transverter, a new current rectifying device, I gave certain data and left it up to operators to puzzle out the method by which the change from one arc to the other was made, and only one man seems to have been able to solve the matter. Edward Hitchcock, 62 Bromfield Road, Somerville, Mass., says:



This is my first attempt to answer anything in the department, but here is my view of the way the Transverter changes from one lamp to the other, according to your description, a portion of which was incomplete, to see if we could puzzle it out:

Suppose switches S2 and S1 to be open and we wish to start lamp L1, and afterwards change over to lamp L2. Close switch S2 and strike arc L1. Freeze the carbons of arc L2 and open switch S2. Now, first having seen that arc L1 is not too long, separate the carbons of arc L2, whereupon the two lamps will be burning in series with precisely the same amperage the one lamp had before, the voltage at the transverter, however, having automatically doubled. It is essential, however, that the carbons of lamp L2 be "froze" before you pull switch L2, or the circuit will be broken and you will lose the arc at L1. Switches S1 and S2 act to short circuit the lamp which is not in use. In the diagram, R is the rheostat. A the ammeter, V the voltmeter, C the armature, S of the series field, S H the shunt field and R2 the field regulator.

I am not eligible to examination for license for operator in Massachusetts, being only 19 years of age. I must, therefore, wait a year before I can get even a second class license. I worked in Ohio for four years, but it takes a few more added to my age before I can operate here.

Your answer is correct. That is essentially the way the two-arc Transverter works, though short circuiting is done through a double-pole switch, because of the fact that the underwriters' rules do not allow of the use of the single-pole switch under this condition. The effect, however, is the same.

As to your age, why it seems tough to you now, but ten years from today you will, I think, agree that it is a wise law.

Report on Oklahoma City.

An operator in a small town in Oklahoma recently visited Oklahoma City. He says:

Have just returned from Oklahoma City. While there I took the time to visit all the picture and vaudeville houses, and while I think projection could be materially improved in many of the theaters, still, I do want to say that at the Empress, projection was practically perfect. A better light could not be asked for, and the operator paid particularly careful attention to the speed. The Lyric also was perfect, with the exception that the operator did not watch his light quite so carefully as did the man at the Empress. If he had done that, this would have been equal to that of the Empress operator. In several of the theaters, I am sorry to say, projection could not by any stretch of the imagination be called high class. In one theater I saw the picture out of frame for as long as two minutes at a stretch, and in another house the light actually went completely out twice, and there was continual discoloration at the bottom of the picure; also there was considerable flicker.

Well, gentlemen of Oklahoma City, how about this? Are you going to let your critic get away with this? I am sure he has intended to be entirely fair and honest therefore it seems that, while some of you are delivering distinctly high class work, there are others who need a little shaking up and waking up. But I won't say any more until you have a chance to defend yourselves, except to remind you that discoloration of the light on the screen, and the picture running out of frame, is small credit to the individual operator or the organization he belongs to, always provided he is not kept busy rewinding or doing something else which prevents giving proper attention to projection, and I personally believe that where this condition exists it is a legitimate part of the union's business to take the matter up with the managers and put a stop to it.

Bon Ami.

J. Melcher, Sioux City, Iowa, writes:

Have been operating at the Olympic Theater for something like ten years, and have always had trouble in getting my projection and condensing lenses clean. For the past month, however, I have been using Bon Ami, which does the trick to perfection. Just put on a thin lather, so thin that it hardly shows on the glass, leaving it until dry. Then wipe off with a soft, clean cloth, and you won't have any streaks or smears; also it does not scratch the glass.

This matter was, unless I am mistaken, published in the department two or three years ago. Used carefully, Bon Ami is, I think, a very good article for cleaning lenses, and I should take this here definitely, if used for this purpose only. Incidentally it must be said that clean lenses are of the utmost importance, because a dirty lens surface reflects from 3 to 10 per cent. more light than does a clean one, and, inasmuch, as there are four surfaces in a condensing lens and six in the objective, dirty lenses may easily become a source of considerable light loss.

Quick Threading Reel.

R. E. Wicker, Pinehurst, N. C., has invented what he calls a quick-threading reel. He says:

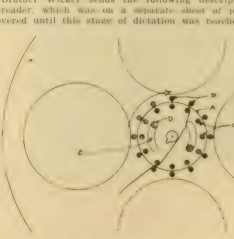
Enclosed find drawing of a "Reel Quick Threader." What do you think of it? I pass it along to brother operators. I notice there has been some discussion with regard to threading the Power's machine equipped with a loop setter. My method is as follows: Open all idlers and the film gate. Place film in upper, and empty reel in lower magazine. Draw out sufficient film to reach the lower reel. Place the film under upper sprocket and close idler. Carry film down under loop setter roller and over lower sprocket, pulling it tight enough to touch the loop setter idler. Close lower sprocket idler and insert end of reel clip in lower magazine. Now pull the film at the upper sprocket, taking up all slack allowed by the loop setter, leaving no lower loop. Hold upper loop with the right hand and close film gate with the left. Now, when the machine starts the loop setter will set the proper length of lower loop, and the film will thus be prevented from touching the base, where there may be oil and dirt. Try this method if you have not already done so. It is not as complicated as it sounds. I am out of the game now, as the Carolina Theater runs only in winter. I am reading the projection department every week just the same, and am fairly itching to get back into the operating room. Last winter we ran Paramount and Pathe to full houses. We had an eight-piece orchestra of high-class musicians and ran a first-class show. I have been using 220 volts through a compensarc and getting a uniformly-lighted picture, though it was not so bright. On your trip through the South don't overlook Pinehurst and Southern Pines.

Well, my brother, as to whether Pinehurst or Southern Pines will be visited will depend on whether the operators' association in those two villages want the lecture badly enough to arrange a meeting; also it will depend somewhat on whether there would be a sufficient number of theaters to justify the expense of a day's stop. We want to do all we can for the benefit of the business, but it would hardly be fair to ask the Moving Picture World to stand the expense of a day's time, etc., simply to address a half a dozen managers and operators.

With regard to the quick-threading reel, I cannot see why it would not work all right, nor do I see where it would work any particular injury to the film. However, I am afraid it does not stand much chance of adoption, because of the fact that exchanges would not buy a complicated reel of that kind, though some individual operators may take the trouble to construct one.

Your method of threading the loop setter machine is passed along for the consideration of our readers, and I will add for their benefit that Pinehurst is a winter resort, and there is very little there during the summer.

Brother Wicker sends the following description of the reel quick threader, which was on a separate sheet of paper and was not discovered until this stage of dictation was reached. The cut shows the



reel with one of the sides removed. A is a plate of steel, same shape as that of which the reel is made. In the plate are riveted at center sunk holes the short rods C. This plate is placed inside a cage consisting of short rods B, which are riveted in the plates of the reel itself, and form the hub thereof. D are short projections on plate A which reach through the semicircular openings E in the plates of the reels. To insert the film, plate A is revolved to the direction of the arrow until short rods B and C are half way between each other. The film is then pushed down between them and literally through the hub

Plate A is then revolved in the opposite direction, which has the effect of changing the film between the stationary and movable set of rods. When all the film is run off the reel a jerk revolves plate A in the direction of the arrow which instantly releases the film so that it pulls out.

From Jersey City.

James A. Merklein, operator Danforth theater, Greenville, N. J., says:

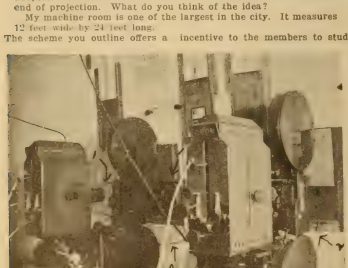
I have a good position and am working for good people. Enclosed find pictures of the house and of the operating room. The theater is fireproof; seating capacity of 600. Projection equipment consists of two Simplex machines, supplied by two 70 ampere

Hallberg economizers taking current at 220 volts. The distance of projection is about 125 feet and we are projecting an 18 foot picture.

In this section are a great many operators who, if they had just a little instruction, would become really first class men. I am therefore interested in seeing a school established within our local, to be followed later by an examination; those who fail to be called for re-examination in three months, in the meantime being given instruction on those things in which they fail. Should they pass the next time their name will be placed on the Roll of Honor, and if the member can keep his name on the Roll of Honor for one year, he shall be given a gold medal with the local's emblem thereon. Broadly, that is the scheme I would like to see adopted. It could not fail but instruct the member in the technical end of projection. What do you think of the idea?

My machine room is one of the largest in the city. It measures 12 feet wide by 24 feet long.

The scheme you outline offers a incentive to the members to study,



and the result certainly could not be otherwise than good. I shall be interested in learning the final outcome of this matter.

Files His Carbons.

C. R. Terhune, Franklin, Ind., says:

I notice in March 4th issue that "Los Angeles" has trouble with his arc, the crater forming to one side of the carbon. I have experienced the same difficulty, and find the only way I can get the crater to form in the center of the carbon is to file one side of the top carbon flat, using a rasp for the purpose. The flat side should be toward the condenser, and the top carbon tip set a little back of the bottom—in other words, the regular D. C. set. I find that with this arrangement the crater will form in the center of the front side, if the carbons are properly set. The filing does not seem to make any difference in the length of time the carbon will burn. I hope this suggestion will help "Los Angeles," and would like to hear from him after he has tried it.

It is a little late to publish this letter now, but it may possibly be of value, nevertheless, and "Los Angeles" will kindly take notice. He can address Brother Terhune at 70 So. Hougham St., Franklin, Ind.

Meniscus-Bi-Convex Sets.

Strange as it may seem, some operators are puzzled as to how to place the meniscus-bi-convex set. Some have even placed the bi-convex next the arc, with the meniscus placed backward, toward the film. A meniscus-bi-convex set should be placed with the bi-convex—which is the lens with both sides the same shape—next the film. The other lens should be placed with the side which may *look* flat, but which in reality is slightly concave, next the arc, and the two lenses should be placed as close together as you can get them without having them actually touch.

In selecting the meniscus-bi-convex sets you should have them of such focal length that the E. F. of the combination will be the same as the E. F. of the piano set they are to replace. To find the E. F. of two lenses, measure the focus of each lens separately, add them together and divide by four; the result will be the E. F. of the two lenses: For instance, take two 6½-inch lenses: $6\frac{1}{2} + 6\frac{1}{2} = 13 \div 4 = 3\frac{1}{4}$; therefore, the E. F. of the combination is $3\frac{1}{4}$ inches.

From Lowell, Mass.

F. G. Wheeler, Lowell, Mass., says:

I would like to put in a good word for the carbon economizer made by the Culbert Carbon Economizer Company, Athol, Mass. It costs but 50 cents and is thoroughly reliable. I am using National carbons, 3-4 inch upper, and 5-8 inch lower, pulling 40 amperes D. C. I like them quite well; get a nice, clear-cut white spot. Sometimes I find small glass beads on the lower carbon, but that does not harm; also they are a little dirtier than most carbons, but that is not a serious matter if one gets the light. Taking everything into consideration, they are, in my judgment, a first-class carbon.

All of which is passed along, with the comment that the glass beads simply tend to show, as I understand it, purity of material.

Port Huron, Michigan.

Port Huron, Mich., sends in the following:

There are four theaters in this city; the Maxine, Harry S. Goseline, manager, being the newest and most up-to-date. This house has a $3,000 pipe organ, the keys of which are manipulated by Miss Hazel Mariatt, who is possessed of more than ordinary ability when it comes to coaxing real music out of the ivories. Projection machinery consists of two motor-driven Power Six A's and a rectifier, the same being operated by Joseph Monahan and his assistant. The service is Metro, V-L-S-E and World. The Bijou, C. E. Hubbard, manager, shows Paramount and Triangle films on two rather old band-driven Simplex projectors. It is a very comfortable theater. The American is a small house, but is doing well; shows Universal and Mutual; also Chaplin films. William Wallace is its capable manager, and Raymond Outwater juggles the projection machine crank, using a Standard and a Power's Six. The Family is managed by L. J. Bedford. It uses General films, projected by two Power Six A's. The attitude of the Family and the Bijou theaters toward the operators is not that which makes for the best service in their operating rooms.

I would respectfully suggest to the managers of the Family and Bijou that it cannot, in the long run, be a paying proposition to adopt an attitude which makes for inefficiency in the operating room. Theater managers will do well to consider this fact, viz.: The inefficient operator may easily waste anywhere from 10 to as much as 50 per cent. of the projection current the house is paying for, and, as a matter of fact, I firmly believe this kind of waste costs the industry between $10,000 and $20,000 per day. The competent operator can avoid this waste, which may amount to more than the difference the manager would have to pay in order to secure a really competent man in the operating room. I have actually visited operating rooms where the incompetent, cheap operator was wasting as much as 30 or 35 amperes of the 70 he was using, merely through ignorance of the optical system of the projector. Such cases are, of course, extreme, yet instances where the waste is fully equal to one-third the current used in projection are very common, and thus many managers are literally saving at the spigot (cheap operator) but are leaving the bung hole wide open. It is a case, Brother Manager, where very often a saving in salary is in reality an expensive proposition—a very expensive one indeed.

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Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Photographic Text Books.

So many inquiries have been received asking for literature on photographic and motion picture topics that the following list of books has been prepared. There are many, many books on photography which are very good but which are not included in this list. This list has been compiled to help the earnest student of cinematography and each book listed is valuable in something which has a bearing on motion picture photography, although only those books listed under cinematography are devoted exclusively to that subject.

Handbooks of Elementary Photography.

Books under this heading give the primary lessons in still photography. No one should attempt motion picture photography without having first mastered the principles of still camera work, both practicially and theoretically. It is not intended that the student should buy every book in the list. One or two titles that appeal to him most will be sufficient.

EXPERIMENTAL PHOTOGRAPHY. By Clement J. Leaper. A beginner's experimental course in photography, giving simple explanations of why and how. No. 7 (English) 160 pp. Cloth, 50 cents. Andrew J. Lloyd Co., Boston, Mass.

EARLY WORK IN PHOTOGRAPHY. By W. Ethelbert Henry. (English.) A useful handbook. Illustrated. With a chapter on lenses by H. Snowden Ward. 3d edition. 1901. Cloth, 50 cents. Andrew J. Lloyd Co., Boston, Mass.

HOW TO MAKE GOOD PICTURES. The Eastman manual for beginners. With chapters on special subjects by noted workers. Illustrated. Paper, 25 cents. Cloth, $1.00. Eastman Kodak Co., Rochester, N. Y.

ELEMENTARY PHOTOGRAPHY. By John A. Hodges. (English.) About 100 pp. 1898. Cloth, 50 cents. Andrew J. Lloyd Co., Boston, Mass.

THE RIGHT ROAD INTO PHOTOGRAPHY. By Dr. J. Nicol. 1898. A simple guide for the novice, plainly written. With instructions and formulae. Paper, 83 cents. Andrew J. Lloyd Co., Boston, Mass.

PRINCIPLES OF SIMPLE PHOTOGRAPHY. By F. W. Sparrow. 1902. (English.) 139 pp. Illustrated. Cloth, 50 cents.

PHOTOGRAPHY FOR NOVICES. By Percy Lund. 200 pp. 50 cents.

BEGINNERS' TROUBLES. (Photo-Miniature, No. 114.) Paper, 25 cents. Tennant & Ward, New York, N. Y.

LIBRARY OF AMATEUR PHOTOGRAPHY. 4 vols. Comprehensive. 1,620 pp. The most complete work of its kind and a valuable reference library. $2.50. Price includes one year's subscription to "The Camera," a photographic magazine. "The Camera," Philadelphia, Pa.

Advanced General Text Books.

Books for more advanced workers in still photography.

PRACTICAL POCKET LOOK OF PHOTOGRAPHY. By E. Vogel. (English.) 1896. Illustrated. Cloth. Translated from a popular German work. Cloth, $1.25. Andrew J. Lloyd Co., Boston, Mass.

PHOTOGRAPHIC INSTRUCTION TEXT. By George H. Paltridge. 1900. A practical book. The outgrowth of a class in photography at the Lewis Institute, Chicago. 230 pp. Cloth, $1.00. Andrew J. Lloyd Co., Boston, Mass.

PROFESSIONAL PHOTOGRAPHY. By C. H. Hewitt. In two volumes. (English.) 1904. Illustrated. Cloth, 50 cents per volume. Andrew J. Lloyd Co., Boston, Mass.

CONCISE PHOTOGRAPHY. By E. O. Hoppe, F. R. P. S., 1912. $4.00. The mathematical principles of photography and how to apply them. An accurate system for the careful and exhaustive student. Photo-Era, Boston, Mass.

PHOTOGRAPHY FOR STUDENTS OF PHYSICS AND CHEMISTRY. By Louis Derr, A.M., S.B. 247 pp. $2.00. 1916. McMillan, New York. Not so complicated as the title sounds and an excellent book for those who really want to know the scientific principles of photography.

Reference Works.

No earnest worker can be without some reliable works of reference in his profession. The best reference book that one can obtain is a large loose leaf note book in which are filed the formulas and notes of the worker's personal experience and the pertinent articles that can be gradually accumulated from all sources, co-workers, trade journals, direction slips from packages of films, plates, papers, catalogs, etc. After that come the standard reference works.

*Copyright, 1916, by the Chalmers Publishing Co.

THE PHOTOGRAPHER'S NOTE-BOOK. By F. C. Lambert. 1897. (English.) 250 practical hints, formulas, etc., chipped from all sources as worth saving. 80 pp. Cloth, 50 cents. Andrew J. Lloyd Co., Boston, Mass.

PROCESSES OF PURE PHOTOGRAPHY. By W. K. Burton and Andrew Pringle. A standard compilation of the principal negative and positive processes. 1880. 200 pp. Paper, $2.00. Andrew J. Lloyd Co., Boston, Mass.

THE PHOTOGRAPHIC REFERENCE BOOK. By G. H. McIntosh. (English.) Tells "how to do" things rather than describes methods. Brief and to the point. 835 references. 336 pp. Paper covers, 75 cents. Andrew J. Lloyd Co., Boston, Mass.

CASSELL'S CYCLOPEDIA OF PHOTOGRAPHY. 1912. 572 pp. The most complete, up-to-date, reliable and easy reference photographic book of recent years. Cloth, $3.75. Photo Era, Boston, Mass.

THE DICTIONARY OF PHOTOGRAPHY. By E. J. Wall, F.R., P.S. 600 pp. $2.50. Photo Era, Boston, Mass. Readily accessible information compiled like an encyclopedia or dictionary.

Optical Lantern Work.

The old-time projection machine or "Magic Lantern" is still in the ring, although the motion picture projector has handed it a mighty wallop in the jaw. Many thousands of slides are still being made, and many a projection machine operator might improve both his time and his finances by learning how they are made.

LANTERN SLIDES. (The Photo-Miniature Series, No. 9.) 11th thousand. 25 cents. Tennant & Ward, New York, N. Y.

LANTERN SLIDE MANUAL. By John A. Hodges. 1892 (English.) 140 pp. Diagrams. Cloth, $1.00. Andrew J. Lloyd Co., Boston, Mass.

COLORING LANTERN SLIDES. (Photo-Miniature Series, No. 83.) Paper, 25 cents. Tennant & Ward, New York, N. Y.

LANTERN SLIDE MAKING. By F. C. Lambert. A very satisfactory manual. Illustrated. (English.) 1903. 144 pp. Cloth, 50 cents. Andrew J. Lloyd Co., Boston, Mass.

THE OPTICAL LANTERN. (Photo-Miniature, No. 119.) Paper, 25 cents. Tennant & Ward, New York, N. Y.

Light and Photographic Optics.

It is astonishing how ignorant most photographic workers are of even the simplest principles of optics. What would you think of a mechanic who did not know what his tools were for or what they could do? The photographer's lens is his principal tool, and yet how little the most of them know about the lenses they use. Diaphragm opening seems the greatest mystery to many. Why not spend a few hours learning facts that will be valuable to you every working day for the rest of your life?

PHOTOGRAPHIC LENSES. By C. Beck and H. Andrews. Published by a firm of manufacturing opticians as an advertisement of their specialties, but containing more practical information on the choice and use of lenses than any other work at the price. 288 pp. Illustrated. (English.) 1902. Cloth, 75 cents. Andrew J. Lloyd Co., Boston, Mass.

PHOTOGRAPHIC LENSES. How to choose and how to use. By John A. Hodges. 1898. (English.) A good elementary handbook. Cloth, $1.00. Andrew J. Lloyd Co., Boston, Mass.

THE LENS. A practical guide to the choice, use and testing of photographic lenses. The latest and most satisfactory handbook on the every-day use of lenses. By Thomas Bolas and George E. Brown. (English.) 1902. 164 pp. Cloth, $1.25. Andrew J. Lloyd Co., Boston, Mass.

FIRST BOOK OF THE LENS. A treatise on the action and use of the photographic lens. Not elementary despite its title, but valuable to those familiar with mathematics. By C. W. Piper. 1901. 150 pp. (English.) $1.25. Tennant & Ward, New York, N. Y.

PHOTOGRAPHIC OPTICS. By H. S. Cubes, M.A. 1898. An advanced manual for modern workers. Cloth, $2.50. Andrew J. Lloyd Co., Boston, Mass.

CHOICE AND USE OF LENSES. (Photo-Miniature Series, No. 79.) Paper, 25 cents. Tennant & Ward, New York, N. Y.

PRACTICAL LESSONS ON TELEPHOTOGRAPHY. A pocket book full of reliable information on its subject. (English.) 1901. 25 cents. Andrew J. Lloyd Co., Boston, Mass.

TELEPHOTO WORK. By G. H. Dehler. 93 pp. 50 cents. Andrew J. Lloyd Co., Boston, Mass.

PRACTICAL TELEPHOTOGRAPHY. (Photo-Miniature Series, No. 90.) Paper, 25 cents. Tennant & Ward, New York, N. Y.

Chemistry of Photography.

The action played by the chemicals used in photographic solutions is an interesting one and one about which it is a shame to be a very good idea of why each particular chemical is used in a bath, and what effect it has on the photographic image.

CHEMISTRY FOR PHOTOGRAPHERS. By C. F. Townsend. An excellent text book, not exhaustive but simple and practical. (English.) 2d edition. 1902. Cloth, 50 cents. Andrew J. Lloyd Co., Boston, Mass.

THE ELEMENTARY CHEMISTRY OF PHOTOGRAPHIC CHEMICALS. By C. S. Ellis. (English.) 1903. 113 pp. Cloth, 50 cents. Andrew J. Lloyd Co., Boston, Mass.

PHOTOGRAPHIC CHEMICALS. (Photo-Miniature Series, No. 101.) Paper, 25 cents. Tennant & Ward, New York, N. Y.

Books on Cinematography.

The books under this heading comprise nearly all of the works published in English that are now in print which deal directly with cinematography.

PRACTICAL CINEMATOGRAPHY AND ITS APPLICATION. By Frederick A. Talbot. 282 pp. 42 mo. $1.10. J. B. Lippincott, Philadelphia, Pa.

This is a popular work by an English writer and while it is published for the general reader, and the moving picture fan, it holds much of interest for the cinematographer. It gives the fundamentals of motion-picture production, describes the different sorts of cameras and projection apparatus used, and gives working methods of developing the film, printing the negative, and the operation of projection. Very complete in its information and abundantly illustrated.

MOVING PICTURES; HOW THEY ARE MADE AND WORKED. By Frederick A. Talbot. 270 pp. $1.50. J. B. Lippincott, Philadelphia, Pa.

On the same style as the above but containing different material about the same subjects. Not a text-book, but an interesting account of the many uses of motion pictures, and well worth reading and adding to your library.

CYCLOPAEDIA OF MOTION PICTURE WORK. By David S. Hulfish. 2 vols. $4.00. American School of Correspondence, Chicago.

About one-quarter devoted to motion picture photography and the remainder to projection. Also treats of picture production from the producer's and scenario writer's standpoint.

THE A. B. C. OF THE CINEMATOGRAPH. By Cecil N. Hepworth. 128 pp. Cloth, 50 cents. 1900. Tennant & Ward, New York, N. Y.

Not an up-to-date book, but valuable as the best authority on camera movements, and interesting from an historical standpoint.

LIVING PICTURES: THEIR HISTORY, REPRODUCTION AND PRACTICAL WORKING. By Henry V. Hopwood. 1899. 265 pp. and index.

One of the first books published about moving pictures. In spite of its age, it contains a good deal of valuable information and is a standard work.

THE HANDBOOK OF CINEMATOGRAPHY. 200 pp. 6 shillings and 6 pence, or $1.40. Kinematograph Weekly, Tottenham St., London, W., England.

Comes the nearest to being what might be called a text-book on motion picture photography of any in this list.

HOW TO MAKE AND OPERATE MOVING PICTURES. By Bernard E. Jones. 168 pp. $1.00. Funk & Wagnalls, New York, N. Y.

A very good book for the amateur cinematographer. To the beginner who wishes to learn the first steps this book is very good, but for the professional and the man already in the game, it contains little of value.

THE ART OF THE MOVING PICTURE. By Vachel Lindsay. 128 pp. $1.25. McMillan, New York, N. Y.

Not properly a book on motion picture photography at all, but has many interesting ideas for the cinematographer and the producer to think about.

MAKING THE MOVIES. Gy Earnest A. Dench. 1916. $1.25. McMillan, New York, N. Y.

A "popular" science type of book for the man in the street. Interesting and instructive but not professing to teach anyone to become a camera man.

Recent Motion Picture Patents.

The following are condensed descriptions of patents recently granted relating to motion picture photography.

Anyone interested in more complete description can obtain a copy of any U. S. patent paper by sending five cents for each copy wanted, giving the number of the patent, to the Patent Office, Washington, D. C.

U. S. PATENTS.

1187241 W. F. Fox.

A Process for Making Colored Motion Pictures. Two negatives of an object are made, one through a red filter and another through a green filter; positive prints are made from the negatives; the negative through the green filter is registered upon the positive corresponding to the red filter negative, thereby producing a printing negative which gives correct values for white light. A print is made therefrom and the silver in its image toned to a green color in a vanadium chloride bath, the toning bath so diluted in relation that when it is subsequently immersed in a bath of red dye the gelatine will be dyed in inverse proportion to the green toning.

1188039 Frederic E. Ives.

A Three-Color Photograph and the Method of Making the Same, which is especially adapted to the manufacture of colored motion pictures. The three negatives are made in the usual way behind the customary filters. The first image is made from the red selection negative by forming a silver image within the gelatine layer and re-toning it to a blue color. The gelatine is then sensitized with bichromate and printed behind the green selection negative, whereupon it is dyed a magenta by immersion. The third image in yellow from the blue selection negative is superposed upon the others by a known imbibition method.

1187270 H. Csanyi.

Attachments for roll film cameras of the Kodak type to enable motion pictures to be taken with the camera and then printed in the camera to make a positive film. A further attachment enables the Kodak to be used as a projector for exhibiting the positive film.

1187457 A. F. Gall.

A method of producing motion picture film of the type which contains a plurality of rows of pictures, alternate rows of which are in original sequence and the others in reversed sequence. The negatives are printed side by side with the first picture in the series of pictures on one negative in alignment with the last picture in the series on the next adjacent negative. The first, third, etc., negatives which are to be printed in original sequence are moved in one direction, and the remaining negatives which are to be printed in reversed sequence are moved in the opposite direction, while the film upon which the positive is to be printed is simultaneously and synchronously moved in the same direction as the negatives which are printed in reversed sequence.

1187136 A. F. Gall.

A device for adjusting and supporting the lens of a motion picture apparatus it includes a quickly adjustable collar which grips the lens barrel, and a fine screw-threaded adjusting means for the final adjustment.

1189089 Thomas H. Blair.

A Motion Picture Machine in which the feeding means for the film is modified to decrease the period of movement of the film and to avoid flickering. The feed mechanism includes a star wheel having radial slots in which a driving pin upon a rotating arm will slide, the outer ends of the slots being curved to correspond to the path of the pin.

1188414 Victor V. Thomas.

A Motion Picture Machine in which special provision is made for properly framing the picture, that is, securing register between the view and the light opening. An idler roll is pressed against the film between sprocket upper sprocket and tensioning device so that varying lengths of film will be located between them, thus controlling the portion of the film which is moved into position before the light opening.

1187833 L. D. Kohlmeyer.

A motion picture projection apparatus in which means is provided for setting the film forward or back so as to bring the pictures in register with the projection window without interfering with the operation of the machine. It includes an oscillating carriage varying the film feeding mechanism whereby the feeding sprockets may be vertically adjusted without disconnecting the worm gear which joins said sprockets with the driving mechanism.

1188074 Frederick W. Hochstetter.

A Shutter for Motion Picture Cameras. A vertically moveable slide is reciprocated up and down across the light opening by a crank action.

1186494 Jean B. Clinger.

A mechanical arrangement for synchronizing a phonograph and a motion picture machine. It includes a clutch mechanism which is thrown into operation when the two machines are not in synchronism, so as to slightly accelerate the phonograph to bring it up to speed.

BRITISH PATENTS.

2411—1915 S. A. LaCellophane.

Cine Film Base. A film, more especially for cine work, is formed of two outer layers, one at least of which is transparent and permeable to photographic chemicals, and a sensitive layer between these outer layers which may be a permeable sheet saturated with the sensitive material. Transparent adhesive is used to unite the layers. Two films of pure cellulose may be used for the outer layers.

2967—1915 Pathe Freres.

Cine Film Base. (Void.) Isoprene or its homologues or analogues, in course of polymerization, are added to cellulose esters, such as the nitrate, acetate, butyrate, and benzoate, for the manufacture of non-inflammable cine films, etc. The polymerization appears to continue after the film is finished, and it may be increased by the methods used in making synthetic rubber.

3196—1915 Soc. des Estab. Gaumont.

Films. (Void.) A non-flam film for photographic and cine purposes comprises a non-flam base, such as viscose, in conjunction with a collodion emulsion. The emulsion, being thin, is developed and finished before the liquids have time to affect the base. The base may be further protected by waterproofing it.

22921—1914 W. Van D. Kelly and C. Raleigh.

A System of Color Cinematography using four light filters arranged in two sets, each set composed of balanced complementary colors, these sets, for instance, being primary red, yellow, blue green, pure blue.

1402—1915 P. D. Browster.

Color Cinematography. The invention relates to the printing of a color positive upon a three-color camera having a screen placed in front of the plate and adapted to be moved between the exposures, a print obtained from the negatives so taken being exhibited by means of a corresponding screen. The invention consists of providing an attachment for cameras by means of which successive exposures can be taken through the screen.

B 1978—1915 C. Stille.

Light Measuring Photometers. A photometer consisting of lenses and prisms by which the light is caused to fall upon a light sensitive electrode in an electrolytic cell.

B 3341—1915 S. Lubin.

Printing Cinematograph Films. The printing machine is provided with different apertures for passing different amounts of light for the purpose of compensating for differences in density in different parts of the length of negative film, the light aperture being automatically operated mechanically by the film.

GERMAN PATENTS.

German Patent 28775. Elektrochemische Werke, Berlin. Ready prepared ferrous citate developer made in powder form by the addition of neutral sodium glycollate.

"As good as gold." "As white as snow." "As Fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Setting for "Home."

Released Aug. 13 by Triangle Film Corp'n.
(Prepared by S. M. Berg. By special arrangements with G. Schirmer, Inc., music publishers, New York.)

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 3 T "Jeremiah Wheaton" is a sub-title and is printed, reading matter on the screen. But 9½ D "When Bessie plays piano" is a description of action.

At the home of the newly rich Wheatons discord reigns. Bob, the son, is an idle, empty-brained spendthrift. Mrs. Wheaton and her eldest daughter Inez are excellent specimens of the snob ideal, while father is a calloused cynic. In such a household Bessie, the youngest daughter, finds herself after returning from a "finishing up" period in Europe. Different in nature, the family disgusts her and she proceeds to open their eyes by reflecting their actions. Little by little the desired effect is produced and at the grand climax her efforts are crowned with success. Incidentally she wins the heart of a young author and the story closes with the two together.

The character of this picture is dramatic with many brighter scenes throughout. The melody "Home, Sweet Home," is suggested at 8⅝ and 45. Note particularly: Popular air 30½, auto effects 55¾.

The THEME selected is "Melodie"—Friml.

Time schedule: 960 minutes (five reels—about 1,400 feet).

Time.	*Sub-titles or Descriptive Cues.*		*Music.*
0	D	Opening.	Vanity Caprice—Jackson. (Allegro, ma non troppo)
3	T	Jeremiah Wheaton.	
4½	T	"You're a bell of a—"	Valse Danseuse—Miles. (Moderato)
8½	T	Bessie, the younger daughter.	
8⅝	T	In the days before—	Home, Sweet Home.
9½	D	When Bessie plays piano.	Melodie—Friml. (Moderato con espressione)
10½	T	The girl across the sea.	(THEME)
12	T	The evening of her return.	
13⅝	T	"Inez must be leaving now—"	Entr'Act. Clarice—Loud. (Valse Intermezzo)
16	T	Midnight.	
18	T	"Hello, kid!"	Repeat: THEME.
20¼	T	Her first breakfast at home.	Humoresko—Dvorak. (Lento e grazioso)
21⅛	T	In the days that followed.	
22¾	T	Mrs. Peyton's tea.	Little Serenade—Grunfeld. (Allegretto)
24	T	"I claim the privilege—"	
24⅝	T	Evening.	Berceuse—Karganoff. (Lento)
27½	T	The germ resolve.	
28	T	The beginning.	Roses and Rue—Seates. (Valse lento)
30	T	"You would not like her."	
30½	T	The meeting at the supper party. (Accentuated scene.)	Could Go Home to a Girlie Like You—Romberg (Popular)
32	T	The visit.	Puppchen—Gilbert. (Two-step. Intermezzo)
35	D	When butter brings cash.	
36⅛	T	The result.	Repeat: THEME.
39	T	"Alright. I'll give her up."	
39½	T	Evening.	A Ball Scene—Nicode. (Waltz descriptive)
42½	T	When the Count arrived.	Verchie Memorino—Scambati
43½	T	An hour later.	(Allegretto moderato)
45⅜	T	"I want to tell you."	
46½	T	The witness she didn't.	Repeat: THEME.
48	T	As the days pass.	Dream of the Flowers—Cohen (Andante espressivo)
51½	T	The court martial.	
53	T	"Again, have developed—."	King Manfred Prelude, Reinecke (Lento)
55⅜	T	A wild desire to run away.	
57½	D	When Bessie leaves house. (Auto effect.)	Hurry No. 1.
59	T	"She's dead right."	Hurry No. 2.
61	D	When Bessie embraces her mother.	Petite Bijouterie. Bohm. (Valse intermezzo)
63¼	D	When father closes curtains.	
65	T	"Yes, I love you."	Repeat: Home, Sweet Home.
66½	T	The End.	

Managers Attention.

The last paragraph of the following letter will explain the reason why the writer's name, town and theater are omitted. The subject it of such deep interest and the point so well taken that I feel sure the readers of these pages will be interested.

Dear Mr. Berg:

I thank you very much for your recent letter, also the publication and answer to my inquiry in the "Moving Picture World." I certainly think your discussion of the subject is sensible, practical and valuable, treating as it does of the subdivisions of marches, waltzes, etc., and the altering of tempo for "flash" scenes.

I have been using the "Musical Suggestion Cue Sheets" which you prepare for the various films and have always found them very valuable, especially the directions for playing the THEME, which would be almost impossible for one to do well in the case of playing a new picture for the first time without the aid of the Musical Suggestion Cue Sheet.

The theater where I play has a good pipe organ of two manuals and pedals (swell organ is also a piano) and various traps. I feel a little discouragement at times because the manager says the people prefer as much popular music as possible. He says I can "rest' on the quiet scenes and play lively stuff when there is 'something doing" on the screen. This seems to me to be putting theater music on the same basis as hotel music, but as this is the way the orchestra used to accompany the pictures before the organ was installed I suppose the manager thinks that this is what the people want.

The manager also believes in running the pictures on strict schedule like a trolley car, his idea being that the patrons will always know when a show will start. The schedules are as follows:

FOUR REELS: 10.30, 11.30 A. M., 12.30, 1.30 P. M., etc.
FIVE REELS: 11 A. M., 12.10, 1.20, 2.30, 3.40, 4.50, 6, 7.30 P. M., etc.
SIX REELS (also for SEVEN REELS): 11 A. M., 12.45, 2.30, 4.15, 6, 7.30 P. M., etc.

The six-reel schedule makes the pictures laboriously slow (17 minutes per reel) and the operator feels that as long as the schedules are ended on time (as a train reaches its destination) all is well. Some reels, therefore will last twenty minutes to "lose time," others will have to hurry to make time.

What I have said in the last two paragraphs is confidential, of course, but if you feel that this is a common state of affairs, in some other theaters, and that it is to be deplored, would like to have you discuss it, omitting my name and town. Hoping you will pardon the "long-windedness" of this epistle, I am, Very truly yours.

This correspondent states that he is discouraged at times because the manager insists that his patrons want popular music. What is usually interpreted as popular music is the songs of the moment sung on the vaudeville stage or the popular airs from the musical comedies of the day. To insist upon an interpretation for a picture with such airs in the majority naturally is not pleasing the (Picture. To those musicians who will seriously consider their work, by gradually introducing standard melodious airs will find that they are educating the manager and the public. Gradually they will get requests for repetition of such music and the foundation will then be laid.

The schedule, as described by the writer as a trolley car schedule, is certainly short sighted. It is an excellent thing for a manager to have on the front of his theater a time schedule of his performance, but to schedule six and seven reels at the same time 105 minutes is certainly a gross error.

Here is an important point which according to my own personal experience is overlooked by managers. In making up his program of running for the day, which, of course is done before the arrival of the reels, the manager simply knows that he is going to receive so

many reels. In making my musical settings it is necessary for me to know the exact footage of a picture irrespective of the number of reels upon which it is wound. How frequently one finds that a picture issued at seven reels contains but 6,500 feet, six reel pictures measuring but 5,200 feet etc. In fact, I have discovered that it is the tendency of many companies not to make a reel longer than 1000 feet, as when the are 1,000 feet they are frequently broken, and unless tightly rewound get jammed in the box. If the manager insists upon adhering strictly to his schedule of 105 minutes for a six reel picture and the six reels measure no more than 5,200 feet there is no question but that the audience, operator and musicians will certainly be in for a very trying time. I believe that this point has never been dealt with before and I certainly recommend that go-ahead managers consider it.

This correspondent apologizes for his "long-windedness." No one who raises such interesting questions can be accused of this, therefore apology is entirely unnecessary. Similar statements of fact from other readers will be welcome in these columns.

Organ Playing for Moving Pictures (Continued).

Manuals and Pedals.

By S. M. Berg and Norman Stuckey.

THE following is a specification of a three manual organ designed and built expressly for a moving picture theater. Although there are many larger instruments, it may be considered a "representative one" and a fitting example to deal with in these columns.

GREAT ORGAN.

Name.	Pitch.	Material.	Notes.
Diapason Phonon (Leathered)...	8'	Metal	61
Trivia Clausa (Leathered).....	8'	Wood	61
Viole d'Armour (Tapering).....	8'	Metal	61
Quintadena	4'	Metal	61
Trumpet	8'	Reed	61
Saxaphone	8'	Reed	61
Chimes	8'	From Echo	
Swell to Great Unison.		Solo to Great Unison.	
Swell to Great Octave.		Solo to Great Octave.	
Swell to Great Sub-Octave.		Solo to Great Sub-Octave.	

Four pistons affecting Great and Pedal organ stops and couplers, moving registers, adjustable at console.

SWELL ORGAN.

Name.	Pitch.	Material.	Notes.
Contra Viole	16'	Metal	12*
Horn Diapason	8'	Metal	73
Stopped Flute	8'	Wood	73
Violoncello	8'	Pure tin	73*
Violes Celestes (flat and sharp)..	8'	Pure tin	146†
Orchestral Flute	4'	Wood	73
Violin	4'	Pure tin	12*
Bassoon	16'	Reed	73
Orchestral Oboe.....	8'	Reed	73
Harp Celeste.....	8'	Orchestral harp	49
Harp Celeste (Tremulant).....	8'		
Swell Octave.		Swell Sub-Octave.	
Swell Unison Off.		Solo to Swell.	

Four pistons affecting Swell and Pedal organ stops and couplers, moving registers, adjustable at console.
*Unified strings, 97 pipes.
†Two ranks, combining with Violoncello.

SOLO ORGAN.

Name.	Pitch.	Material.	Notes.
Viola	8'	Metal	73
Concert Flute.....	8'	Wood	73
Forest Flute	4'	Metal	73
Piccolo	2'	Metal	73
Orchestral Clarinet.....	8'	Reed	73
Vox Humana	8'	Reed	73‡
Glockenspiel	4'	Orchestra Bells	37
Xylophone (Tremulant).....	8'	Wood Bars	49
Swell to Solo.		Solo Sub-Octave.	
Swell to Solo Octave.		Solo Octave.	

Solo Unison Off.

Four pistons affecting Solo and Pedal organ stops and couplers, moving registers, adjustable at console.

‡Located behind picture screen, enclosed in special swell box, with individual tremulant.

ECHO ORGAN.

Name.	Pitch.	Material.	Notes.
Echo Flute.....		Wood	61
Muted Violins (2 ranks).....	8'	Pure tin	110
Vox Humana	8'	Reed	61
Cathedral Chimes	8'	Tubular Bells	20
Chimes Forte Chimes Piano		Chimes Dampers	Tremulant

ECHO PEDAL.

Name.	Pitch.	Material.	Notes.
Echo Bass	16'	Wood	32
Echo "off" Solo "on"		Solo "off"	Echo "on"

Solo and Echo "On."

Echo Octave. Echo Sub-Octave.
Echo Unison Off. Echo Manual to Pedal.

PEDAL ORGAN.

Acoustic Bass (Resultant).....	32'	Wood	{ Diapason and Bourdon
Diapason	16'	Wood	{ Extension of Phenon
Bourdon	16'	Wood	Independent
String Bass	16'	Metal	From Swell
Flute	8'	Wood	{ Extension of Bourdon
Bassoon	16'	Reed	From Swell
Echo Bass	16'	Wood	In Echo Organ
Swell to Pedal.		Great to Pedal.	
Solo to Pedal.		Echo to Pedal.	

PEDAL OCTAVE.

Four toe pistons affecting Pedal organ stops and couplers, moving registers, adjustable at console.

ACCESSORIES.

Balanced Expression Pedal for Swell Organ.
Balanced Expression Pedal for Great and Solo Organs.
Balanced Expression Pedal for Echo Organ.
Balanced Crescendo and Diminuendo Pedal, affecting entire organ with unison couplers, not moving registers.
Sforzando and Full Organ Pedal, affecting entire organ with unison and octave couplers, not moving registers.
Great to Pedal Reversible Pedal moving register.
Crescendo indicator.
Sforzando Indicator.
Action Current Voltmeter.
Electric action throughout, with detached and movable console. Stop keys, inclined manual keys, American Guild of Organists' concave and radiating pedal keys. Windchests of Great and Solo Organ extend one octave to complete the compass of the octave couplers affecting them.

The Great Organ is the chief manual of an organ and the pipes controlled by it. The Swell Organ is a set of pipes enclosed in a box with movable shutters which may be opened and closed with the Swell Pedal. The Solo Organ, as its name implies, is used for solo playing, often being coupled to certain combinations on the Great Organ. The Echo Organ is usually enclosed in a sound-proof expression chamber in the roof, or at the opposite end of the theater.

The Pedal Organ is used for foundation stops and the skilled organist can do exceptionally fine work with his feet and the Pedal Organ, while the beginner must at first be willing to use this organ occasionally until absolutely familiar and sure of his pedal technic. The over use of the Pedal Organ is a fault found with many organists. In certain scenes for motion pictures it is advisable to play certain melodies on the Swell, Solo or Great organs, without any pedals. Many organists make a mistake in using the pedals constantly. Each organ is controlled by a certain number of stops, of which they are two kinds—speaking stops and non-speaking stops. The latter are known as couplers, the purpose of them being to couple the combinations from one organ to the other, i. e., Swell Organ to Great, Solo to Great Organ, etc.

The most frequent coupler used is that attaching the Swell to Great. By this coupler you connect the effects of the drawn stops on the Swell Organ with that of the Great Organ. The pedal couplers Swell to Pedal and Great to Pedal are also used almost constantly.

It is important that the beginner knows and understands the quality of each speaking stop. Those who are familiar with Symphony orchestra music know the effects of the various instruments. In an organ we have to a certain extent many of the combinations employed in an orchestra, namely: the wood section, the string section and the brass section. The wood section of an organ comprises of the following stops: Flute, Clarinet, Stopped Diapason, Piccolo, Oboe and Bassoon. The string section: Salicional, Gamba, Bulciana, Violon. The brass section: Horn, Trumpet, Tuba and Tromba. Time should be spent in learning the effects of various combinations in separate manuals. For example: The Flute and Stopped Diapason coupled to the Great with Gamba and Clarinet.

These little experiments will enable the beginner to gain various effects that will be helpful later when a variety of combinations are needed.

Amongst other mechanical devices are composition pedals and pistons. Their function is to throw in and out whole sets of stops. The use of composition pistons in playing for moving pictures is necessary at all times. The organist can change his combinations in an instant, instead of wasting time drawing stops, as was the practice on old style organs.

Other mechanical devices which are important for the beginner to know are the swell pedal and the crescendo pedal. In playing for moving pictures, much expression and shading is necessary and this is accomplished by means of the Swell Pedal. It is important to use this pedal carefully, as many organists develop a habit of throwing it on and off at random without any thought or regard to expression marks or a crescendo or a diminuendo. The crescendo pedal is important in the fact that it throws on the full organ in an instant without changing stops. As the beginner may realize, this is a great advantage where sudden changes of scene make it necessary to get a loud or soft effect.

Many of the late organs are equipped with tabs instead of stops. On large organs they are arranged the same as a keyboard. Combinations can then be memorized and fingered the same as melodies on the keyboard.

(To be continued)

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See Title Page for Rates.

MOVING PICTURE WORLD
17 Madison Ave., N. Y. City

Motion Pictures for Children

By Betty Shannon

Country Wide Movement by Prominent Women —What Has Been Accomplished and What is Being Attempted

THERE is hardly a town in the country large enough to boast a women's club or a live-wire exhibitor which has not experimented with children's programs. The scarcity of film, which is at the same time thrilling and considered suitable by particular people for young minds, the lack of interest on the part of parents, or of co-operation on the part of exhibitors, or often the presentation of programs of pictures which are too educational to attract and hold children who have grown accustomed to the usual theater program, have been accountable for failure in many places. But the success in other cities and towns has proved undeniably that the movement to create a separate film literature for children is past its experimental stages.

Mrs. Cartwright.

The appointment of a special committee on motion pictures composed of Mrs. Charles W. Cartwright, of Minneapolis, Minn., Miss Helen Varick Boswell, of New York City, Mrs. George Zimmerman, of Fremont, Ohio, Miss Louise Connolly, of Newark, N. J., and Mrs. Dexter Thurber, of Bristol, R. I., by the General Federation of Women's Clubs at its recent biennial in New York City presages great activity and co-operation from the women of the country during the next two years. Since the meeting of the women's organization another committee of national scope has been organized with the purpose of aiding the children's film movement. This is the National Committee on Programs for Young People, and has been organized by the National Board of Review. On it are Mrs. Howard S. Gans, Mrs. Joseph Price, Miss Helen Varick Boswell, Miss Louise Connolly, Miss Helen Duey, W. Stephen Bush, Lee F. Hamner, Raymond P. Kaighn, Clarence A. Perry, Lester F. Scott and Dr. Cranston Brenton.

It is the consensus of opinion of the people who have experimented with children's programs that the greatest problem which stands in the way of success is the difficulty in getting suitable films.

It is to eliminate this difficulty as largely as possible, that Samuel F. Rothapfel, manager of the Rialto theater in New York City, Mrs. Bess Dessez and Mrs. Mary Mason Speed will launch a new project at a mass meeting at the Rialto theater next October. Mr. Rothapfel has secured an appropriation of $25,000 to stand the expense of gathering together twelve programs of children's films, which will be handled by Mrs. Speed and Mrs. Dessez, and will be sent to any part of the country at moderate cost. The two women have successfully conducted children's programs in a number of New York and Brooklyn theaters including the Morningside, the Palace, the Seventy-second Street Play House, and the Summer theater in Brooklyn, and the choosing of the subjects will be left to them. If the demand for these programs proves to the donor of the $25,000 that the agitation for juvenile pictures warrants it, he will then furnish backing for the collection and maintenance of twelve additional programs.

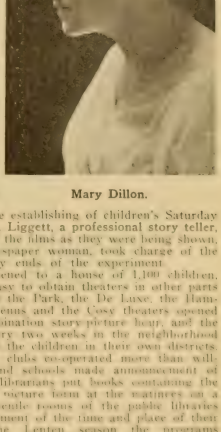
"In looking about at the failures which had been made in the handling of the much desired children's program," said Mrs. Dessez, "we decided that two mistakes were responsible for the most of them. The programs were being made too educational and were not being given proper publicity. We started on a platform of advertising and entertainment. We will extend aid and information along with the programs which we send out, and may it be said, entertainment will be their prime ingredient."

Mrs. Speed and Mrs. Dessez will continue their programs in the theaters where they have started in the fall, and will extend their work to other houses in Greater New York.

Brooklyn is coming to the front, too, in an attempt to solve the difficulty of obtaining films. Under the direction of Mrs. Cromwell Childe and Mrs. Charles J. McDermott, and a committee of over seventy-five of the city's leading citizens, a movement to secure backing for the production of one juvenile picture a week to be used by them and distributed over the country is steadily growing.

On the thirteenth of last May the first program for children under the patronage of this committee was put on at the Triangle theater, of which William H. Kemble is the manager. An orchestra from the Manual Training High School played, there were children ushers, and a committee of boys voted upon the merits of the pictures after they had been shown. In this way the children were made to feel that they were an important part of the new movement. Unaccompanied children were allowed admission only on the presentation of slips of permission signed by their parents. Other performances followed this, but were discontinued at the close of school, until the fall. During these summer months Mrs. Childe and Mrs. McDermott and Mr. Kemble are laying plans for a big campaign.

"We all know each other in Brooklyn," says Mrs. Childe who feels confident that the necessary money which will permit Mr. Kemble to produce, as well as present juvenile films, will be forthcoming in the fall. "Such an undertaking is not at all beyond us."



Mary Dillon.

One of the most strikingly successful experiments has been conducted in Minnesota. Miss Mary A. Dillon, of St. Paul, and Mrs. Adele MacClaren Liggett, of Duluth, have helped the Minnesota Federation of Women's Clubs raise $10,000 for its endowment fund; at the same time they have done more than any other agency in the state to popularize and establish programs for children.

Two years ago J. Reisman, manager of the Dale theater in St. Paul, a high-class house in the best section of the city, offered his co-operation to the two young women and the women's clubs in the establishing of children's Saturday morning matinees. Mrs. Liggett, a professional story teller, planned to tell stories of the films as they were being shown, and Miss Dillon, a newspaper woman, took charge of the managerial and publicity ends of the experiment.

The first program opened to a house of 1,100 children, the success making it easy to obtain theaters in other parts of the city. Afterwards the Park, the De Luxe, the Hamline, the Forrest, the Venus and the Cosy theaters opened their doors to the combination story-picture hour, and the affair was held at least every two weeks in the neighborhood theaters, tended to keep the children in their own districts.

The mothers and the clubs co-operated more than willingly. The churches and schools made announcement of the programs, and the librarians put books containing the stories to be shown in picture form at the matinees on a special shelf in the juvenile rooms of the public libraries along with an announcement of the time and place of their appearance. During the Lenten season the programs featured Bible stories, Boy Scout, Campfire Girl and similar

pictures. Mr. Reisman gave his Dale theater for Friday afternoon story hours after school without pictures.

Last spring Miss Dillon and Mrs. Liggett were called to Minneapolis, co-operating there with the women's clubs at special programs at the Schubert, Lyric, Strand and Garric theaters, all down town houses, at the Calhoun and Lake Harriet suburban theaters.

While on a Western tour in May and June, they started children's matinees and story hours in the Moore theater, managed by George T. Hodd, in Seattle; the Auditorium, managed by CharlesW. York, of Spokane; the Heilig theater, managed by Charles T. Tangle at Portland, Wash.; and the Yakima theater, managed by Miss Birene Kolb, in Yakima, Wash. All of these theaters will continue the work they began in the fall.

Mrs. Adele McLaren-Liggett.

The Washington Federation of Women's Clubs will undertake the plan of these two young Minnesota women to raise its endowment fund next winter.

Mrs. Liggett spent the early winter last year in Chicago, where she told stories at children's matinees at the Strand theater.

"The many letters of inquiry we receive from clubs and theater managers from other cities who have heard of the success of these matinees," said Miss Dillon, "indicates to us the seriousness with which people are coming to view the movement. Criticism is of no use unless it does something besides condemn. Children will go to see pictures. The picture theater managers give the public what the public will pay for. They are only too glad to book children's pictures if the mothers prove they want them by sending their children to see them. Managers do not want children in their theaters at night.

"In our combination of story and picture we found a great dearth of one and two-reel pictures, a lack of scenic, bird, flower and animal pictures which so attractively supplement school work, and of the picturization of books such as "Silas Marner," "Ivanhoe" and "King Robert of Sicily."

Miss Dillon and Mrs. Liggett will continue their matinees in the Twin Cities in the fall.

Grand Rapids, Mich., has Miss Mary Newell Eaton, of the Drama League of that city, to thank for children's matinees, which have continued successful through two seasons.

In the spring of 1915 Miss Eaton and other members of the Drama League interested A. J. Gilligham and Charles Seamon, owner and manager of the Columbia theater, to open their house for Saturday morning performances. The School Board, the clubs, the business men co-operated to make them known. The matinees were most successful, one of the means of keeping interest up to a high pitch being the contests at which prizes of three dollars were given to children between ten and fifteen and to children below ten for the best letters on the subject, "The Picture I Liked Best and Why."

During the last winter and spring season, the owner of the Columbia theater turned over his new house, the Majestic Gardens, for children's matinees. They will be continued again after the summer months.

Providence, R. I., has proven a very successful home of children's movies, and Olneyville, Washington Park, Woonsocket, Bristol, Peacedale, Newport and other towns are following the lead of the capitol city with varying degrees of success.

The Mother's Congress of Rhode Island, which, it will be remembered by those who followed the fight for state censorship in that state, was largely responsible for the defeat of that measure last winter, in 1915 appointed a children's theater committee, headed by Mrs. Dexter Thurber, of Bristol. Last summer was spent in investigation. In the fall Mrs. Dwight K. Bartlett and Prof. Stephen S. Colvin of Brown University joined Mrs. Thurber on an executive committee, and on November 6, 1915, the first children's matinee was held at the Strand theater. From the start the committee was most particular to have everything high class. The regular ushers in the uniform of the house were present as well as college girls in caps and gowns and matrons from the various clubs, and the children were given every care and courtesy. For publicity the committee depended largely on leaflets and publicity matter which they themselves distributed. On all of their literature they used the picture of a child playing on pipes, which attracted unusual attention from all the various classes represented in their audiences.

The attendance at these performances ranged from 1,000 to 2,500 children. The proceeds of one performance every month was turned over by the theater management to the child work of the Mother's Congress and to the Baby Campaign of Providence.

"From the first we have tried to make children's performances 'the thing,'" says Mrs. Thurber, "and for that reason we have been most careful to keep everything strictly first class. We found that every child responded to the environment—even the children who had been accustomed to attending the cheapest and most luridly advertised theaters were quiet and orderly even in their applause. It is the object of the people who are most active in the movement for children's programs in Providence to educate children up to proper behavior in public places as well as to appreciate real artistic films. We have always guarded against making our programs too educational. The success of them has proven that the children were getting what they liked."

Cleveland, Ohio, is not confining its special programs to children. Realizing that no amount of children's morning and afternoon matinees can keep children away from evening performances if their parents do not mind their going, a committee representing the various educational, social, club, church and business activities of the city stand sponsor for weekly "family programs." These programs contain pictures suitable to all years—to the entire family. Last spring a number of theater managers consented to try these programs out, each one promising to run them for eight weeks even at the risk of losing money.

The first performances were not so well attended as the last. The committee back of the movement is broad minded in its choice of pictures, only those giving over emphasis to bad maners or bad morals being excluded. According to Miss Genevieve Cline, who is especially active in the movement, the "family program" next year will be more directly sponsored by groups of women living in the immediate neighborhoods of the theaters showing them. Each group of women will be responsible for the sale of five hundred tickets at ten cents apiece for each performance. In this way the expense of the program will be guaranteed.

Boston and its vicinity is finding Mrs. Edith Dunham Foster, of the Community Motion Picture Bureau, particularly helpful in the obtaining of satisfactory programs. Mrs. Foster has been a writer, an editor, a social worker for years, and she has turned her store of experience in dealing with individuals and her knowledge of their likes and dislikes to her aid as film editor for the Community Service. Mrs. Foster carefully selects pictures which she knows will satisfy the demand of the types of audiences she is supplying with programs. For the sophisticated children, and for a personage offered to rival the lurid and sensational drama of the poorer houses, she picks out thrillers of the western pioneer and Indian type, baseball, comedy and anything that contains clean, legitimate action. For the children who have not become movie fans she arranges programs of fairy tales, animal and nature studies, scenics and lighter dramas and comedies.

Mrs. Edith Dunham Foster.

Her services as an editor are coming in demand the country over.

The United Film Service of Louisiana, through its Mem-

phis office, is doing much to co-operate with attempts to establish children's programs in the south. The Comus theater at Tupelo, Miss.; the Majestic theater of Grenada, Miss.; the Dixey theater at Ripley, Tenn.; Princess theater, Mayfield, Ky.; the Busby theater, McAlester, Okla.; Pastime theater, Carlton Hill, La., and the Dixie theater, Paris, Tenn., are among the houses in which the United has helped establish regular children's programs.

Mrs. S. P. Woodard, of New York City, is aiding the general movement for better pictures for children through the Juvenile Motion Picture Board, of which she is president. This organization is an outgrowth of the Parents' and Teachers' Association of the Horace Mann School in New York City, and is combining with similar societies over the country to hasten the day of the children's program throughout the country. Mrs. Woodard and a small committee see the output of every film company, and compile lists of children's films, as the National Board of Review does, which they send out at request.

Orrin G. Cocks, secretary of the National Board of Review, states that there are two hundred theaters where children's programs have been successfully established, and that the growing demand from small towns which are at great distance from distributing centers as well as from the larger cities will eventually result in the establishment and the maintenance of a separate juvenile department of the motion picture output.

"There are many juvenile pictures in existence as it is," says Mr. Cocks. "The National Board of Review will send lists of suitable film for either family or children's programs on request, and will also send advice and instruction as to the organization of local movements and the stimulating of local interest in pictures."

"The greatest significance to picture producers of the juvenile program movement is in the fact that satisfactory programs for children in abundance means the doing away of the agitation for censorship, which finds its basis in the fact that children are seeing pictures which were produced for adults."

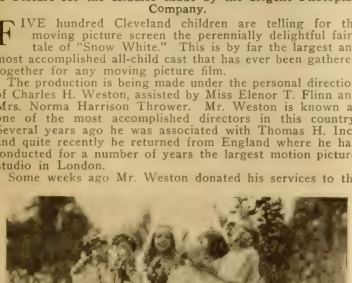
Cleveland Children in Fairy Picture

A Picture for the Kiddies Made by the Regent Photoplay Company.

FIVE hundred Cleveland children are telling for the moving picture screen the perennially delightful fairy tale of "Snow White." This is by far the largest and most accomplished all-child cast that has ever been gathered together for any moving picture film.

The production is being made under the personal direction of Charles H. Weston, assisted by Miss Elenor T. Flinn and Mrs. Norma Harrison Thrower. Mr. Weston is known as one of the most accomplished directors in this country. Several years ago he was associated with Thomas H. Ince and quite recently he returned from England where he had conducted for a number of years the largest motion picture studio in London.

Some weeks ago Mr. Weston donated his services to the



Scene from "Snow White."

Babies' Dispensary of Cleveland to produce the film, "Better Babies," for the purpose of promoting knowledge of the work of the dispensary.

The scenario of "Snow White" has been so arranged as to introduce many special dances and bits of pantomime for which the child actors have been training under the direction of Miss Flinn and Mrs. Thrower for the past three months.

The play is being staged with due regard for all the "faerie" traditions, and is developing into the most winsome and whimsical film ever made of children for the grown-ups to admire and other children to wonder over.

The Regent Photo Play Company, which is making the picture, is composed of Cleveland men, who are assisted by the experience and talent of Miss Flinn and Mrs. Thrower.

British Notes

THE following Government notice, just issued, is of particular moment to exporters: "Films and lantern slides hired for the purposes of display, provided that the importer satisfies the Controller of Customs that such films and slides will be re-exported within three months of importation, may be imported into the Nyasaland Protectorate (E. Africa) free of import duty. Films and slides so imported will be exempt from the road and river duties ordinarily chargeable upon imports. The duration provision of three months can only be extended by special permission of the Governor of the Protectorate.

* * *

The Vitagraph Company's renting exchange, recently inaugurated to rent out direct the company's Blue Ribbon features, has been transferred to more capacious premises. The address is now 46 Brewer street, Wardon street.

* * *

Through the courtesy of the Essanay Co. parties of wounded warriors were recently entertained at special Chaplin matinees at a motion picture theater at Putney (London).

* * *

It is a good thing for the Hepworth Company that its productions are usually upon a higher level than its taste in poster advertising. Their newest "stunt" in this direction is an appeal to the public against foreign films with a broad imputation that all questionable productions are of foreign manufacture.

* * *

The Pathe Company has decided to rent direct to the exhibitor from its own offices its output of shorter or split reel subjects. These will embody the color-stenciled travel and educational films from the French studios of the company and the Starlight and Plum film comedies from the Rolins studio. A London company, Broadwest Films, Ltd., has also decided upon a similar move for the direct handling of its four and five-reel features.

* * *

The Fine Arts version of "Macbeth" after a disappointingly short run has now been withdrawn from Sir Herbert Tree's theater, His Majesty's.

* * *

News is to hand from film agents in Russia that the Government of that country has just imposed a war tax equal to a 100 per cent. advance upon former prices, upon all entertainments, including picture theaters.

* * *

The Ministry of Munitions of this country has issued a new edict prohibiting building operations without special sanction from that department.

* * *

If a prize were offered for the most original objection to the moving picture film it would certainly be won by the writer, who, this week declares in his journal "that films presenting only women of beautiful features and figures to the exclusion of the plain type are apt to make young men very idealistic and very dissatisfied with 99 per cent. of the girls with whom they come in contact daily, thereby bringing about a strong reluctance on the part of young fellows later on to settling down in life to anything less than a beautiful woman."

J. B. SUTCLIFFE.

READING'S NEW THEATER.

Carr & Schad, of Reading, Pa., now own five theaters. Two years ago they were running two theaters, and took over the Paramount franchise in that community, putting the pictures into the Princess theater. Within three months they will open their fifth theater, on which they are spending nearly a half million dollars and which will run exclusively Paramount Pictures, Paramount Pictographs, Paramount-Burton Holmes Travel Pictures, and Paramount-Bray Cartoons.

Drama versus Fiction

By Epes Winthrop Sargent

Harry Chandlee Discusses the Inability of Directors to Sense the Narrative Value of Action in Producing Photoplays from Real Script

MERELY because a motion picture is something that must be seen instead of read, it does not necessarily follow that the motion picture can make only the visual appeal and therefore must conform to the traditions and the technique of the stage. To the contrary, indeed, it almost invariably follows that an adherence to the drama technique is fatal to the photoplay in the precise degree in which the drama predominates over story. And yet both producers and makers of film seem to be wedded to the theory that the photoplay is but an irregular form of drama and are unwilling to dignify their art by admitting it to be a form of its own.

In a recent letter Harry Chandlee, for some time with the Lubin Company as staff writer and more lately a free lance author, places his finger on the evil when he says:

> A director, I have found, is usually prone to see the dramatic value of a single scene, failing to appreciate the fact that this value can be materially increased or decreased by the method of leading up to that scene. It is indisputable that there is always one *best way of doing* anything, and in my poor way I have always tried to dope out what was to me the best way of developing a given piece of action, even down to the smallest detail.

And in the next paragraph he seeks to make excuse by adding:

> It is the subtleties of construction which many directors miss. They are not to be blamed for missing them since they are supposed to be experts in dramatics and not experts in the subtler dramatical expedients of literature which may be employed in picture construction.

This is no excuse whatever. If a person announces himself as a producer of photoplays he should be qualified to produce photoplays and not rest content with turning them into dramas. If he does not know what a photoplay is he should not assume to produce them, and yet few, if any, of the producers known to the real technique of their business. They look at each scene, as a scene, purely for the matter of the moment. They do not realize, as Professor Munsterberg has pointed out, that in photoplay the ability to call up emotions at will, through contrasting scenes, is one of the most valuable if not the most valuable aid of the art. The scene must be dramatic because John Jones hits Tim Smith with a club or shoots him with a revolver have the visual punch. He does not realize the psychological effect of a scene showing contrast cut into that dramatic moment. He does not know, often, even when he does use a vision or a cut back. He is merely bluffing his way through a business of which he knows little indeed, and yet, perhaps, more than his employer does. Mr. Chandlee continues with a definite instance when he writes:

> At least three directors with whom I have talked have shown an absolute lack of knowledge of even so elementary a principle of literature as the creation of suspense through the retard element. This is one of the basic rules of writing which is fully applicable to picture construction.
>
> For instance, in a story I adapted—"Her Martyrdom"—there is a big fight at the climax between the husband and a former lover of the wife who has entered the house in the guise of a burglar. Of course, the situation of this fight is a double one. Suspense comes not only from the question of whether or not the husband will win, but also from the chance that he will recognize the burglar, and the possible consequences to the wife if he does. Now, in working the action, I placed the wife at the head of the stairs where she could look over the rail and see the fight going on in the large hall below. I repeatedly broke the cut with flashes back to the wife showing her anxiety for her husband's safety and her terror at the thought that her lover will be recognized. To further increase the suspense I flashed to the servants' quarters showing the butler awakened by the noise; and I also flashed to the garage to show the chauffeur asleep, too far away to hear the commotion in the house. When the picture was made, there was only one flash to the wife, and the chauffeur and butler were entirely cut out. When I attempted to explain the proposition to the director, it was all Greek to him. He contended that it would be bad to break the fight any more than necessary since it was tense action, and should not be broken by going to the butler and chauffeur since the audience would not be interested in these two characters, but would be interested only in the fight only. I was never able to convince him that the very purpose of these scenes was to put before the audience something in which they were *not* interested so as to increase the suspense and interest by giving them the strongest kind of desire to get back to the fight again to see how it would come out.

And this, mind you, in spite of a disposition on the part of many directors to cut all over the universe at the wrong times. Indeed, one company adopted as its producing policy a standard of one hundred scenes to the reel. It did not consider the story as a story. It did not realize that some pictures would be better in twenty or thirty scenes. Each play it produced must have at least one hundred scenes to each thousand feet, no matter what the nature of the story. They did things without knowing why they did them and therefore did them inartistically and without good effect.

One other thing Mr. Chandlee touches upon when he remarks:

> Another thing that I have never been able to understand is why the average producer thinks it necessary to change entirely the subtitles which are written by the author.

The effect of pictures on an audience is largely psychological and a good psychological effect produced by the picture itself may be destroyed absolutely by the subtitle. For example, take a story which is adapted for Equitable called "The Bludgeon." In this play, there is a big dramatic situation brought about as follows: The wife is greatly in debt. The heavy hearted child of his and offers to help her if she will yield to him, but she cannot bring herself to do so. Hard pressed, however, she contemplates yielding and in her first embrace with the heavy her husband enters the room. He blames his wife for what he thinks is an intrigue with the heavy. He is about to shoot her, raising his pistol slowly with tense dramatic effect as worked up in the scene, when his little daughter runs into the room with some flowers in her hands. She holds these up to her mother and the woman, seeing a chance to save herself, catches the child up to her breast between herself and the pistol.

Now, this is a wonderful scene, full of interest, action and suspense. The wife has been using the child in earlier scenes for the purpose of getting money from her husband, pretending that the expenditure must be made for the child's welfare; and the little girl has thus come to be a bludgeon which the wife uses over the head of the father. As I worked the story the father, when he sees the child in its mother's arms loses his determination to kill the woman, drops the pistol and sinks into a chair, while the wife, in spite of her recent danger shows the triumph which she feels at again having used the child to overcome her husband.

The way the story was actually made and released, however, the psychological effect of the scene was absolutely wrecked by an outrageous subtitle inserted in the midst of it. In the picture, the scene runs directly as I have outlined it above up to the time that the mother catches the child in her arms. But at this climax of the scene, when interest is at the tensest, the picture is broken by the subtitle, "Her Bludgeon Becomes Her Shield."

The use of this subtitle at this point is three ways wrong. In the first place it breaks the tense interest of the scene without retarding it; in the second place its wording does not fit the action, and in the third place it affects the outcome of the situation. If a subtitle were absolutely necessary at this point to cover some fault in the picture, then it should have been worded differently. For instance, if it had simply read: "Again the Bludgeon!", it would have been in keeping with the tempo of the scenes and the method of its expression would have cured some of its faults. It would not have foretold the outcome of the situation since nothing is said about the "shield," and, being short and "explosive" in form it would not have caused the break in the mental processes of the audience. The subtitle which was written was completely predicated thought—it was a complete sentence in itself, and, as such, it necessitated an entire readjustment in the minds of the audience to shift them from visualized action to a condition to circumstance expressed in words.

Here Mr. Chandlee seems to use "producer" in a more general sense than the more limited term of "director" would permit, for he knows that the cutting room is the most deadly with the titles. He had left Lubin's before Barry O'Neil quit to further he saw what had been done to one of his features in the cutting room, but he knew the room was there, as it is in most studios. Some individual with an ivory brain probably opined that the audiences would not see the situation and called their attention to it. Many cutting editors act on the theory that photoplay patrons are complete asses, and cut their film accordingly. They pay no attention to the technique of either stage or photoplay, but merely cut and hack and substitute on the general argument that no sane person ever goes to the photoplay theatres, which is why fewer and fewer sane persons do.

The photoplay is a distinct literary form. It is not drama, it is not opera, or pantomime or musical comedy. It is not fiction. It is photoplay. Its construction should be left to photoplay writers and their work, if they understand their work as they should, must be left untouched in its major points if the result is to be a play and not another deadly blow at the present prosperity of a once far more prosperous business.

CINCINNATI WAGE SCALE SETTLED.

An agreement has been reached in Cincinnati between the Motion Picture Exhibitors' League of the Chamber of Commerce and the wage schedule committee of the Moving Picture and Projecting Machine Operators' Union, covering the schedule of wages for the next three years. It is understood that concessions were made by both sides which enabled more efficient work on their part for the exhibitors. A joint committee is provided for by the agreement, which will take care of the wage schedule on the expiration of the current agreement. The agreement has already been ratified by the league, and it is expected that similar action will be taken by the union.

Donaldson Leaves Screen for Stage

Wizard of Make-Up, After Successful Sojourn in Filmdom, Will Join Japanese Opera.

FILMDOM is about to lose, temporarily at least, one of its most finished and versatile actors. Arthur Donaldson, who has become known during his several years in motion pictures as "the wizard of make-up," will return to his first love, the speaking and singing stage. He has been engaged by the Eta Producing Company for Mary Lee Wertheimer's Japanese romantic comic opera, "Noto," and will employ his great baritone voice and his admitted histrionic power in the important role of Prince Mito, when that much-heralded offering opens on September 14.

Arthur Donaldson.

Donaldson was the original "Yon Yonson" and endeared himself to American playgoers from one end of the country to the other in the sympathetic character of the simple Swede. Mr. Donaldson is a Swede himself and, despite his great natural talent and wide experience is as simple and lovable a character as the celebrated Yon. He was also the original "Prince of Pilsen." He has played a great variety of roles in every country in the civilized world. Coming to this country in 1890, his fine voice and appearance gained for him an engagement with the Duff Opera Company and later with Emma Thursby in concert tours, under the direction of Major Pond. He sang the title role in "Rob Roy" and then starred as Baron de Grimm in "Madelin, or the Magic Kiss."

After a successful engagement with the Tivoli Opera Company in San Francisco he played three years under the management of Augustin Daly, starring in "Yon Yonson" after Mr. Daly's death. He played leads with Lulu Glaser before his very successful engagement with "The Prince of Pilsen," appearing in this role for four seasons in 1,345 consecutive performances. Returning to his native land he played all the baritone leads in the Oscar theater in Stockholm, his last part there being in "The Great Genius."

On his return to this country the silent drama was in the ascendent and Mr. Donaldson became a screen star of prominence, his unusual art of characterization standing him in good stead. Among the companies for whom he played are the Kalem, Reliance, Fox, Ivan and Mutual and some of his best-known photoplays are "Runaway June," "Should a Baby Die?" "Her American Prince," "A Woman's Honor," "Hearts of Men," "The Salamander," "For Sale, a Baby" and "The Land of the Lost." Mr. Donaldson is not only an actor, a photoplayer and a singer, but an author, a painter of some note in Sweden and a stage director and producer.

STEINER TO TAKE A VACATION.

William Steiner, the well-known motion picture producer, who supervised the sixteen episodes of "The Yellow Menace," has for the first time in twenty years been forced to take a vacation. The M. D. told Bill to take a month in the Adirondacks. So Bill jumped in his motor car with Mrs. Steiner as chauffeur, and told her to keep on going until the gas ran out, then to contribute to John D. for more of the fluid anywhere the car called for it. Never mind where the route lay so long as the going was good.

THEATER SCREENS EXPLOSION THAT HIT IT.

The devastating explosion that recently rocked New York City and the surrounding country smashed the fine stained glass front of the Cumberland theater in Brooklyn. The smash came in the early hours of a Sunday. At 2:30 on Monday Manager F. A. Mangan was showing to the Cumberland patrons pictures of the big fire that had resulted in so much damage to their playhouse.

Vitagraphs on General Film

Comedy from the Bay Shore Studio and a Novelty from the Western Contingent for the Week of August 21.

DURING the week of August 21 Vitagraph will release two one-part photoplays on the General Film Program. A comedy from the Bay Shore studio called "Did He or Did He Not?" and a decorative playlet from the Coast Division entitled "The Yellow Girl," are the pictures listed.

In "Did He or Did He Not?" William Lytell, Jr., plays the part of Adam Bluffer, an office clerk, with whom work is as agreeable as a visit from a bill collector. He pretends to be prostrated by the heat and is sent home for a few days. A chance for a vacation—and two dollars is all that separates him from poverty. Seeing an announcement that some farmers in Pumpkinsville have some farms to sell he writes the board of trade he will pay them a visit. Arriving at the farm, he is treated like a prince and given the best in the land. Just about this time, his boss who happens to be motoring through the town, sees him and tells the truth. Adam does a marathon back to the city. Besides Mr. Lytell, Director Frank Currier employed the services of Shirley

Scene from "The Yellow Girl" (Vitagraph).

Moore, Dorothy Lang, Florence Natol and Ralph Whiting in the production of the picture.

"The Yellow Girl" was designed and produced by Edgar Keller with a cast of Western Vitagraphers that includes Webster Campbell, Carmen Phillips, Corrine Griffith, Forence Vidor and Alva D. Blake. So far as we know, it is an entirely new idea, for it is the first of its kind we have ever seen. It might be termed a study in black and white with a tendency toward the futuristic. Mr. Keller, who is an artist of repute, not only supervised and assisted in the painting of the scenery used, but also designed the costumes worn in the piece. A clever little story that has to do with the love affairs of an artist, a popular song writer and two models is interwoven and holds the interest throughout.

IVY CLOSE'S BROTHER WAR VICTIM.

A shadow of sadness was thrown over the Kalem studio at Jacksonville last week when word was received by Ivy Close of the death of her brother, Raymond Close, in the great July drive of the British forces in Flanders. Miss Close was considerably shaken up by the news and it was found necessary to suspend studio activity for a few days.

Two brothers of Miss Close were in the trenches with the British, an elder brother, who was, according to last advices, reported safe, and Raymond, a younger brother, who has met a hero's death. "He was only nineteen," says Miss Close, "but he stood over six feet. Yet he was just my younger brother, with his blue eyes and sunny smile. I worshiped him."

Additional anxiety has been given Miss Close by the news from England that her husband, Elwin Neame, who has been "doing his bit" with the home guards, may be called to the front at any minute. Mr. Neame, who is a prominent London photographer of society and royalty, was among those who "declared" themselves under Lord Derby's scheme as ready to go to the front whenever called. For many months now he has been at work in a training camp in preparation for the call.

Gaumont for Week of August 27

Three Single-Reels Will Be Released Through Mutual—Boy Scout Life Featured.

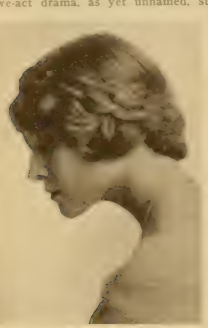
NO PHOTODRAMA will be released from the Gaumont studios the week of August 27, since "The Mystery of the Riviera" will be shown August 24, and the "Fantomas" series does not begin until September 7. However, there will be three Gaumont single-reels which will see the screen this week as Mutual Pictures. The first to be released will be "Reel Life," the Mutual Magazine in Film, with an entertaining series of views of boy scout life. This is called "The Oath of a Boy Scout." Since this organization is unusually strong in all parts of America, its appeal and interest are nation-wide. Another division of this reel shows various animals and reptiles which are becoming familiar to our soldiers quartered on the Mexican border. There is also a Gaumont tabloid photodrama from an episode taken from "Life," the national humorous magazine. It features Miss Iva Shepard and John Hopkins in one of the "What Would You Do If—" series. This one asks the question, "What would you do if you had prepared for a dozen dinner guests, and then discovered that you had not sent out invitations?"

"See America First" for August 30 will take spectators "North of Boston." The previous week were views of quaint Cape Cod, and now the Gaumont cameraman has visited interesting spots along the coast north of the Hub. There are pictures of Lynn, Salem, Gloucester and many other places. On the same reel is one of Harry Palmer's ludicrous Gaumont Cartoon Comics.

The third reel of the week is the Mutual Weekly, the news reel that recently scooped all others by being the first to show pictures of the great New York explosion. The picture was held a second week at the Rialto, New York City, by special request.

Lorraine Frost, New Metro Ingenue

A NEW and valuable member of the Metro aggregation of photoplayers is Lorraine Frost, an ingenue who is in the Metro-Rolfe production, "God's Half Acre," starring Mabel Taliaferro, and also in the Metro-Columbia five-act drama, as yet unnamed, starring Viola Dana. In both productions Miss Frost's part is only second in importance to that of the star.



Lorraine Frost.

Miss Frost's first dramatic experience was with Edith Taliaferro in "Rebecca of Sunnybrook Farm." Her part was Emma Jane, but she played Rebecca when Miss Taliaferro was ill. More recently she has been seen with Rose Stahl in "Moonlight Mary," with Arnold Daly in "The Angel in the House," and with William H. Crane in "The Senator Keeps House."

With Robert Mantell she played several Shakespearian parts, including Cordelia, Ophelia, Jessica and the Princess in the Tower—not playing both Princes at the same time, however. Andrew Mack's "Bold Soldier Boy," Charles Hawtrey's "Message from Mars," and "The Little Princess," about complete the list of this young girl's achievements up to date. She has appeared in a few motion pictures for Selig.

BOSTON FILM BUYERS.

Harry G. Segal, secretary and general manager of the Globe Film Corporation, and Robert W. Cobe, his assistant, were in New York last week reviewing films for New England territory. The Globe Film Corporation is a newly organized company and will exploit the best productions obtainable, exclusively in the New England States. The offices of the Globe Film Corporation are located at 16 Piedmont street, Boston, Mass. Announcements of their release dates will be made in the near future.

At Leading Picture Theatres

Programs for the Week of Aug. 13 at New York's Best Motion Picture Houses.

"The Stronger Love," at the Strand.

VIVIAN MARTIN in an Oliver Morosco production, "The Stronger Love," made her first appearance at the Strand. The action of the drama takes place in the mountains of Kentucky where live the feud clans, and permits of many outdoor scenes. The story is of a little girl who grows up in a mountain clan, knowing the life and the views of her people. A young man from the city brings to the girl tales of the wonderful land beyond the pine ridge. She is pledged to one of her clan, and has to decide between her two admirers.

Supplementary features for the week included the Strand Topical Review, the Strand Travelogue, a cartoon comedy and a short comedy. Arthur Aldridge, M'lle Valentine and Bruce Weyman were the soloists.

"The Patriot" at the Rialto.

Wm. S. Hart in "The Patriot" was the star feature of the Rialto program. The story of the photoplay, by Monte M. Katterjohn, deals with the Mexican crisis and affords Mr. Hart a role particularly well adapted to his personality. An ex-soldier, he migrates to the frontier and meets with such cruel and dishonest treatment at the hands of government territorial officials that his spirit rebels. Burning with anger he joins the Mexican horde across the border and arranges a raid on an American outpost. When he realizes the enormity of his offenses he makes every sacrifice to undo the wrong, and leads in the fight to save the women and children jeopardized by his disloyalty.

The fourth installment of Leonard S. Snydin's Alaska pictures, topical and educational features, and a Keystone comedy were included in this bill. Yascha Jacobson, Mme. Jeanne Maubarry and James F. Price were the soloists.

Marguerite Clark at the Broadway.

Marguerite Clark was seen in the latest Famous Players-Paramount picture, "Little Lady Eileen," a fanciful photoplay, at the Broadway theater.

The scenes of this quaint screen drama are laid on the Emerald Isle, where Miss Clark has an opportunity to introduce a typical little Irish lassie who is an unperverted believer in fairies. The romantic atmosphere of old Ireland and the delightful subject have been utilized by both star and director to the full. The Broadway Weekly, educational films and one reel comedy completed the program.

Eighty-first Street Theater Bill.

At the Eighty-first Street theater four Triangle pictures were shown. On Monday, Tuesday and Wednesday, Norma Talmadge in "The Devil's Needle," and on Thursday, Friday, Saturday and Sunday, H. B. Warner, in "Shell 43," were the features. A Keystone comedy was on both programs.

COBE VISITS SOUTHERN EXCHANGES.

In keeping with the Unity Sales Corporation's determination to give every assistance possible to the exchanges and exhibitors who book their features, Andrew J. Cobe, the Unity's vice-president, left this week for an extended tour of the South and Southwest. While away, Mr. Cobe will stop in Atlanta, Jacksonville, Mobile, New Orleans and the larger Texas cities. The successful distribution of "The Yellow Menace" through independent exchanges, has indicated the Unity Sales Corporation's judgment that a big picture of this kind could be handled profitably in this way. The release of the "Yellow Menace" is set for Labor Day, and Mr. Cobe's present trip to the South is but one of the many ways devised to help the exchangeman put the "Yellow Menace" before the exhibitors in the most attractive form.

NANCE O'NEIL ENGAGED BY METRO.

Metro Pictures Corporation has engaged the eminent dramatic artist, Miss Nance O'Neil, to appear in a five-act screen production. The play chosen in which to present Miss O'Neil as a motion picture star is a picturization of Margaret Deland's novel, "The Iron Woman." Mrs. Deland also wrote "The Awakening of Helena Ritchie," in which another Metro star, Miss Ethel Barrymore, will be seen shortly. Alfred Hickman has made the screen version of "The Iron Woman."

The leading character is a woman of great mental strength, a feminine captain of industry, who tries to shut out from her life all gentler feelings and emotions. It affords Miss O'Neil great scope for her powers of delineation and dramatic portrayal. Miss O'Neil and her supporting company will begin work August 14.

Lew Fields and Marie Dressler in World Films

Famous Comedy Stars Secured for Brady-Mades—Will Appear in Pictures Specially Written for Them.

AN IMPORTANT announcement from the offices of the World Film Corporation is to the effect that Mr. Brady, acting for the company, has signed, to appear exclusively in features supervised by himself, two of stagedom's greatest celebrities, Marie Dressler, the famous "Tillie" of filmdom, and the inimitable Lew Fields.

In securing these two famous theatrical personages, the roster of World Film stars has been greatly fortified, strengthened and diversified. A change in policy of releases will also be inaugurated in the near future, inasmuch as the straight dramatical productions, which have marked World releases in the past, will be interspersed with serio-comic pictures, featuring Mr. Fields and high class five-part comedies suitable for the proper exploitation of Miss Dressler, which will be written expressly for her, and will be original, hilariously humorous comedy concoctions that will serve to bring this peerless comedienne before the public in vehicles best fitted to her talents and unusual physical propensities.

Lew Fields.

Those who recall "Tillie's Punctured Romance," the five-act comedy, which swept the country two years ago, can best appreciate the importance of Miss Dressler's connections with World Films, and this appreciation can be added to when it is realized that Mr. Brady contemplates a series of "Tillie" pictures, the first of which will be "Tillie's Night Out," from a scenario by Frances Marion. In all her World productions, Miss Dressler will be ably supported by a cast of exceptionally well-known comedy players, headed by John Hines.

Marie Dressler.

Lew Fields, barely less famous in his given field than David Warfield is in his, has already been quietly working at the Paragon studio for the past two weeks, alternating between the studio and the Astor theater, where he is appearing in "Step This Way." His first film contribution to the Brady-Made program will be in the star role of "The Man Who Stood Still," Louis Mann's great success, which was played on Broadway for several seasons, and is remarkably well fitted to Mr. Fields' well-known characteristics. It is being directed by Frank Crane, who staged "Old Dutch." Future productions, featuring Mr. Fields, will also be on the line of this play and will all be of a semi-serious nature. Possessing that rare trait of personality, which lends itself to humor and pathos, Mr. Fields' screen efforts will be entirely devoted to such characteristic impersonations and interpretation of characters as has served to make him famous on the stage.

As with the Dressler features, casts of well-known players are to be given Mr. Fields. Doris Kenyon, whose work in such World pictures as "The Pawn of Fate" and "The Feast of Life," has established her as of more than uncommon ability, will be seen regularly in support of Mr. Fields.

The acquisition of these two world famous stage stars is in line with Mr. Brady's policy of progression and he will personally supervise the production of all features in which both Miss Dressler and Mr. Fields will be seen, guaranteeing a flawless production in each case, and one in which neither time nor money will be spared to give performances worthy of the stars appearing in them.

Frances Marion, the World Film scenario editress, has already completed "Tillie's Night Out," which has been thoroughly edited to the satisfaction of Mr. Brady and Miss Dressler, and the noted comedienne is already making preparations for her first day at the World studios. Arrangements for new, unusual and picturesque locations are being made with the idea of backing these hilarious comedies of this star with beautiful scenery, while the studio mechanical department is installing trick instruments, devices of mechanical genius and unique features, as yet unattempted and unheard of in film making.

Announcement of releases, dates, plays and other important details concerning both the Dressler and Fields World Film productions will be made shortly by the World directors.

V-L-S-E Change in Managers

F. C. Burhans Succeeds E. O. Child as Pittsburgh V-L-S-E Branch Manager.

F. C. BURHANS, assistant branch manager of the Pittsburgh V-L-S-E office since May, 1915, was elevated last week to the managership of that office, succeeding E. O. Child, who had been in charge of the Pittsburgh office for more than a year. Mr. Child, like Mr. Bertelson, late manager of the Salt Lake City branch of the Big Four Company, has been relieved of his duties at his own request because of ill health.

Messrs. Burhans and Child started in the Pittsburgh branch at the same time and have always worked hand-in-hand. For this reason the appointment of the former to the head of the office will not affect a change in the methods of that office.

Exhibitors in the Pittsburgh territory are numbered almost to a man as friends of Mr. Burhans, he having put over some of the most unique advertising campaigns ever attempted in the Pittsburgh territory. Particularly effective was that staged by him on "The Battle Cry of Peace" in Altoona and later in other cities in the Pittsburgh district. Mr. Burhans is also the author of several expert sales talks.

NEW PUBLICITY STUNT.

Exhibitors in general will be interested to know of the novel publicity arrangement that was consummated by the Consolidated Film Corporation during the past week with the Willys-Overland Company. The Consolidated Company has purchased thirteen Overland Sixes, 1917, five passenger model, which they will give away in various parts of the United States in connection with the presentation of the sixteen-episode serial, "The Crimson Stain Mystery," which the Erbograph Company is now at work producing.

Under reciprocal system arranged by S. G. Sladdin, director of publicity of the Consolidated Film Corporation, who was in Toledo the past week, the Overland Company, through its advertising and publicity department (which has a staff of 110 employees), has started its great system working on the more than five thousand dealers throughout the country, each of whom will become an active worker for publicity, with the exhibitor in his particular town or city who books "The Crimson Stain Mystery."

In addition to this, the publicity facilities in force at the Overland plant in Toledo will carry thousands of stories, photographs, cuts and mats, all of which will be co-operative with the publicity campaign that is being conducted by the Consolidated Film Corporation.

TOM MOORE OF WASHINGTON ON TOUR.

Tom Moore, president of Moore's Motion Picture Enterprises of Washington City, was a welcome caller at the office of the Moving Picture World the past week. Mr. Moore, accompanied by Mrs. Moore, and his brother and sister, is making a motor tour. His destination is Bretton Woods, in the White Mountains of New Hampshire, where he plans to spend his vacation. That the Capital City theater man does not intend to relax his grip on the pulse of his industry, even though away from the scene of his business activities, is evidenced by his request that the Moving Picture World be forwarded to his hotel in the hills.

Coming Metro Features

"The Pretenders" Starring Emmy Wehlen and "The Upheaval" Starring Lionel Barrymore.

"THE PRETENDERS," a five-part feature produced by the Rolfe Photoplays, Inc., starring Emmy Wehlen, will be released on the Metro program Aug. 21. This feature will be followed by another five-part production, "The Upheaval," in which Lionel Barrymore is starred, and Marguerite Skirvin is featured. "The Upheaval" is also a Rolfe feature and will be released by Metro Aug. 28.

George D. Baker, who was with the Vitagraph directing forces for several years, makes his debut as a Metro director with "The Pretenders." Miss Wehlen is surrounded by a strong supporting cast which includes Paul Gordon, William Davidson, Edwin Hall, Charles Eldridge, Jerome Wilson, Hean Hume, Hugh Jeffrey and Harry Neville. The story of "The Pretenders" was written by Channing Pollock and Rennold Wolf, two well-known playwrights on Broadway. It deals with a western family that becomes newly rich through the finding of oil on their farm land. They come east to get into society, and many complex situations arise of the mother's ambition to marry off her daughter to an English Earl. The action of the story is laid in a small western city, then in and around New York, and in the Catskill Mountains. Charles Hunt is assisting Mr. Baker in his Metro productions.

"The Upheaval" is a picturization of a short story by Lawrence McCloskey, and was produced under the direction of Charles Horan, assisted by P. Thad. Volkman. Mr. Barrymore and Miss Skirvin are supported by a cast which includes such well-known players as Edgar L. Davenport, Franklin Hanna, John H. Smiley, Paul Lawrence, James Malaidy, Howard Truesdell, George Stevens, Frank Lyona, Myra Brook and others.

The story of "The Upheaval" has to do with a young man whose father leaves him a fortune which he made as the leader of a corrupt political ring. Suspicion is attached to everything the son does, and his motives are invariably misconstrued. Even the girl he marries mistrusts and misunderstands him until he proves his true character by a surprisingly big and good deed. There is a strong climax in the story, and the feature teems with thrilling and interesting situations.

Stars Aplenty in August Kalems

Eight Prominent Players Found in Five Reels Issued Through General Film.

A GLANCE over Kalem's list of releases for the week of August 28 shows that eight stars will be presented by that company in the five reels issued. The roster includes Marin Sais, True Boardman, Ham, Bud, Ethel Teare, Ivy Close, Helen Gibson and Henry Murdock.

"Tigers Unchained," fourth episode of "The Girl from Frisco" series, heads the list, being released on Wednesday, August 30. This episode is founded on a real occurrence in California a decade ago, when a score of convicts escaped from Folsom Prison to the mountains and, though pursued by the militia, the ringleaders were never caught. In Kalem's story by Robert Welles Ritchie Marin Sais is kidnapped by the band. True Boardman is seen in one of the strongest roles yet afforded him by the Western series, while Ronald Bradbury contributes an unusual "heavy" as "Red Shirt" Gordon, leader of the fugitives.

On Friday, September 1, "Tangled by Telephone," a one-reel comedy featuring Ivy Close and Henry Murdock, is released. Arthur Albertson, William McKey and Mary Taylor-Ross are others in the cast.

Helen Gibson makes her appearance for the week in "The Secret of the Box Car," a one-reeler, in which she leaps from a moving flat-car through the open door of a speeding mail train. G. A. Williams, P. S. Pembroke and George Routh are also seen in this one-reel thriller.

Ham, Bud and Ethel Teare, the three star combination, have just put the finishing touches to the one-reel comedy, scheduled for release on Tuesday, August 29. Myrta Sterling and F. A. Edmondson complete the cast.

BIG FOUR EXHIBITOR NOW V-L-S-E SALESMAN.

What is considered by Frank Harris, Denver manager of the V-L-S-E, as the height of efficiency in film salesmanship, was effected last week when S. M. Bower, for years an exhibitor of pictures and for more than a year an exclusive exhibitor of V-L-S-E features, was appointed to a position of salesman in the Denver Branch. Mr. Bower is half owner of the Olympic theater, Pocatello, Idaho, where he has handled nearly every feature produced by the V-L-S-E.

Rolfe Studio Changes

Mr. Rolfe Will Devote All His Time to Production—Karger to Cast All Pictures.

B. A. ROLFE, president of the Rolfe Photoplays, Inc., who has personally directed the management of the Strand theater on Broadway, and made it the leading motion theater in the world, has given up that work and is now the commander-in-chief of the Rolfe studio at No. 3 West 63d street, where many of the biggest features are produced for the Metro program. Mr. Rolfe was induced to take up this position because of the ever-increasing activities at the studio that made big demands upon his time.

In the past the burden of the arduous duties at the Rolfe studio fell upon the shoulders of Maxwell Karger, the general manager, and his associate, Charles D. Maddock, the treasurer. Mr. Karger has now taken charge of the casting of all the stars and players, and the scenario department in the studio. Mr. Maddock will continue in his present capacity. Mr. Rolfe will take over the work of general supervision of all productions and will have immediate charge of all the directors.

Among the stars now working at the Rolfe-Metro studio under the direction of Mr. Rolfe are Ethel Barrymore, Emily Stevens, Mabel Taliaferro, Mr. and Mrs. Sidney Drew, Emmy Wehlen, Ralph Herz, Viola Dana, Irene Howley, Grace Valentine, Lionel Barrymore, Irene Fenwick and others of equal magnitude. The directing force under Mr. Rolfe include such well-known producers as Edwin Carewe, William Nigh, Charles Horan, John W. Noble, George D. Baker, John H. Collins and others with many screen masterpieces to their credit.

VICTOR DE VILLIERS SCENARIO EDITOR FOR IVAN.

Victor de Villiers has been engaged by the Ivan Film Productions as editor of the scenario department of that company. Mr. de Villiers has had a long training in the photoplay field, serving a year with Universal in the scenario department, where his ability caused him to be recognized as among our foremost writers of continuity. He later joined the Kliene forces and from there accepted a position with the International. With this latter company he scenarioized the first few episodes of "Patria," the new International serial, which will shortly be released. Mr. de Villiers is the author of numerous screen plays, notable among which are "The Ten Thousand Dollar Dame," "The Fall of Salome," "Souls Reborn" and "The Yellow Pawn," the latter written in association with Frederic Arnold Kummer and which will be produced shortly by the Lasky Company.

CHANGES IN THE UNIVERSAL PERSONNEL.

The following engagements have been made with the players for the Universal companies and for general stock work at Universal City: On July 19 Walter Clinton, juvenile, for the Forrester company. On July 20 Ruth Clifford, ingenue, for general stock; Millard K. Wilson, juvenile, for the Ormston company. On July 21 Gordon Griffith to play boy roles in Director Hopper's company. On July 25 George Hall, dancer, to play under Director Lowery. On July 27 Barney Blinn, as utility man in general stock. On July 28 the following were engaged to play character roles in Director Conway's company—Ivor McFaden, Dick La Reno, Harry K. Shields, V. O. Whitehead, Pat Rooney, Tiny Phillips, E. M. Holland, Katherine Campbell and Charles Murphy. Buster Emmons to play boy roles in the same company.

"DAVE" THOMPSON LIFE MEMBER OF NEW ROCHELLE ELKS.

David Thompson, one of the ablest and most popular assistant directors with the Metro forces, has been elected a life member in the Elks lodge of New Rochelle, N. Y. At a big meeting held in his honor he was presented with a solid gold card case enclosing his membership engraved upon the case. Mr. Thompson was Grand Exalted ruler of the New Rochelle lodge and recently represented the local organization at the Baltimore convention.

EDGAR L. DAVENPORT IN "THE UPHEAVAL."

Edgar L. Davenport has been engaged for an important part in "The Upheaval," the new Metro-Rolfe production, starring Lionel Barrymore. Mr. Davenport was also seen in "Dorian's Divorce," in the support of the same star, and in "The Blindness of Love." He is becoming as well known in motion pictures as his family has always been on the speaking stage.

Leaves Law for the Screen

THAT proficiency in the law is not destructive to dramatic talent is proven in the case of Agnes Eyre, who, although only 21, has shown her versatility by leaving the law department of Chicago University within a year of being admitted to the bar of the State of Illinois, visiting an Essanay studio in company with a friend, and being promptly snapped up by a discerning director. This "tryout" was followed by continually growing parts in "The White Sister," with Viola Allen; "Graustark," with Francis X. Bushman; "The Prince of Graustark," a sequel to "Graustark," the Selig Panama-Pacific series, "The Seven Suffering Sisters," and latest "The Sting of Victory," with Henry B. Walthal and Antoinette Walker.

Agnes Eyre.

Now her eyes have turned eastward, and with some flattering offers from producers on this edge of the continent to consider, she is about to try for new honors right in the heart of things filmy. She has been called "La Penserosa" by those who knew her when she was wrestling with Blackstone, Coke and Littleton, and others of the tribe of jurisprudence, but then she was very serious minded. Not that she is less so now, but her seriousness has taken a different turn, and the smile which shines from her hazel eyes shows that the glare of the Cooper-Hewitts has given life a new tinge, and there is much more of the joy of life in winning fame and a modicum of fortune before the camera than in hunting through dusty law tomes for a bunch of antique, moldy precedents and decisions, which don't fit the case in hand at all. The screen needs more girls of the type of Agnes Eyre.

MARGARITA FISCHER IN MUTUAL SERIES.

President John R. Freuler of the Mutual Film Corporation announces the closing of a contract whereby Miss Fischer will be starred in at least six five-part features for Mutual release. The first of the pictures may be expected by exhibitors late in October with the others following at intervals of four weeks. Miss Fischer will appear under the direction of Harry Pollard, the director with whom she has attained the greatest of her various screen successes.

VOCAL PICTURES.

O. E. Kellum, formerly of Long Beach, Cal., who has perfected talking moving pictures, will continue to present his entertaining vocal pictures at the Theatorium. All who have taken advantage of the opportunity to see the pictures thus far have expressed great delight and have complimented the successful inventor warmly. W. E. Bewley is now associated with Mr. Kellum in promoting the talking pictures.

PATHE SECURES CAMERAMAN EARLE.

Pathe has secured the services of the well-known cameraman Ralph Earle to take a series of scenics in the National Parks of the country. Among the parks visited will be the Yellowstone, Glacier, Mount Rainier, Crater and Lassen. Mr. Earle was for some years one of the most efficient cameramen of the Pathe News, and scored many "scoops." He is an expert in photography.

WILLIAM LIPPERT JOINS UNIVERSAL SCENARIO STAFF.

William H. Lippert, author of "The Nigger," has joined the scenario staff at the Universal City studios. Last winter Lippert had to give up his post as Eastern editor of the company, because of ill health following the completion of "The Lords of Decision," a Red Feather feature, and again has joined the scenario staff.

Harold Entwistle

AN ACTOR with an unusual amount of flexibility of characterization who has been seen to very good advantage in a recent World Film Corporation picture is Harold Entwistle, well-known character actor, and former stage and screen actor and director.

Mr. Entwistle has had a varied stage career, serving with the late Wilson Barret, Mr. and Mrs. Kendall, Mrs. Langtry, Sir John Hare, Mrs. Patrick Campbell, and working directly under the late Charles Frohman for five years, in which time he was actor, stage director, and manager, also having managed several theaters and four road companies at the same time.

Enjoying a wide and varied experience with many of the most famous stage celebrities of the past and present regime, Mr. Entwistle has played prominent parts in many of the greatest stage successes of recent years, and was, until his advent into the motion picture business two and a half years ago, one of the leading stage directors in the country.

Harold Entwistle.

His first motion picture engagement was with the Vitagraph, following the California Motion Picture Company, the Universal Film Manufacturing Company, the New York Motion Picture Company and the World Film Corporation. He was director for the California Motion Picture Company twelve months, in which time he produced, scenarioized and directed many stellar attractions, including "Mrs. Wiggs of the Cabbage Patch," "Lily of Poverty Flat," "A Phyllis of the Sierras" and "The Surrender" for the Western Universal Company.

Edgar Lewis and Company in "The Barrier."

PRODUCER EDGAR LEWIS AT LIBERTY.

Rumor has it that Edgar Lewis' contract with the Lubin Company will terminate shortly after the completion of "The Barrier," which he is now working on, and we understand there has already been some spirited bidding for the services of this sure-fire director, who in the short space of twenty months has fifteen box office record breaking photoplay productions to his credit. Mr. Lewis in this time has climbed to the very top of his profession.

ARBUCKLE A VENETIAN.

Roscoe ("Fatty") Arbuckle, not the man who roasts coffee, but the jovial comedian who makes people laugh, has leased a house at No. 46 Brooks avenue, and will make his home in Venice, California.

William T. Carleton

Of all the members of the supporting cast in "Gloria's Romance," the great George Kleine motion picture novel, featuring Billie Burke, perhaps none has received more favorable comment from photoplay fans and caused more discussion among exhibitors than William T. Carleton, who enacts the role of Pierpont Stafford, "Gloria's father.

William T. Carleton.

He is the same William T. Carleton, who starred for years as the head of the Carleton Opera Company, which toured the United States from coast to coast and from Canada to the Gulf. Born in London, England, he early in life developed a vocal talent that attracted the attention of Sir Julius Benedict, who was the teacher of Queen Victoria and the royal family. Now Carleton's parents were Quakers and had a most deep seated aversion to anything pertaining to the theater, so they objected to his even considering an operatic career, but he finally succeeded in overcoming their objections and finally went on the stage.

He was brought to the United States by Maurice Grau, then manager of the Clara Louise Kellogg Opera Company, and made his American debut at the Academy of Music in Philadelphia, as Valentine to the Marguerite of Miss Kellogg in "Faust." He scored such success that to him fell the honor of creating the title role in "The Flying Dutchman" the first time this opera was ever sung in America. After a brief concert tour, he returned to London to sing the leading baritone roles at His Majesty's opera house. Following a second trip to America at the time Gilbert & Sullivan operas were at their height, he was engaged to create the baritone roles in this series of operas at the Savoy theater in London. On his next visit to the United States he became a star at the New York Casino, and then organized the Carleton Opera Company, which played successfully for more than fifteen consecutive seasons.

More recently Mr. Carleton has devoted his talents to the silent drama and has played roles of wide and varied sorts during the last few seasons. He considers, however, that his selection for the part of Billie Burke's father in "Gloria's Romance" is one of the most enjoyable engagements he ever filled, and everyone agrees that he has played the part in a masterful manner.

GOLDFISH GOES TO COAST.

Samuel Goldfish, chairman of the board of directors of the Famous Players-Lasky Corporation, who left last week for the studios of the Lasky Company at Hollywood, Cal., will devote a considerable portion of his transcontinental trip to a survey of motion picture conditions in various sections of the United States. Mr. Goldfish, in the future as in the past, intends to devote unusual concentration and study to general trade conditions, not only in the United States and Canada, but throughout the world.

ROBERT GRAU DEAD.

Robert Grau, many years prominent in the theatrical world, died at his home in Mount Vernon, N. Y., on Tuesday, August 8. The immediate cause of death was an overdose of morphine taken to obtain relief from insomnia from which the deceased was a sufferer. During the past few years Mr. Grau had devoted considerable attention to motion pictures.

NANCE O'NEILL MARRIES ALFRED HICKMAN.

Nance O'Neill, well known actress, who has appeared in a number of motion picture features, was married to Alfred Hickman on Friday, August 11, at the home of a friend at New Rochelle. Mr. Hickman has been appearing in pictures with Miss O'Neill. They will make their home at Bayside, N. Y.

Joseph H. Lynch

JOSEPH H. LYNCH, favorably known in the film world for many years, has been appointed general manager of the Unity Film Service for New York State and northern New Jersey, handling the productions of the Unity Sales Corporation. The first offering to the exhibitors will be the sixteen-episode serial entitled "The Yellow Menace," to be followed later on with features and comedies.

Joseph H. Lynch.

Mr. Lynch was born of revolutionary ancestry — Thomas Lynch, one of the signers of the Declaration of Independence, being one of his forebears—in Middletown, Conn., where he attended the local high school graduating afterward from Huntsinger's Business College in Hartford, Conn. Mr. Lynch's long connection with Metro as a special representative has made him a host of friends especially among the exhibitors, who always appreciated his policy of courteous treatment and a square deal. This latest appointment to a responsible position is viewed by Mr. Lynch's friends as a distinct advancement won strictly on a basis of merit. His popularity with the exhibitors, his straightforward business dealings and his genial good humor are the assets which make his success in the new position a moral certainty.

FLORIDA FEATURE FILMS ABSORBS FIELD FEATURE FILMS.

It has been officially announced that the Field Feature Films, with studios at Miami, Florida, has been absorbed by a new company and the name changed to Florida Feature Films. All of the property holdings and the three five-reel features already completed and ready for state rights distribution have been transferred to the new company. It is stated on the highest authority that the change in name has been occasioned by the control of the company passing to Thomas J. Peters, a Florida capitalist.

The features already produced—"The Human Orchid," "The Toll of Justice" and "Fate's Chessboard"—will be released via the state rights plan as originally intended. These will be followed by other productions that will be marketed in the same manner.

Announcement has also been made by the new company that it has established a New York sales office in the Candler Building Annex at 218 West Forty-second street, in charge of M. M. Feely, where screen examinations of their features can be made without delay.

ADVERTISING SCHEME FOR FEATURES.

Mitchell Fitzer of the Happy Hour theatre, known as a successful and enterprising exhibitor in Syracuse, N. Y., claims to have evolved a novel advertising plan for features, which in his belief will go a good ways in insuring or as the case may be in doubling the ordinary success of a feature. This novel plan, which was born of Mr. Fitzer's long and practical experience, will be found effective, he claims, upon the slightest investigation.

BERNFIELD MARRIES AND MIGRATES.

Wedding bells rang out early in the week for genial Sam Bernfield, head of the Pathe exchange in Boston, but now to have a wider field on the Coast distributing the Mary Fickford pictures. His bride, formerly Elizabeth J. Snyder, is accomplished and attractive. Mr. Bernfield has made many friends in New England who will regret his departure. He will cover California, Nevada, New Mexico and Arizona, making San Francisco his headquarters.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company

VERNON HOWE BAILEY'S SKETCH BOOK OF PETROGAD (Essanay), Aug. 2.—The series of animated drawings that Mr. Bailey has been making of the leading cities of the world has proved to be of much merit. The many points of interest in the Russian capital have a special interest at the present time. As usual, the reel also carries a scenic.

PA'S OVERALLS (Vitagraph), Aug. 7.—This is a rattling good rural comedy, and is capitally played by a new cast of Vitagraph players. The situations are humorous and neatly put together.

THE TELEPHONE GIRL AND THE LADY (Biograph), Aug. 7.—Mae Marsh, Claire McDowell, Alfred Paget, Harry Carey and Charles H. Mailes are the actors in this Biograph reissue, which shows how a telephone girl makes good use of an opportunity to "listen in" on one of her wires. A pleasing bit of romance is the outcome of the girl's act. The picture is an interesting one, and has a well defined thread of humor running through it.

THE SELIG-TRIBUNE, NO. 63, 1916 (Selig), Aug. 8.—Battleship Wisconsin at the navy yard, Charlestown, Mass.; Monmouth Horse Show at Long Branch, N. J.; schooner Great Bear sails from Seattle, Wash., for big game; machine gun practice at Illinois troops, Leon Springs, Tex.; society children of San Antonio on summer vacation; "Frontier Days," Cheyenne, Wyo.; explosion on Black Tom Island, N. J.

GOOD EVENING, JUDGE (Kalem), Aug. 8.—The Kalem Klip Sheet calls this one-reel picture an underworld burlesque, and the description fits it perfectly. Hans and Pokes crooks, and their jail delivery adventures are nothing short of remarkable during the action of the reel. The finish is a very happy thought. Ethel Teare and A. Edmondson are members of the robber band.

THE THIRD BUSINESS MAN (Vim), Aug. 9.—A Vim feature comedy with Harry C. Myers and Rosemary Theby as the stars, this one-reel photoplay cleverly satirizes the domestic side of married life. The male member of the household thinks that he is terribly overworked and that his wife's duties are anything but onerous. When he makes the mistake of telling her so, she promptly suggests that they exchange work for a day—she will run the office for him, while he has an easy time at home doing the household tasks. Hubby accepts joyfully, but soon learns his mistake. The book leaves him in a huff and, after trying in vain to put his house in order, he is glad to phone for his wife and acknowledge his defeat. The picture is well staged and acted, the easy method of the two stars fitting smoothly the requirements of the comedy.

DREAMY KNIGHTS (Vim), Aug. 10.—An amusing burlesque of Cervante's immortal "Don Quixote" is the theme of this one-reel picture. Babe Hardy, Billy Ruge and Ray Podfrey heading the cast. Plump and Runt are discovered fishing from a boat. They go to sleep and dream they are the heroes of a great adventure. Although still in the present century, they imagine that they are a pair of bold knights whose mission is to rescue beauty in distress and defeat villainy at every turn. A captured maiden is freed by them, and a pirate stronghold overthrown. Their gallant steeds are an undersized donkey and an underfed goat. Plump and Runt make a ludicrous pair of swashbucklers, until awakened from their pleasant dreams by the upsetting of the boat.

THE SELIG-TRIBUNE, NO. 64, 1916 (Selig), Aug. 10.—Hammond, Ind., armored car ready to be equipped with rapid-fire guns; guardsmen engaged in sewing and other domestic duties, San Antonio, Tex.; Washington, D. C., George L. Covert and son carry letter in donkey-mobile from New York to California; breaking green western horses for artillery work, San Antonio; American Golf Club, London, awards prizes to tournament winners; young Japs in training at Los Angeles.

DAISY THE DEMONSTRATOR (Kalem), Aug. 11.—Raymond C. Hill has furnished a clever scenario for this one-reel comedy in which Ivy Close has the title role. The theme is novel and the action is gingery. Miss Close has a firm grasp on the acting possibilities of her part and is ably seconded by Henry Murdock, Arthur Albertson, C. D. Perruchi, Mary Taylor-Ross and William McKay.

RUSHING BUSINESS (Vim), Aug. 11.—Pokes and Jabbs become the owners of a hat store at the opening of this one-reel comedy. They are tricked into thinking that the establishment does a large business, but quickly discover their error. Pokes hits upon a scheme to bring in customers: he gathers an armful of bricks and bombards the hat of every man that passes the corner. The store is soon filled with buyers, and Pokes and Jabbs are rapidly becoming rich when Pokes smashes the head covering of a heavy-weight tough, is caught in the act, chased into the store and the place wrecked. The grotesque acting of Robert Burns and Walter Stull makes the reel amusing. Ethel Burton and Frank Hanger are worthy of mention.

ROMANCE AND ROUGH-HOUSE (Vitagraph), Aug. 11.—C. Graham Baker and Lawrence Seamon are the authors of this one-reel comedy, and Hughie Mack, Patsy De Forest, Wm. Shea and Edward Dunn are the leading members of the cast. The picture is well named. Hughie Mack poses as heavy-weight hero, ever ready to respond to the call of beauty in distress, and the rough-house tactics resorted to by the bunch of villains in the story include an attempt to blow the valiant Hughie off the earth with a dynamite bomb. The spirit of the picture is grotesque farce, and Lawrence Seamon, who directed the reel, has accelerated the action to a surprising degree. Hughie Mack is a flat contradiction of the old adage that "Large bodies move slowly," and Patsy De Forest, late of the Lubin forces, is Mr. Mack's equal in agility. A capital one-reeler.

A WESTERN MASQUERADE (Selig), Aug. 12.—Another one-reel comedy with Tom Mix in the three-ply role of author, star and producer. The erstwhile cowboy forsakes his old calling, however, and makes his first appearance as a stranded actor. He secures the position of school teacher and proceeds to make love to the best looking and wealthiest of his pupils. Jim Withers, the girl's father, finds it out, fires Tom, and advertises for a lady teacher. Tom makes up as one of the fair sex, gets the job and is slightly embarrassed when the school trustee falls in love with him. Withers discovers his mistake when he finds Tom in a bath tub full of his wife's finish in the bully of the neighborhood for getting too familiar with Miss Vicky. Pa Withers says yes, after that. Victoria Forde, Joe Ryan and Sid Jordan are the other members of the cast. The picture grades up to the usual Tom Mix comedy.

A TEMPORARY TRUCE (Biograph), Aug. 15.—A two-reel reissue, produced by Griffith a number of years ago. Chas. Gorman, Blanche Sweet, Mae Marsh and Robert Harron are in the cast. A Mexican villain and a band of Indian braves on the warpath furnish the excitement. The story is not convincing, but the staging of the battle with the redskins is unusually well done. The scenes are taken in and about a small town in a semi-arid country.

General Film Company Specials

THE WAR BRIDE OF PLUMVILLE (Essanay), Aug. 5.—An entertaining three-reel comedy-drama on an up-to-date subject, this photoplay belongs to the same class of stories as "Get-Rich-Quick Wallingford." Two sharps from the city try to fleece the owner of the Plumville Iron Works with a war contract, but the rural hero defeats them and wins the girl. A large cast of competent actors includes Nell Craig, Ernest Maupain, Edmund P. Cobb, Harry Dunkinson, Hank Thompson, Ulrich Haupt and Florence Oberle.

THE BOND OF BLOOD (Vitagraph), Aug. 5.—The three-reel screen version that Van Dyke Brooke has made from Benjamin Webster's well-known drama, "One Touch of Nature," has many points to recommend it. The story is rather long drawn out but the incidents are full of human interest. The theme deals with stage life, and Mr. Brooke's impersonation of the old actor has feeling and considerable power. Leah Baird is excellent as the daughter and George Arvene and Jack Ellis have consonal roles.

THE THREE SCRATCH CLUE (Essanay), Aug. 8.—A two-reel crook play, this Essanay reissue is well supplied with lively action. A gentleman crook, whose specialty is stealing art treasures from the houses where he is being entertained is traced by three scratches on his face, the result of a tussle with his host's private secretary. Francis X. Bushman, Bryant Washburn, Thomas Commerford and Irene Warfield form an excellent cast.

THE FIGHTING HEIRESS (No. 1 of "The Girl from Frisco") (Kalem), Aug. 9.—A review of the opening episode of the new Kalem two-reel serial by Robert Welles Ritchie was printed in the issue of Aug. 5, page 943. The scenes are laid in California and the first number leaves plenty of excitement in store. Miss Grace Darmond, Marin Sais and True Boardman are the leading actors.

THE FATAL WEDDING (Biograph), Aug. 9.—This person is the screen version of the famous melodrama written by Theodore Kramer will be a treat for the lovers of strong heart interest. The Fatal Wedding had a remarkable career on the modern stage, and much of its appeal is found in the photoplay. The element of an unscrupulous woman to steal the husband of her rival the rightful owner of her act, which is nearly accented by several, and the way in which the faithful servants of the wife assist by love and help to reunite the estranged couple, form a story which will always find favor with many people. Irene Hawley Marion Leonard, Walter Miller, Charles H. Mailes, Mrs. A. C. Marston, and J. Jiggs Lucas compose the cast.

THE BETTER WOMAN (Knickerbocker), Aug. 11.—The plot of this three-reel photoplay constitutes a good grade of melodrama. The head clerk of a wealthy broker is made the victim of his employer's infatuation for his wife. The safe is robbed and Merrill, the clerk, becomes the object of suspicion. After learning of his wife's worthlessness he is discharged and rapidly goes down hill. Drifting out West, he befriends a girl in a gambling den and is himself befriended by the owner of a mine nearby. The girl's former protector was the man who robbed the safe. She also, is taken to the mine, and learns to love Merrill. He makes a lucky find, and, his wife having been killed in an automobile accident, marries the better woman. The acting in the opening scenes could be improved, but after the action shifts to the West the efforts of the cast are satisfactory. Emma Eason, Jimsy Maye and Edward Jobson come first in the order of merit. ·

Bluebird Photoplays, Inc.

THE GIRL OF LOST LAKE, Aug. 28.—A beautifully photographed picture made on a lake in the Sierra Nevada mountains with Myrtle Gonzales playing the role of a woodsman's daughter. The story is pleasing and the scenes are extraordinarily picturesque. A review may be found in the issue of August 26.

International Film Service, Inc.

HEARST INTERNATIONAL NEWS PICTORIAL, NO. 63, 1916, Aug. 8.—Infantile paralysis in New York City, showing conditions on the East Side; hospital scenes of the epidemic; first armored railroad car built for the United States; bagpipe monkey for the New York Zoo; shooting at French and British aircraft, Salonika, Greece; seaside fashions; whale caught in Rockaway Inlet, N. Y.; bathing beach, Chicago; unveiling of statuary on Capitol, Washington; North Sea Fleet at Wilhelmshaven, Germany.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 64, 1916 (Aug. 11).—German submarine is captured by the English at Sheerness, Eng.; Charles Evans Hughes opens his campaign at Detroit, Mich.; exclusive pictures by Nelson E. Edwards, showing the German North Sea Fleet at Wilhelmshaven, Germany; fashion section; Rear Admiral Caperton becomes commander of the Pacific fleet, San Diego, Cal.; girls of Berkeley University take swimming lesson on dry land; a live shark caught in net at Sayville, L. I.; artillery bombardment of German trenches, "Somewhere in France."

Metro Pictures Corporation.

GOD'S HALF ACRE (Rolfe), Aug. 7.—This five-part production features Mabel Taliaferro in in an attractive character role. The charm of this play will be found in the characterization, and the manner in which it has been staged. Many of the scenes take place in a home for the aged known as "Rainbow's End," where Blossom, the maid-of-all-work, drudge and angel of the place, is found by a novelist and incorporated as a type in a novel which he is writing. A full review of the production will be found elsewhere.

Mutual Film Corporation

MUTUAL WEEKLY NO. 84, Aug. 9.—Interesting items of this issue are the "Deutschland" leaving Baltimore on her return trip, a memorial parade in London, Eng., entitled "Remember the Lusitania," a drop from an aeroplane in a parachute at Seattle, Wash., a demonstration for preparedness in San Francisco, the munitions explosion at Jersey City, and others items of general interest.

REEL LIFE NO. 15 (Gaumont), Aug. 13.—"The Making of an A. U. S. Jackie," "Our Servants and Our Friends" presenting various fine specimens of the dog kind, and a short editorial entitled "What Would You Do If?"— which takes the form of a brief comedy on life, constitute this number.

THE GUIDERS (Falstaff), Aug. 14.—A moderately entertaining comedy in which a couple of idlers get jobs as guides. They make failures of their first attempts, one of them getting into a pretty scrape by falling in love with the feminine subject of trial No. 2. This is very slight of plot, and cannot be strongly recommended as a laugh-getting comedy.

PERKINS' MYSTIC MANOR (Beauty), Aug. 16.—An amusing farce comedy in which Pinkney Perkins, a lawyer, becomes heir to an old manor through the whim of one of his clients. Arrived on the property to give it the "once over" he discovers a band of mystics camped there. After some thrilling adventures he takes to his heels, with a resolution to turn down all such inheritances in the future.

Mutual Film Corporation Specials

THE POWER OF MIND (American), Aug. 10.—The question of heredity is the absorbing topic of this three-part number in which Edward Coxen, Lizette Thorne, Chas. Newton and Geo. Gebhardt have the principal roles. The production makes the assertion that no evil can be inherited unless a child is conscious of the existence of the evil in his parents. This theory may or may not be correct. Nevertheless, the picture arouses thought on the subject, and interests thereby.

THE COURTIN' OF CALLIOPE CLEW (Mustang), Aug. 11.—A two-part production featuring Anna Little and Frank Borzage. This number will be enjoyed because of the thoroughly human element which permeates it. The story on which it is based is a very simple one, and follows the fortunes of a Puritan maid in her travels in a prairie wagon over the plains. Her father dies on the way, and Calliope Clew, a cowpuncher, keeps watch over her at a distance, and afterward gains her promise to be his wife.

RUTH RIDLEY RETURNS (American), Aug. 14.—A two-part drama featuring Lizette Thorne. The production is an interesting one, treating of how, upon the return to her office desk after an absence of a couple of minutes, Ruth Ridley finds several hundreds of dollars missing from an amount entrusted to her keeping by her employer. A nicely complicated plot makes up in a measure for a lack of originality of theme.

FOR HER GOOD NAME (Centaur), Aug. 12.—An interesting two-part melodrama in which a blow struck in defense of a woman kills a man. The woman's fan found in the dead man's pocket is stolen from the detective in the night by the man who committed the murder. Faced with an accusation of the crime, he is promised that the fact shall not be revealed if he will name the woman for whose sake he struck the blow. To save her good name, he refuses, and is led away to prison. Crane Wilbur plays the masculine lead. The production has been attractively staged.

THE SECRET OF THE SUBMARINE, NO. 13 (Mutual Special Feature), Aug. 14.—In this number Morton gains possession of the book containing the secret of the submarine, which has been found by Olga in the den of a bandit. Morton wrests the book from her and escapes. Hope upon learning that the U. S. Naval Department are in dire need of the secret, vows to devote his life and wealth to finding it. This number is fairly attractive.

HER LUCKLESS SCHEME (Vogue), Aug. 20.—A two-part comedy that will be enjoyed in spite of the fact that it contains little, if anything, that is new in the way of business. The daughter of the owner of a department store enters it as a clerk behind the counter, to be able to offset the impression that the shop girl is ill-treated. Some amusing incidents occur in which a reporter of one of the daily papers is involved. One of the funny points of the picture is the theft and rapid transit of a watch.

Pathe Exchange, Inc.

LOSING WEIGHT (Pathe), July 31.—R. Goldberg has surpassed himself in the penning of this cartoon comedy. It is really intensely amusing, and shows the vain efforts of a certain fat woman to reduce. She is even interfered with in an effort to commit suicide. A very good number.

TOKIO, CAPITAL OF JAPAN (Pathe), Aug. 7.—An interesting scenic number giving, in addition to a birdseye view of Tokio, glimpses of its principal streets, buildings, etc. On the same reel with "Jumping Analyzed."

JUMPING ANALYZED (Pathe), Aug. 7.—An unusually interesting and instructive number, showing by means of the rapid camera the play of man's muscles in taking difficult jumps.

NATURE'S TIRELESS ENERGY (Pathe), Aug. 14.—An interesting number giving beautiful views on the Snoqualmie River which supplies power for the electric plants of Seattle, Tacoma, and other cities in that vicinity.

BRAVER THAN THE BRAVEST (Pathe), Aug. 14.—Heinie, willing to try anything, once gives an amusing exhibition in the role of a henpecked husband. Louie appearing on the scenes arouses his ire and after making good his escape from the house he is converted into what the title suggests by a dose of a new elixir calculated to make men brave. Part of this film is amusing, although its style belongs decidedly to low comedy.

LUKE JOINS THE MIDWAY (Rolin), Aug. 21.—An amusing farce comedy in which Luke's adventures on the Midway end in rough handling for himself as well as others. Many will find the introduction of the usual Midway sights coupled with Luke's funny personality very entertaining.

THE GRIP OF EVIL, NO. 7 (Balboa), Aug. 28.—"The Butterflies" is the title of this number of the serial, which introduces a couple of blackmailers who try to ruin the good name of a young woman, who, through her sympathetic nature, has placed herself on dangerous ground. John Norton later falls in love with the young woman, and is instrumental in keeping the blackmailing story from being published. Moderately interesting.

Pathe Exchange Inc. Specials

A WOMAN'S FIGHT (Gold Rooster Play), Aug. 21.—A five-part melodrama from Popular Plays and Players, directed by Herbert Blache, and featuring Geraldine O'Brien. Thurlow Bergen is also included in the cast. The production is moderately interesting.

THE GRIP OF EVIL, NO. 6 (Balboa), Aug. 21.—"The Hypocrites" is the title of this number of the series. The story treats of how a farmer destroys the ambitions of his son and daughter, driving them from his home because of their persistence in wanting to be something beyond what their father and mother have been. A young artist befriends them after their arrival in the city, and is later saddened by the discovery that both have fallen into bad company and are unworthy of his efforts to help them.

THE SHINE GIRL (Gold Rooster Play), Aug. 28.—Gladys Hulette has been featured in this five-part production from the Thanhouser studios. A full review of the picture will be found elsewhere. Briefly speaking, the character of the "shine girl," in bootblack vocation, is an exceptionally beautiful one. The central theme of the story has been clearly defined, and the production, being human in character, will be enjoyed by all.

Universal Film Manufacturing Company

PIE (Powers), Aug. 20.—An unusually good juvenile subject, by Eugene Ince. The boy who eats too much pie has a dream, in which he is captured by cannibals and escapes only to fight Mexican bandits. This will amuse children greatly.

BROKE BUT AMBITIOUS (Nestor), Aug. 21.—Eddie Lyons and Lee Moran appear in this number as two young men who are shanghaied by the crew of a schooner and forced to cook. The schooner settings are good. The plot is only fairly strong, though the situations are amusing.

A DOUBLE DOUBLE-CROSS (L-KO), Aug. 23.—A comic number, featuring Billy Armstrong and others. This is a nonsensical trifle and contains some quick action of a funny sort. The jitney ferryman is an amusing character. It gets several laughs.

THE DEVIL'S OWN (Big U), Aug. 24.—A western number, with a tragic close, featuring Harry Carey, Olive Fuller Golden and Joe Rickson. This is a short, spirited Western episode, in which the spark of honor glows for a moment in the heart of a bandit, and he assists a girl to escape at the cost of his own life. A good number.

CREATING LIFE FROM A DEAD LEAF (Powers), Aug. 25.—Microscopic views of bacteria, water fleas and the like. Also pictures of the Mexican devil fish and larger denizens of the sea. This is instructive.

SAMMY JOHNSON IN MEXICO (Powers).—On the same reel with the foregoing is an interesting comedy cartoon.

A MARRIAGE FOR REVENGE (Joker), Aug. 26.—A character comedy, by Wm. W. Farmer, featuring Gale Henry, Wm. Franey and others. The homely types are amusing and the plot quite laughable. The food throwing at the close makes a disgusting feature and mars the humor. This can easily be cut.

THE LADY FROM THE SEA (Big U), Aug. 27.—A strong tale of the sea, by Francis Powers, featuring Clyde Benson, Claire MacDowell, C. H. Mailes and others. The friendship of the wild rover and Joseph is well depicted. Then comes the rivalry, the wedding preparations and some weird and dramatic events. This is brief and convincing in presentation. A strong subject.

SNORING IN HIGH C (L-KO), Aug. 27.—Gertrude Selby, Reggie Morris and others appear in this comic offering. A wedding, a disappointed suitor and a pompous house constable are the principle features. This contains a fair amount of humor.

THE TERRIBLE TURK (Nestor), Aug. 28.—Eddie Lyons, Lee Moran and Priscilla Dean are the principal fun-makers in a farce of good quality. The action is rapid and entertaining, and in the trouble over a valuable ruby there is enough story to carry the reel.

Universal Film Mfg. Company Specials

THE BECKONING TRAIL (Red Feather), Aug. 21.—A five-reel story, telling of a young Broadway sport who goes West to make good. He is followed by his former fiancée, who lures him back. Later he returns West to the girl he loves. The motive is familiar, but the story works out with unexpected strength. The clash over the mining claim is dramatic and exciting. J. Warren Kerrigan, Lois Wilson, Roy Hanford, Maude George and Harry Carter appear. Much of the strength of this production is due to the work of the very competent cast. F. McGrew Willis wrote the story and Jack Conway produced it.

THE CASTLE OF DESPAIR (Gold Seal), Aug. 22.—A three-reel offering, featuring Neva Gerber, Malcolm Blevins and Carl Von Schiller. Miss Gerber makes a pleasing appearance as the wife of the neglectful rich man, but the story is a mere repetition of what has been done often before. The wife deserts her husband for another, after a long period of neglect. She then finds the man earnestly with her child and determines to shift for herself. Two years later the husband finds her and a reconciliation follows. The story does not hold the interest because it lacks complications and contains nothing really new.

YOU WANT SOMETHING (Nestor), Aug. 24.—A two-reel number, by Stella A. Ellers, featuring Max Asher, Gale Henry, Arthur Moon and Wm. Franey. This is a comedy in which a shoe manufacturer refuses to advertise. His daughter and her lover take charge of the business during his absence and in the end he agrees to the plan in a roundabout way. The idea is very much like that in the play, "It Pays To Advertise." It is entertaining and contains a good deal of sound business sense.

THE PANEL GAME (Imp), Aug. 25.—A two-reel number, by Jacques Jaccard, featuring G. Raymond Nye, Roberta Wilson and others. The gentleman rambler picks up a susceptible girl crook and gets her to lure a married man to her room. He then appears and they blackmail the victim. This is a close picture of real life, not without unpleasant features, but carrying a lesson to married men who are inclined to play with the fire. There is a touch of satire in the closing scene, where the crooks give a blind man fifty dollars. A strongly presented number of the type.

THE FOLLY OF DESIRE (Red Feather), Aug. 28.—A very melodramatic picture produced by George L. Tucker. The story is supposed to transpire in England and South Africa, the central plot dealing with the brutality of an aged cattleman who abuses his young wife. Studio sets are used where exteriors would be more effective. A review may be found in the issue of August 19th.

Triangle Film Corporation.

HELL-TO-PAY AUSTIN (Fine Arts Film), Aug. 20.—A very sweet and attractive high comedy with Mildred Lucas in the lead and Bessie Love in a role so well suited to her that she has made it a creation. The story is very amusing at times.

LIEUT. DANNY, U. S. A. (Triangle-Ince), Aug. 20.—A romantic story of Mexico much as it is today. Vital and interesting, as well as replete with action.

World-Equitable.

A WOMAN'S WAY (Peerless World-Film), Aug. 7. A moderately entertaining drama featuring Carlyle Blackwell and Ethel Clayton. The story treats of a domestic tangle, introducing an adventuress who makes trouble wherever she goes. An unwise use of sub-titles is a detriment to the enjoyment of the picture. A full review will be found elsewhere. This number is moderately interesting.

V-L-S-E, Inc.

THE PRINCE CHAP (Selig), July 24.—This film from the pen of Edward Peple, is admirably produced by Selig under the direction of Marshal Neilan. The story is well transposed into picture form, the settings and photography are good as is the acting. For a more extended review of this feature see page 1098 of the August 12 issue.

THE STING OF VICTORY (Essanay), Aug. 7.—A well visualized, well acted five-act photo-drama, the story of which hinges on the Civil War. Henry B. Walthall shows fine versatility in two of the leading roles, and is strongly supported. The photography is excellent, many of the scenes being of unusual beauty.

THE DAWN OF FREEDOM (Vitagraph Blue Ribbon Feature), Aug. 14.—A well-staged satire made from a story by William Hurlburt, and directed by Paul Scardon. Charles Richman plays effectively the role of Richard Cartwright, with Arline Pretty in the role of his sweetheart Elizabeth Bradbury, and in the modern portion of the story as Elizabeth McLean. A full review of the production will be found elsewhere.

"THE TRAP" (Horsley)

William Clifford makes his first appearance as the star of his own company with the presentation of the Centaur feature, "The Trap," a David Horsley production, which will be released by Mutual the week of September 2. It is an intensely dramatic offering with Mr. Clifford in a characterization giving him every opportunity for convincing and powerful acting, the story having been especially written for him by Alvin J. Neitz and Theodosia Harris.

The drama opens up in New York City during the broiling summer, and while a faithful husband plugs at his desk for the little woman he loves, she seeks the cooling surroundings of the seashore and likewise accepts the advances of a flirt. On the day of her wedding anniversary the wife elopes with her clandestine lover and the husband denounces all women and starts West to live as a hermit of the hills.

The production is beautifully staged and many thrills are supplied by the famous Boston Blackie, which are generally used throughout the story. Jessie Burnett is seen as the unfaithful wife, and Alva D. Blake shoulders the difficult part of the flirt in a convincing manner. Victor Rottman has an excellent role in the characterization of a love-sick tenderfoot. The direction is by Alvin J. Neitz.

"Jerry and the Bandits" will be served up as the comedy offering of the week under the Cub brand, with George Ovey starring. The release date is September 4, and it is a rib tickler. Claire Alexander, George George, Janet Sully and Jefferson Osborne are the principals of the supporting company.

"THE MYSTERY OF THE RIVIERA" (Gaumont).

No studio sets or open-air displays can rival the celebrated carnival at Nice, France, which is used as the picturesque setting of Gaumont's "The Mystery of the Riviera." This is to be released as a Mutual Masterpicture, De Luxe Edition, August 24. In addition to placing the action of the photodrama in surroundings of unusual beauty at a time when the whole world seems to be merry-making, a thrilling story has been provided for a remarkably strong cast of Gaumont favorites who were picked from the strength of the various stock companies maintained in Paris.

Carnival life is so different from American festal occasions—except the New Orleans fete—that "The Mystery of the Riviera" will undoubtedly afford great pleasure to those who see it. It is a photoplay that is different. There are pictures of the parade with its gorgeous floats, the thousands of gaily apparceled people, and the celebrated masked ball which marks the height of the carnival.

"The Mystery of the Riviera" deals with the successful theft of a valuable sapphire necklace by an international crook who manages to throw suspicion upon the man who is in love with the beautiful woman who owns the gems. The thief is assisted by a woman who masquerades as a governess. As soon as the theft is discovered an astute detective is brought into the case. He is greatly interested, not only because he wishes to catch the thief, but also because he is anxious to clear the accused man.

"THE SHIELDING SHADOW" ON OCTOBER 1.

In order that more episodes might be completed to enable exhibitors to see them and plan a comprehensive campaign on the picture, Pathe will release the wonder-serial, "The Shielding Shadow," on October 1 instead of in September, as at first intended. Meanwhile work goes on at top speed at Pathe's studio and in Pathe's three branches looking toward the completion and efficient handling of the "Greatest Money Maker of Them All," as Pathe confidently expects "The Shielding Shadow" to be.

RUTH STONEHOUSE IN TWO FEATURES.

Followers of Blackbird will see Ruth Stonehouse in two features. In one she has been directed by Rupert Julian, who has devised a photoplay inspired by Mendelssohn's "Spring Songs." Her second appearance will be made in "The Saintly Sinners," just completed by the same director.

Manufacturers' Advance Notes

"Rolling Stones" Completed

Famous Players' Adaptation of Edgar Selwyn's Comedy-Drama Scheduled for Paramount Program on August 21.

THE Famous Players adaptation of Edgar Selwyn's celebrated stage success, "Rolling Stones," in which Owen Moore and Marguerite Courtot are being co-starred, has been completed and will be released on the Paramount Program on August 21st. The adaptation was made under the direction of Del Henderson and marks that well-known director's first Famous Players picture.

Scene from "Rolling Stones" (Famous Players).

When "Rolling Stones" was reaping a harvest in New York, the dramatic critics declared that its popularity was due to the peculiar combination of emotions which the author succeeded in playing upon. The plot run the gamut of farce, near-tragedy, drama and comedy, and it is always the unexpected which is happening. With mixed identities, false claims and counter-claims, inheritances at stake, wives spying upon their husbands who are posing as bachelors, and everybody imposing upon everybody else—and with all this punctuated by hold-ups, burglaries and attempted suicides—it begins to sound very reasonable for the author to claim a slight variety of plot.

Of course the wickedest sounding incidents, such as the hold-ups and near-suicides are really the funniest sides of the play and it is not until the very end of this swiftly moving photoplay that one has time to calmly sit back and think what it is all about. One of the chief points of appeal in the picture is the fact that the action transpires for the most part in a boarding house—than which there is nothing which strikes a more responsive chord in the majority of metropolitan breasts.

In support of Mr. Moore and Miss Courtot there appear Alan Hale, last seen in support of Pauline Frederick in "The Woman in the Case," Denman Maley, Gretchen Hartman, Ida Fitzhugh and W. J. Butler. Mr. Moore is Dave Fulton, the less aggressive of the rolling stones, whose charming personality makes him lovable despite his occasional lapses from the strictest of ethical codes and his crass deception in posing as Jerry Braden.

Miss Courtot is Norman Noggs, about whom the whirlpool of fraud centers because, by marrying her under the name of Braden, Dave expects to inherit a fortune—and a candy factory. The candy factory furnishes some of the most exciting and amusing incidents of the play almost sharing honors with Mrs. Branigan's boarding house.

CHATKIN VISITS WESTERN EXCHANGES.

D. J. Chatkin of the United Film Service, Chicago, who are handling the Unity Sales Corporation's sixteen episode serial, "The Yellow Menace" in the West, is making a tour of the principal cities in his territory to direct the booking of the "Yellow Menace" through the Unity's branch office in Kansas City, Denver, Seattle and San Francisco.

FROHMAN TO MAKE "CONQUEST OF CANAAN."

The choice by President William L. Sherrill, of Booth Tarkington's novel, "The Conquest of Canaan," for the next feature release of the Frohman Amusement Corporation has given unusual opportunities to Director George Irving, because of the dramatic vividness with which the book is written.

In the two leading parts, Edith Taliaferro and Jack Sherrill will portray characters that Mr. Tarkington has made noble as they are original. In reading the book, which has exceeded a million copies, one of even small imagination is given the thrill of intimacy with real people living in a real town.

The characters so true to life and a story so varied and clean will have every advantage of making an exceptionally beautiful photoplay, with the splendid cast that has been selected and the technical ability of George Irving and Ralph Dean.

TO HANDLE "THE YELLOW MENACE" IN YORK STATE.

Israel Cobe has been appointed special representative for the Unity Film Service to handle "The Yellow Menace" serial and the other features put out by Unity in New York state. Mr. Cobe will look after the Unity branch offices, making his headquarters in Albany for the eastern part of the state, and Buffalo for the west. Mr. Cobe is well known to exhibitors in this territory and claims that he is going to make a record with "The Yellow Menace" serial.

"THE OATH OF A BOY SCOUT" (Gaumont).

There is not an exhibitor in America who will not be eager to show "Reel Life" No. 17, the Mutual Magazine in Film, since it contains interesting pictures of boy scouts at work and at play. The movement now numbers two hundred thousand boys throughout the country, and the work this non-military organization is doing has received the highest endorsement. Cameraman Walter Pritchard of the Gaumont company took the pictures at Glen Cove, L. I. The company which appeared before the camera was the one which recently was given so much publicity because of its celebrated hike to Oyster Bay, the route it was addressed by Colonel Roosevelt. It is Glen Cove, No. 4.

Scene from "The Oath of a Boy Scout" (Gaumont).

The boys are shown on their way to camp, and then engaged in the various scout activities which are designed to make better men of them. A little story was prepared to hold the scenes together with greater interest. It tells of a boy who was a scoffer, yet who finally asked to join because he saw what a good time the boy scouts always had. He is taken into the camp and initiated into the mysteries of scout life. The picture will be released by Mutual, August 27.

On the same reel is a Gaumont tabloid, "What Would You Do If ——?" and pictures of strange animals and reptiles found along the Rio Grande.

A BIT OF "GLORIA'S ROMANCE" (Kleine).

The latest chapters of the George Kleine motion picture novel, "Gloria's Romance," in which Billie Burke is the featured star, supported by an all-star cast headed by Henry Kolker, are fairly crammed with action. In fact it seems at times that the author, as though attempting to make up for the lack of quick development of plot in some of the earlier chapters, were putting enough thrill and sensation into these

Scene from "Gloria's Romance" (Kleine).

present episodes of the story to make three or four ordinary five-reel features.

Take Chapter Fifteen for instance. This is the portion of the story in which Billie Burke as Gloria finds herself imprisoned aboard the barge commanded by Gideon Trask, the man she has finally traced down as the murderer of Richard Freneau, her lover. Seeking a way to escape, Gloria sets about winning the confidence of Nell, the bargeman's daughter. She aids her in little household taks, and Nell finally permits her to assist in washing the supper dishes. The dishes washed, the girls set about folding up the tablecloth. And then Gloria sets her plan in motion. Like a flash she hurls her end of the tablecloth over Nell's head, draws the ends down and ties the helpless girl to a chair. One opponent at least has been eliminated. Noting a poker beside the stove, Gloria heats it white hot and prepares to face Trask himself when he shall descend from the deck above.

Trask comes, bringing with him a rope with which to bind Gloria. The pretty heroine of the Rupert Hughes novel then indeed proves her mettle. Threatening Trask with the red hot poker, she compels the bargeman to tie himself to a stanchion in the cabin and gags him with a dish towel. Jed, the mate of the barge, is then her only problem. Setting a rocking chair at the foot of the stairs, Gloria turns out the lights and waits Jed's appearance in answer to Trask's shouts for help. As foreseen by Gloria the chair trips the mate and Gloria is able to dash up the stairway and slam shut the hatch covering. She is free at last. But still greater peril is in store for her in later chapters, and theater audiences all over the country will be thrilled by the clever manner in which she outwits her captors.

WHARTON INTRODUCES NEW FILM TRICK.

The motion picture camera has been known to do some remarkable stunts, but it remained for Theodore Wharton, of Wharton, Inc., to make the lens do the apparently impossible.

The Whartons are producing the great photo-play series, "Beatrice Fairfax" for the International Film Service, Inc. In the first episode are two characters bearing a striking resemblance to each other. It is about this resemblance that the plot is woven. One of the characters is George McCabe, an honest bank watchman. The other is San De Fargo, a notorious bank robber. Both parts are played by the same actor, George Connors.

In one of the scenes, McCabe is lured into the robber's den and beaten into insensibility. His prostrate form is placed on a couch. On the opposite side of the room is De Fargo. One of the robbers, after helping place McCabe on the couch, crosses the room and takes De Fargo in his arms, for the purpose of accentuating the resemblance between the two men.

A double exposure could easily produce the effect of one man assuming both characters and being in the same scene at the same time. But the remarkable trick that Mr. Wharton performed was to have one of the men cross the room in the scene and touch both San De Fargo and George McCabe. It is the first time that such a thing has ever been accomplished. Theodore Warton is the only man who knows how it was done, and Theodore Wharton won't tell.

"THE VICTORY OF CONSCIENCE" (Lasky).

Cleo Ridgely, who for several months has appeared on the Paramount Program in Lasky productions as co-star with Wallace Reid, will be seen in the principal feminine role in support of Lou-Tellegen in the forthcoming production, "The Victory of Conscience." The author of "The Victory of Conscience" is Alexandro de Jannelli, well-known writer.

Miss Ridgely has appeared in Lasky productions for more than a year. She has played in support of many of the best

Scene from "The Victory of Conscience" (Lasky).

known stars of the stage who have acted before the camera, but it was with the film production, "The Chorus Lady," that she opened a new field for herself. This filmed version of James Forbes' comedy brought together Miss Ridgely and Mr. Reid for the first time. Subsequently they were starred in "The Golden Chance," "The Love Mask," "The Selfish Woman" and "The House of the Golden Windows."

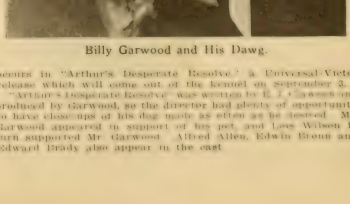
Lou-Tellegen, who is the husband of Geraldine Farrar, has acted already in two Lasky productions, "The Explorer" and "The Unknown." Mr. de Jannelli in "The Victory of Conscience" has given him a role for which his unique abilities are peculiarly suited.

The cast also includes Elliott Dexter, Thomas Delmar, Laura Wood and others.

"ARTHUR'S DESPERATE RESOLVE" (Universal).

Senator Vest of Missouri once wrote a very affecting poem about a dog, and Champ Clark from the same state turned songster in order to immortalize his houn' dawg, but Billie Garwood, the Universal star, has done more for his canine than either.

Garwood has introduced his mutt into pictures, put him into sub-titles and written a scenario half way around him. It all



Billy Garwood and His Dawg.

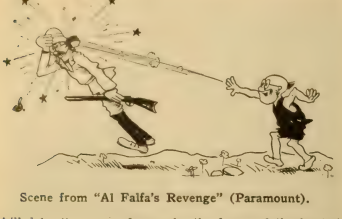
occurs in "Arthur's Desperate Resolve," a Universal-Victor release which will come out of the kennel on September 3.

"Arthur's Desperate Resolve" was written by E. J. Lawes and produced by Garwood, so the director had plenty of opportunity to have close-ups of his dog movie as often as he desired. Mr. Garwood appeared in support of his pet, and Lois Wilson in turn supported Mr. Garwood. Alfred Allen, Edwin Brown and Edward Brady also appear in the cast.

"AL FALFA'S REVENGE" (Paramount).

"Al Falfas Revenge" shows how an English hunter took Farmer Al Falfa for a goat, and how the quick-witted farmer revenged himself by hitting the Englishman behind the ear with a rock.

The opening scene shows the lanky Englishman, attended by his colored lackey, struggling through the woods encountering wildcats, mountain lions, elephants and the like, some to



Scene from "Al Falfa's Revenge" (Paramount).

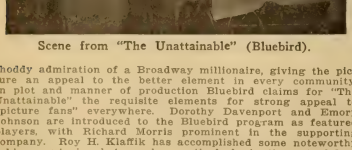
be killed by the gun and some by the fumes of the hunter's pipe.

Al Falfa is giving himself a treat—bathing his whiskers in a nearby lake. This is the cause of all the trouble, for the hunter mistakes him for a goat and starts a rain of bullets directed at the whiskers, only to scare the life out of Al Falfa.

In the chase that follows Al Falfa surrenders, and upon close examination, the hunter, realizing his mistake, attempts to apologize, but the little farmer, not willing to accept the English way of doing things, ends the argument with bouncing a rock behind the hunter's ear.

"THE UNATTAINABLE" (Bluebird).

The Labor Day release on the Bluebird program will be a picture containing some unusual adjuncts to photoplaying. "The Unattainable," based on Elwood D. Hemming's story, was prepared for the screen by Eugene B. Lewis and Lloyd B. Carleton directed the production. The plot shifts from the Sierra Nevada Mountains to Broadway, its Western scenes involving 3,000 sheep in some of the cinematography. In the final act there is a hospital scene that demonstrates the interesting operation of blood transfusion, the details being worked out on scientific usage exactly as practiced in higher surgery. These scenes were taken in Universal City's splendidly equipped hospital, and the sheep were photographed on an immense grazing ranch at Chatsworth Park, Cal. There are many advertising advantages claimed for "The Unattainable," the advantage of an elevating love story in which the steadfast affection of a rugged shepherd wins out against the



Scene from "The Unattainable" (Bluebird).

shoddy admiration of a Broadway millionaire, giving the picture an appeal to the better element in every community. In plot and manner of production Bluebird claims for "The Unattainable" the requisite elements for strong appeal to "picture fans" everywhere. Dorothy Davenport and Emory Johnson are introduced to the Bluebird program as featured players, with Richard Morris prominent in the supporting company. Roy H. Klaffik has accomplished some noteworthy achievements in photography, particularly in the out-of-door scenes among the foot-hills of the Sierras, where numerous "shots" encompass great flocks of sheep, grazing or "acting" in the various scenes.

"GIRL FROM FRISCO" STARTS WELL.

Kalem officials were unusually enthusiastic following reports received last week on the release of the initial episode of "The Girl from Frisco." "It exceeded our most optimistic expectations," declared one executive. "Though the number of prints ordered in advance topped even that for 'Stingaree' and 'The Social Pirates,' three of the offices reported inability to meet the demands."

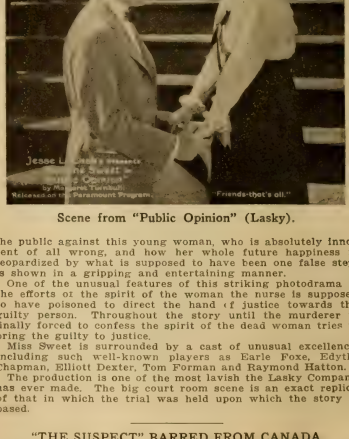
In New York thirty-seven houses presented the intial episode, "The Fighting Heiress," as a first run attraction.

"PUBLIC OPINION" (Lasky).

A photoplay unlike any that has heretofore been produced at the Lasky studios, Blanche Sweet in "Public Opinion" will be released on the Paramount Program, August 17th.

Written especially for the star by Margaret Turnbull, the photoplay among its novelties contains a visionary character almost throughout its entirety. Miss Sweet, who continues as one of the most interesting personalities before the motion picture public, has been seen in Lasky productions as a ragamuffin, a member of a royal Russian household, a maid-of-all-work, an anarchist and now in "Public Opinion" she appears as a professional nurse on trial for murder.

How a sensational newspaper report prejudices the mind of



Scene from "Public Opinion" (Lasky).

the public against this young woman, who is absolutely innocent of all wrong, and how her whole future happiness is jeopardized by what is supposed to have been one false step, is shown in a gripping and entertaining manner.

One of the unusual features of this striking photodrama is the efforts of the spirit of the woman the nurse is supposed to have poisoned to direct the hand of justice towards the guilty person. Throughout the story until the murderer is finally forced to confess the spirit of the dead woman tries to bring the guilty to justice.

Miss Sweet is surrounded by a cast of unusual excellence, including such well-known players as Earle Foxe, Edythe Chapman, Elliott Dexter, Tom Forman and Raymond Hatton.

The production is one of the most lavish the Lasky Company has ever made. The big court room scene is an exact replica of that in which the trial was held upon which the story is based.

"THE SUSPECT" BARRED FROM CANADA.

The thorough-going extent of the implacable censorship set up by England and her Allies as the result of the World War was brought home to the film industry last week when a decree was signed in Ottawa, Canada, permanently barring from exhibition in the province the five-part Vitagraph feature, "The Suspect," which is being released through the V-L-S-E. "The Suspect" is a daring expose of the relentless system of espionage in Russia. It demonstrates in bold outline the severe, unyielding extent to which the Czar's officials pursue political offenders throughout the world, and how the Iron Heel descends upon those offenders against the Crown. In handing down the decree, the Canadian officials explained that "The Suspect" was condemned because of its obvious reflection upon the Russian political system.

"THE FACE IN THE MIRROR" (Essanay).

This is an intensely dramatic photoplay with rapid fire action and intense scenes throughout. It is the story of a rivalry in love, the treachery of a friend and the discovery of the treachery by the girl. The acting of the girl and the man she loved and lost and won again is splendidly carried out by the two principals, although the strongest action lies in the heavy parts, that of the treacherous friend and his accomplice. The story opens shortly after the marriage of the girl to the treacherous friend of the man she really loved, who had been

Scene from "The Face in the Mirror" (Essanay).

sent to the penitentiary on a false charge. He, still, believing in the friendship of his rival, had advised the girl to marry him, hoping it would bring her happiness. Later he escaped from prison and his convict suit having been found on a body by a creek he is reported to have been drowned. When the girl is looking into her mirror she sees his face. She thinks it is a vision. Later she overhears her husband's accomplice threatening him with exposure if he does not pay him more money for his share in the crime. The woman holds the two men at bay with a revolver while she compels the accomplice to telephone the police and the husband to confess. She ends his life just as the police arrive, and shortly afterward the former suitor comes to explain that he had exchanged clothes with a man who had been drowned and that it was he who looked into the window when the girl saw his reflection in her mirror. They begin life anew.

MANY NIGHT SCENES IN NEW LOCKWOOD-ALLISON PICTURE.

The five reels of "Mister 44," a new Metro-Yorke wonderplay in which Harold Lockwood and May Allison share stellar honors, embrace more than four hundred feet of film exposed at night. The night scenes depict several camps in the woods surrounding Lake Tahoe, California, where most of the exteriors for the production were made. Novel and unusual effects were obtained by Director Henry Otto and Cameraman Antonio Gaudio, through the use of baby Kliegl lights and radium flares. So carefully were the lighting arrangements planned that some scenes, when projected on the screen, show detail in the giant pine trees that stood more than 250 feet from the camera. A real camp fire in the foreground adds to the realism of the night scenes.

Most of these scenes were filmed on the grounds of Tahoe Tavern, a summer resort popular with California society folk. Naturally, when the stars and their satellites began work at night right near the Tavern, the society people flocked to the location. It was quite an experience for them, and they saw filmed much of the "night stuff," which included several close-ups of Mr. Lockwood, Miss Allison and Lester Cuneo, heavy leading man.

"THE FAR JOURNEY" (Selig).

William E. Wing never wrote a more appealing photoplay story than is "The Far Journey," released Monday, August 21st, through regular service of the General Film Company. The production was directed by Frank Beal and features Harry Mestayer and an all-star cast of players. David Bucklin, sore in spirit, writes to his wealthy father telling the father that he, David, has changed his name and had hidden himself away in a distant city.

David's sole means of support is his beloved violin. He sinks lower and lower in the social strata and finally is on the verge of starvation. He has given all his earnings to the education of a little girl whom in charity he has adopted.

The girl grows to young womanhood and through the advantages gained for her by David Bucklin becomes a famous prima donna. David's pride will not permit him to divulge his circumstances to his ward, who thinks he is wealthy. When she comes to see him he trades his violin for the use of an apartment and proper clothing and he has the girl believe the apartment is his.

How the girl finally comes to understand, how love finds a way to happiness and wealth for both David and his ward, contribute appealing action to an unusual motion picture play.

The scenic effects and photography are all that could be desired, and "The Far Journey" upholds the new standard set by the Selig Polyscope Company in General Film service.

THE PATHE FASHION PICTURE.

The answer to the question "What will the women wear next year?" is contained in the Florence Rose Fashions pictures released by Pathe. These pictures are of great interest to every woman, and Pathe's exchanges report heavy bookings among wide-awake exhibitors. They show the latest cut in bathing suits in Atlantic City, also the new hats and gowns to be worn by the women of the country next Fall. In other words, they are the medium through which Dame Fashion talks to the tens of millions of American women. They are prepared under the supervision of J. A. Berst, Vice-President and General Manager of Pathe Exchange, and Miss Florence Rose, one of the greatest fashion authorities in the country, and they show striking novelties. These are not the Fifth Avenue fashions and the Paris fashions which never get further west than New York. They are the fashions that the women in every city of the country will wear. Twenty of the prettiest girls in New York have been engaged as models for these fashion pictures. Some of the most prominent manufacturers in the United States have offered their support, and photographs for leading creations will be seen in Pathe pictures, after which the patrons of the motion picture theatre can see the actual garment at the leading store.

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A Man Who Knows

the film business from cellar to garret, **who held responsible position with leading film manufacturers, well known as writer of scenarios,**

wants position as Scenario Editor or Assistant to the Executive,

where a man of highest calibre is wanted, where cheap melodramatic booze is tabooed and the real stuff is appreciated. Have energy plus, initiative and brains. My references are as gilt-edge as my character. Correspondence strictly confidential. An interview is solicited. B. 1000, Moving Picture World, E Madison Ave., New York City.

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Successor to
Industrial Moving Picture Co.
CHICAGO, U. S. A.

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Metro's Fine, New Boston Exchange

Local Exchange Moves Into Its New Home at Corner of Church and Piedmont Streets and Has One of the Finest Offices in the Hub—Ample Facilities for Cleaning and Brightening Used Films One of Its Features.

By William M. Flynn, 80 Summer Street, Boston, Mass.

BOSTON, Mass.—The Metro Film Corporation has just moved into its new exchange building at the corner of Church and Piedmont streets. It is one of the finest and most modern built exchanges in Boston. The building is two stories high and covers over 10,000 feet of floor space. The front of the building is ornamented with fancy brick and the building is a fine example of the most modern fireproof construction.

Manager Louis B. Mayer is installed in a fine office on the first floor, with the offices of Assistant Manager Thomas Spry and publicity man W. E. Furber close at hand. The stenographers, bookers and bookkeepers have fine quarters on the first floor.

There is a model room for exhibitors. Two big Power's machines do the projecting for the run-offs. Forty to fifty exhibitors can be accommodated in the run-off room.

Two of the features of the building are found on the second floor. Here is the biggest moving picture poster room in New England. There are racks containing complete sets of one, three and six sheets for over 700 different feature productions. The posters are shipped from this room to all parts of New England.

A special feature is a cleaning room where the films are brought in every night from all over New England and are run through a specially patented machine that washes, rubs and dries the films. This guarantees the exhibitors against getting a dirty or unclean film. The films are then taken to the light and airy room where there are places for eight girls to inspect the films and see that they are all in proper condition to be sent out again.

There are six big film vaults each with a capacity of 630 reels. This makes the largest storage room for films in New England. The business of the Metro has gained so by leaps and bounds that the new quarters will be none too large to meet the increasing demands of Metro exhibitors all over New England.

Atlas May Build in Newton.

Newton, Mass.—Options on a site for a moving picture studio for the Atlas Film Company have been secured in Newton and the company is now getting bids for the construction of the studio. The company recently conducted a $1,075 scenario contest in the Boston Traveler and the scenarios are now being read by Leon Dadmun, the well known Boston photographer and moving picture man, who is one of the judges. The result of the contest will be announced by the first of next month. Mr. Dadmun is president of the Atlas Company, and speaking of the scenario contest he said: "When the public is given the opportunity to have a taste of the fruit of the labors of some of our contributors, I have no doubt it will be given a treat. When these films are produced they will be seen not only in New England, but in all parts of the country and they will be given a setting that will lack nothing in the finest productions that money can secure."

Green Lights to Rest Patrons.

Boston, Mass.—An innovation in motion picture theater equipment has been inaugurated at the Park theater by Manager Thomas D. Soriero in the nature of a scientific lighting arrangement devised to rest the eyes of the audience. Mr. Soriero obtained the services of leading optical authorities to devise a way to ease the eyes of patrons while watching the pictures. Experiments were made and the problem was finally solved with a green light arrangement. It was installed by E. C. Smith, electrician of the house, formerly connected with the Boston Opera House. The green light, or lights, for there are two of them, are on either side of the screen. They are lighted while the picture is going and prove a wonderful rest to the eyes, as their rays have the effect of absorbing injurious light movements coming from the screen.

Building Big Lowell House.

Lowell, Mass.—Ground has been broken in Lowell for the biggest moving picture house in the city. The theater will have seating room for 1,700 persons on one floor. The location is on Central street in the very center of the city and next to the American House. The theater will be devoted entirely to moving pictures. The Metro feature films will be the specialty of the house.

F. A. Grady Booked by Pathe.

F. A. Grady, the popular manager of the World Film Corporation, is booked to become manager of the Pathe exchange. Samuel Bernfield, of the Pathe company, is reported as going to the Pacific Coast.

Some Wide-Awake Advertising.

Boston.—F. A. Grady, manager of the World Film Corporation exchange in this city, scored a fine bit of publicity in conjunction with the appearance here of the five-reel photoplay, "Sally in Our Alley," featuring Muriel Ostriche and Carlyle Blackwell. Miss Ostriche is the original "Moxie" girl. Mr. Grady made a contract with the Moxie people to exploit Miss Ostriche's appearance here, and as a consequence a big Moxie advertisement two columns wide and ten inches deep headed all the amusement columns of newspapers in Boston for a week. The result was a crowded house daily at the Park theater, where the first run of Miss Ostriche's feature film was made.

E. J. Farrell May Change.

Boston, Mass.—It is reported on good authority that E. J. Farrell, one of the pioneer exchange men of New England, and for some years head of the New England interests of the General Film exchange, will take charge of another large film exchange upon his return from Nova Scotia, where he is now on a month's well-earned vacation. Mr. Farrell is one of the best known film exchange men in the country, and there is considerable speculation about the various houses as to what company he is to go upon his return to Boston.

McGuiness in Horstmann's Old Job.

Boston, Mass.—J. J. McGuiness, for some years manager of the Park theater in Worcester, has become booking agent for the Gordon theater circuit, the biggest moving picture house circuit in New England. Mr. McGuiness succeeds E. H. Horstmann, president of the Moving Picture Exhibitors' League of Massachusetts, who recently retired from the Gordon-Olympia theater interests. There is considerable speculation as to what Mr. Horstmann intends to do. He has made a comfortable fortune in moving picture business and it is expected that he will take up some new interests in the business in Boston.

M. H. Keleher With World Film.

Boston.—M. H. Keleher has been added to the salesmen staff of the World Film exchange and is now making a tour of Connecticut and Rhode Island. He was previously with the World Film office in New York, and before that was an exhibitor.

Work on Strand Begun.

Worcester, Mass.—Work has been begun on "The Strand," a new theater at Worcester, Mass. It is one of the best theaters in Worcester.

TO EXHIBITORS.

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

T. W. Dooley Heads Syracuse G. F.

Syracuse, N. Y.—Thomas W. Dooley has been appointed manager of the Syracuse Branch of the General Film Co.

Mr. Dooley is thoroughly familiar with the motion picture business, having managed the Syracuse office of the Greater New York Film Rental Co. for several years very successfully.

He was engaged as an accountant previous to entering the film business, which enables him to handle both the inside and selling end of the business in an efficient manner.

Mr. Dooley will be pleased to meet his friends at the office of the General Film Co. and assures the exhibitors that their wants will be looked after promptly.

British Columbia Letter

By E. C. Thomas, 821 Rogers Building, Vancouver, B. C.

Good Pictures for a Week's Run.

VANCOUVER, B. C.—Manager Hector Quagliotti of the Colonial theater, who recently booked Fox features for exclusive first runs here, has shown conclusively that even in a comparatively small city good pictures can be run with profit for an entire week without change. Backed by rather extensive advertising, Mr. Quagliotti puts each Fox production on for a full six days, and has done a consistently good business throughout the week. This is the first time that week runs for a regular program have been tried in this city, and so far the policy has proved its value.

During the run of the Fox "Carmen" the Colonial cashier and young lady ushers were dressed in Carmen costumes, and the innovation made a distinct hit with local patrons. Mr. Quagliotti's intention to carry out the idea of the picture in the dress of the attendants whenever the opportunity presents itself.

I. Soskin Visits With New Serial.

Vancouver, B. C.—I. Soskin, special representative of the Famous Players Film Service, Ltd., distributing the Paramount program in Canada, was a recent visitor to Vancouver, having come to the coast in the interests of the Famous Players company's latest acquisition, the Clara Kimball Young pictures, and also of the Unity serial, "The Yellow Menace," which the Aliens have also purchased for Canada. Mr. Soskin brought with him the first episodes of this production, and during his stay trade showings were held at both the Colonial and Globe theaters.

Mr. Soskin waxed enthusiastic over the Clara Kimball Young features, and expects to close a contract for them with a local house before returning east.

The w. k. special rep. was very ill on the train coming out to Vancouver and narrowly escaped death. This came as bad news to many of his rivals.

Ben Takes a Holiday.

Vancouver, B. C.—Ben Soskin, manager of the Famous Players local branch, took advantage of his brother's presence here to take a holiday trip to Seattle, motoring over with friends for a short stay.

"Britain Prepared" Still Goes Well.

Calgary, Alberta.—J. H. Allen, manager of the Calgary branch of the Famous Players Film Service, reports that "Britain Prepared," the ten-reel official British picture, is still going strong in the Alberta territory, and breaking attendance records all over the province. Pat Fitter was in Banff recently, and was snapped by Burton Holmes of the same scene with the Duke of Connaught, who was being crowned chief of the Stony Tribe Indians. Three big days were also played at Medicine Hat, and Mr. Martin of the Rex theater, Kindersley, did a remarkable business with the subject. Two copies of this film are working in western Canada, and Ferrie Watts and G. M. Colladay are on the road with it. Mr. Watts is to make Prince Rupert, Smithers, Hazelton and Prince George.

NOTES FROM TORONTO.

The Family theater, Chatham, Ontario, has been closed for repairs and renovation. It will be reopened on September 1st.

Owing to the delay in the arrival of materials, the new Regent theater, Toronto, which Mr. Leon Brick will manage, will not be opened until some time in September, it is announced. The opening was scheduled for August 5th.

Cash-Basis Plan in Toronto

Exchange Men Form Association and Notify Exhibitors That, Beginning September Fourth, Films Will Be Strictly C.O.D. to All Theaters Alike—Some Favorable Comment from Established Exhibitors.

By W. M. Gladish, 1263 Gerrard Street, E. Toronto, Canada.

TORONTO, Ont.—Finding that the percentage of bad debts has been out of all reasonable proportion to the total volume of business, the film exchange managers of Toronto have decided, without exception, to place the film industry, so far as they are concerned, on a strictly cash basis starting September 4th. On that date every exhibitor in Ontario, bar none, will find that he must pay all express and express charges on reels before he receives them, according to the arrangements made by local exchanges.

Each of three hundred and fifty Ontario exhibitors has been notified to this effect, and, in connection with the new system, local film distributors have organized what is known as the Exchange Managers' Association. The twelve Toronto exchanges are represented in this organization and the members are bound to live up to the last letter of the cash basis agreement. Canadian photoplay printing companies having branches in Montreal have also agreed, it can be mentioned in passing, to a strictly cash business arrangement for the Montreal trade, the money-down plan going into effect in the eastern city on August 7th. With the case of the Toronto trade, however, the exhibitors are being given a month's notice regarding the cash system and, incidentally, a number of the exhibitors are making arrangements to meet the new plan.

A Vigorous Protest.

In connection with the announcement regarding the cash-first plan, several Toronto exhibitors voiced a vigorous protest to the idea. A meeting was held at which thirty theater managers swore to close their theaters, it is declared, unless the exchanges returned to or, at least continued their present time-payment policies. On the other hand, a number of exhibitors have taken the trouble to praise the Toronto exchanges for their action, as it will tend to discourage fly-by-night promoters and others with temporary intentions. One out-of-town exhibitor, for instance, declared that to stop the deals the Toronto companies would eliminate competition which had been paying practically nothing for films for a considerable time through the habit of forgetting to pay bills. The example set by Toronto and Montreal exchanges will be copied throughout the Dominion, it is believed, as the two exchanges in the two leading Canadian centers are closely related. The exchanges in St. John, Winnipeg, Calgary and Vancouver will undoubtedly fall into line at an early date.

The letters sent out to Ontario exhibitors by the Toronto film magnates point out that heavy losses have been sustained during the past year through bad debts and that this fact has impelled the adoption of the C. O. D system of delivery. The saving of the losses will, it is stated, enable the exchanges to improve their services still further and the cash system will protect the interests of both exhibitors and exchanges, it is declared. "The unscrupulous and dishonest customers service on false pretences will no longer be your competitor," is the statement in one letter seen by the Toronto representative of Moving Picture World.

According to the cash-basis plans, invoices for reels are to be sent out one week in advance, which will give exhibitors time to make remittances, otherwise a shipment of reels will be sent C. O. D. In the case of serials, one Toronto exchange at least requires payment in advance for each distinct episode or chapter, and, in addition, payment for the last two episodes must be made at time of signing of contract for booking. This payment is required to insure fulfilment of contract to the end of the story.

The Exchange Managers' Association, which has twelve members, has elected the following officers: President, Bud Lennon, Universal; vice-president, J. Travis, Pathe; secretary, Clarence Robson, All-Features, Limited, 56 King street, West, Toronto; treasurer, Phil Kauffman, Famous Players; executive: W. C. Gookin, V-L-S-E; Mr. Berman, World, and Mr. Barrett, Mutual.

The members of the Toronto association include the following: Canadian Universal Film Company, Specialty Film Import, Limited (Pathe); Famous Players Film Service, Box Film Corporation, Standard Film Service, Ltd. (Metro); V-L-S-E, Inc.; Mutual Film Corporation; All-Features, Limited; World Film Corporation, United Photoplays, Limited, and the General Film Company.

A second meeting of the Toronto association was held on Tuesday, August 8th, when the details of the cash-basis agreement were ratified by the members.

Camp Borden Notes.

Camp Borden, Ontario.—An attempt was made by the Provincial authorities to prevent the exhibiting of the Willard-Johnson fight pictures before soldier audiences at Ontario's great military camp, Camp Borden, but without success.

When Stanley Adams, the Toronto exhibitor, opened his large moving picture tent in Camp Borden he not only threw open the whole show free to soldiers, but provided ice cream cones in the bargain. It was a treat which was highly appreciated. Mr. Adams is using the Universal service.

M. S. Marvin, manager of The Strand theater in Camp Borden, is giving the soldier boys a lot of good pictures for their money. One night recently the program consisted of thirteen reels. Marvin's permanent theater building at Camp Borden was opened on Saturday night, August 5th, with a full house. Several staff officers were present as invited guests. The structure has seating accommodation for 2,200.

Worth Noting in Toronto.

Toronto.—E. A. Langley, formerly of the Specialty Film Import Company, is now in the employ of the Standard Film Service, Limited, the new Metro distributors in Canada.

A Toronto financial syndicate, represented by a Mr. Yolles, has bought Griffins Hippodrome, Yonge and Shuter streets, and the house is now available for rental on a short-term lease. It is understood that new store and office buildings will be erected.

The Perkins Electric Company, Montreal, dealers in projection machines and theater supplies, have opened a salesroom at 11 Temperance street, Toronto.

The Pathe serial, "The Gem of Evil," will be seen in Toronto starting August 21. The Mutual continuous release, "The Secret of the Submarine," will be shown first in Toronto shortly at Loew's theater. This house will have a three weeks' exclusive start with this serial, it is understood.

The Cosmopolitan theater, Yonge street, Toronto, is practically the only local house which has been closed for the summer. This theater has been put up for rent.

Newark News Letter

By Jacob J. Keller, 501 Century Building, Newark, N. J.

Paralysis Epidemic Unbroken.

NEWARK, N. J.—The ban placed by the Newark Board of Health upon the admission of children under sixteen years of age has not yet been removed. Local exhibitors are clamoring for a let-up in the embargo, claiming that their theaters are kept in first-class condition. Since their houses are clean, sanitary and in conformance with all the rules and regulations of the Board of Health, the Newark exhibitors are at a loss to understand why their places of business must be the ones to suffer.

Plan Big Montclair Theater.

Montclair, N. J.—If the Montclair town authorities will grant a license to operate another moving picture theater in this town, the McNally Amusement Corporation, incorporated in New York, will undertake one of the biggest building projects ever seen in Montclair. The New York concern plans to spend about $140,000 in the construction of a modern theater building to be erected on Valley road, between Bellevue and Lorraine avenues. The building is to contain a theater and a moving picture theater seating 1,200. The whole building enterprise, however, will be abandoned if the town council refuses to grant another license.

Gainsborg Back from Vacation.

Newark, N. J.—Lee Gainsborg, popular manager of the Newark branch of the Universal Film, at 286 Market street, has just returned from a pleasant trip to Lake Hopatcong. Lee is now in fit condition to settle down to work again. "Great thing vacation is," says Gainsborg.

Atlantic City Men Arrested.

Atlantic City, N. J.—Twenty-one amusement men who have been keeping their establishments open every Sunday this season, were arrested last Sunday charged with violating the Sunday closing act. All were held in bail for a hearing later in the week. As soon as they were released the amusement men reopened their places and bade defiance to the authorities. If the city authorities persist in prosecuting them the theater owners say they will invoke the old "blue law" and thus close down everything in the resort.

Rockaway Bereft of Pictures.

Rockaway, N. J.—With the selling of the Rockaway Lyceum this place will be without any moving picture theater whatever. The Lyceum was sold by the owners, T. Gordon Hoagland and Claude H. Miller, to Harry Avrick, who will convert it into a store.

Miss DeVoe at World Office.

Newark.—Miss Mildred DeVoe, of Brooklyn, has assumed charge of the office work at the World Film's Newark branch. Miss DeVoe succeeds Miss Helen Rothacher, who has been trasferred to the New York City office. Miss DeVoe's cheery disposition, her indelible smile and her attentive, courteous manner make her extremely popular with the numerous New Jersey exhibitors who frequent the World's office.

Baltimore Letter

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Comedy Theater Has New Aspect.

BALTIMORE, MD.—J. Rabinovich has taken over the management of the Comedy theater, 412 East Baltimore street, and will do all in his power for the comfort and convenience of his patrons, with special attention given to ladies. This house has been renovated and has a spic and span appearance. New seats have been installed, the ventilation has been greatly improved by placing a 36-inch exhaust fan in the rear of the theater and adding smaller fans to the wall. New soft colored hangings have been placed at the doors. A new motor driven, Powers 6-A projection machine has been installed in the projection room. The lights have all been rearranged. The exterior has been repainted and the interior redecorated. A new program including the features of V-L-S-E, Inc., Ivan Production, Kleine-Edison, and Pathe is now in use.

J. Blechman on Vacation.

Baltimore, Md.—J. Blechman, manager of the Picture Garden theater, 319 West Lexington street, is now taking a vacation and while on his trip will visit Philadelphia, Atlantic City and New York. Harry Blechman, his brother, will join him in the latter city and they are going to select the features for their fall opening. Before autumn, this theater will be entirely redecorated and painted.

Peabody Brightens Up.

Baltimore, Md.—S. M. Buckman, owner and manager of the Peabody theater, 11 East North avenue, is now repainting and decorating the exterior and interior of this house.

Depkin Takes Vacation.

Baltimore, Md.—Bernard Depkin, Jr., manager of the Parkway theater, 3-9 West North avenue, accompanied by Mrs. Depkin and their baby boy went to Atlantic City last week for a vacation. While at this resort they stopped at Craig Hall. E. R. Beveridge, took entire charge of the running of the house during the absence of Mr. Depkin, attending to all the correspondence and the cashier's department, etc. This is the first vacation Mr. Depkin had taken in several years.

Daddy Abbey.

Baltimore, Md.—Victor L. Abbey, who represents the Mutual continued picture, "The Diamond of the Rhinestone," in this territory, is a proud and happy father. The stork visited the home of Mr. and Mrs. Abbey recently and presented them with a bouncing nine-pound baby boy.

O. D. Weems Takes Trip.

Baltimore, Md.—O. O. D. Weems, of the Mutual exchange in this city, has left town for an extended trip on the Eastern Shore and surrounding territory. Owing to the increase of the Mutual Co.'s business in this section it has been necessary for Mr. Weems to give his personal attention to it.

Howe Pictures Coming.

Baltimore, Md.—It has been announced at Ford's opera house that beginning with August 21, an entire change of the moving picture program will take place. The Lyman H. Howe Travel Festival has been booked.

"Ramona" Orchestra Director.

Baltimore, Md.—Carli D. Elinor, who is the conductor of the orchestra for the Clune production of "Ramona" at Ford's, was born in Bucharest, Roumania, Sept. 25, 1890. He studied music under the gypsy master, Dinicu, at the Bucharest Conservatory, and later played with the orchestras in Vienna, Berlin and Paris. On a concert tour, he met W. H. Clune in Los Angeles and from this meeting a working combination between them and L. Brown was formed.

Arc Controllers Installed.

Baltimore, Md.—Myer Fox, managing director of the Rialto theater, North avenue, at Linden, through A. B. Price, who has entire charge of all the projection appliances of this theater, has installed two new arc controllers.

E. R. Price Returns from Washington.

E. R. Price, who for some time has been associated with the Washington branch of the Mutual Film Corporation, has just returned to Baltimore. It is understood Mr. Price has resigned his position with the Mutual and is now negotiating with other large corporations.

North Carolina Items

Fine New House for Winston-Salem.

By Clarence L. Linz.

WINSTON-SALEM, N. C.—Sterling Smith has had plans drawn up for the erection of a new motion picture theater that will cost, it is said, in the neighbourhood of $90,000. Mr. Smith formerly operated a motion picture show in the Elks' Auditorium, which building was destroyed by fire recently. It may be that this new house will be on the site of the latter.

Steve Lambert's Eureka Opens.

Fayetteville, N. C.—Steve Lambert has recently opened a very attractive motion picture theater here, known as the Eureka. He was assisted by J. I. Buck, traveling representative of the United Film Service, who made an interesting talk to the large number of colored people who constituted the "first nighters." The house will be run exclusively for colored patrons and Mr. Lambert contemplates giving them the best that is to be had in the open market.

Donation to Flood Victims.

Gastonia, N. C.—The motion picture exhibitors of this place donated 10 per cent. of their box office receipts for the first week in August to the fund being raised in Gastonia for the relief of the people of Gaston county, made homeless and destitute by the recent flood. All of the residents of the county able to do so have come forward with donations. The donation of the film men was highly appreciated and has caused considerable favorable comment.

Personal and Business.

Tarboro, N. C.—P. L. McCabe, who operates the Opera House here, has just returned from a two weeks' vacation spent at Atlantic Beach.

Goldsboro, N. C.—H. R. Mason, formerly manager of the office of the World Film Corporation in Atlanta, Ga., will soon open the Acme Picture house here.

Rockingham, N. C.—R. W. McRae, who is connected with a number of institutions in this place, is now operating a motion picture show in the Opera House.

Rocky Mount, N. C.—Charles and John Arrington, operating as Arrington Bros., will put into force a new program with respect to their houses in the fall, for some time in September or October the Grand will be changed over to run nothing but tabloid shows, while the Alama will confine itself to a high gradde program of motion pictures.

Statesville, N. C.—The Crescent theater here will hereafter be conducted under the management of R. P. Barkley, who also has the Lyric in this place. R. F. Flanagan, who formerly operated the Crescent, has been mustered into the service of the United States as a field officer in the National Guard of North Carolina for duty on the Mexican border.

NOTES FROM VIRGINIA.

New House in Durham, N. C.

NORFOLK, Va.—E. T. Craal, who operates motion picture theaters in this city and in Petersburg, is about to open a new theater in Durham, N. C. This house will be ready for opening about the first of October.

Make Booking Agreement.

Richmond, Va.—R. S. Loving, of the Victoria theater, and E. M. Knight, of the Pastime theater, in South Richmond, have solved the problem of competition by getting together on a sort of joint booking proposition under which there is no con-

Fighting Proposed Federal Tax

H. B. Varner, Secretary of the League in North Carolina, Found Too Little Co-operation from National League and Manufacturers in His Fight Against the Proposed Tax Measure—Crandall, Lust and Wathne Stood With Him.

By Clarence L. Linz, 635 Tenth Street, N. E., Washington, D. C.

WASHINGTON, D. C.—Following his visit to Washington, during which he conferred with members of the Senate Finance Committee and the House Ways and Means Committee on the proposed tax of motion picture theaters, H. B. Varner, secretary of the Exhibitors' League of North Carolina, has submitted the following letter to President Percy W. Wells, of Wilmington, N. C.:

"Dear Mr. Wells:

"I returned from Washington, Saturday morning and did the best I could to have this proposed tax of one-half of one per cent. of the gross income of the moving picture theaters removed from the revenue bill. Senator Simmons, chairman of the Finance Committee, and Senator Hoke Smith, chairman of the sub-committee, agreed with me that the proposed new tax should be eliminated, but they talked to me like a thing to be done would be to substitute the present tax that we are now paying for the proposed new schedule. As Mr. Simmons remembered that I was instrumental in getting the old schedule reduced, he seemed to think I am trying to run the affairs of the whole nation of exhibitors. I also talked to some other Senators who were in favor of knocking out the tax altogether and there is some hope that it may be eliminated. I did splendidly under the circumstances. I did not get any cooperation whatever from any of the officials of the National League or the manufacturers. The exhibitors in Washington City do not know the true meaning of the word 'cooperation.' I found one exhibitor in Washington, Mr. Crandall, who is interested and had talked to some of the Senators. I found Sidney B. Lust and Fritz B. Wathne were interested and willing to do anything they could. It was an exceedingly discouraging trip, to fight alone for the exhibitors of the nation. The national organization may become a power, but at the present time it amounts to very little. Enclosed find copy of request I made of Senators Simmons and Smith, and you may rest assured that if anything is accomplished before Congress in our favor, it was accomplished by North Carolina.

"Sincerely,

"H. B. VARNER."

Vacation Weeks in Filmdom.

Washington, D. C.—Arthur Robb, manager of the Garden theater, on Ninth street, has returned from a vacation of nearly three weeks spent in New York, Baltimore and Philadelphia.

Henry Martin, who has been acting as manager of the Garden theater during the absence of Manager Robb, has joined a party of fishermen who will try out their luck at Piney Point, Md., during the next two weeks.

Tom Moore, owner of the Moore string of theaters here, accompanied by Mrs. Moore, has left Washington on an automobile trip that will carry him across the Canadian line. The journey is to be made in easy stretches in Mr. Moore's new seven-passenger Pierce-Arrow, a veritable Pullman, with respect to the comfort it affords, and stops will be made at all of the large cities en route. After reaching Boston, they will tour through the Berkshire Hills.

Harry E. Reddish, of the Pathe Office, who covers Maryland, is spending his vacation at Atlantic City, N. J.

L. M. Day, president of the local Metro Film exchange, is in Atlantic City, N. J., attending a convention of Metro managers. Mr. Day negotiated the trip in his new Ford touring car. Upon leaving Philadelphia he was accompanied by the manager of the exchange in that city. During the absence of Mr. Day, the genial Abe Dresner is in charge of the office.

Must Put Stamps on Express Receipts.

Washington, D. C.—The Democrats of the Senate are planning the reenactment of that section of the present war emergency revenue law which places a tax of one cent, payable by stamp, on each express and freight receipt, although it had been often said that these and other odious stamp taxes would be eliminated.

Now that there is a prospect of the reenactment of this measure, exchangemen and exhibitors should warn their shipping clerks or others having to do with the shipment of films by express, not to let a single shipment go out or be recorded on the receipt books without having attached thereto the required revenue stamp.

Tidewater Amusement Incorporates.

Norfolk, Va.—The Tidewater Amusement Company, of this place, has been granted a certificate of incorporation by the State Corporation Commission. The capital stock is named at $15,000. The officers of the company are Jake Wells, president, and Moe Levy, secretary, both of Norfolk.

Eugene Isaacs Back at Work.

Norfolk, Va.—Eugene Isaacs, press agent for the Wells theaters here, is again on the job after an absence of several weeks during which he was confined to his home by illness.

CAPITAL CITY NOTES.

V. H. Bendell, who was formerly with the General Film Company, has joined the Metro forces and has left for an extended road trip.

The Princess theater on H street, Northeast, heretofore only open on Fridays to continue the showing of "The Iron Claw" serial, has extended its program to cover Saturdays and Sundays also. Richard Waldron is manager of this house. He had figured on closing during the heated period but the request for a further extention of the serial were such that he did not care to disappoint his patrons and as a result the house is doing a fairly good business.

Builders are at work remodeling the old Colonial theater on Pennsylvania avenue to make it suitable for store purposes.

Theaters, museums and concert halls of the United States paid into Uncle Sam's coffers during the twelve months ending June 30, 1916, the sum of $1,014,911.28, an increase of $224,914.21 over the same period ending June 30, 1915, when the receipts totaled $789,997.07. This information is contained in a preliminary report of Commissioner of Internal Revenue William H. Osborn submitted to Secretary of the Treasury McAdoo on August 14.

The Society of Motion Picture Engineers was incorporated last week by a certificate filed with the recorder of deeds. The society seeks to promote the motion picture art and advance the mutual benefit of the members. The incorporators are C. Francis Jenkins and Paul Brockett, both of Washington, and Herbert Miles.

W. J. Gilmore, manager of the Animated Cartoon Exchange, of Philadelphia, was in town last week with the Mutt and Jeff cartoon comedies. Mr. Gilmore has recently opened an office at 1339 Vine street from which he handles all bookings in this territory. While in Baltimore last week he was successful in booking seventeen houses. He is planning to enlarge his activities for his exchange will shortly market the Katzenjammer Kids, and possibly other similar cartoon films. His territory includes Southern Jersey, Eastern Pennsylvania, Delaware, Maryland, Virginia and the District of Columbia.

Washington C. H.—Action taken by business men and citizens of Bloomingburg, a nearby town, to furnish moving pictures every Thursday evening during the remainder of the summer free of charge, indicates that an enterprising exhibitor might find there a profitable field for the operation of a theater.

Hardships In Women's Eight Hour Law

Washington, D. C., Exchanges Disturbed by Indiscriminate Enforcement—Law Unpopular With Specialized Women Employes.

WASHINGTON, D. C.—The managers of the motion picture exchanges of Washington are somewhat up in arms as a result of the working of the eight hour law for women in the District of Columbia. It seems that the city authorities have come to at least a temporary conclusion that motion picture exchanges are on a par with ordinary mercantile establishments and therefore the female employees thereof are not exempt from the provisions of the law.

The exchanges are willing to concede that the employees of the rewind department come within the provisions of the law, but they hold that those employed in the offices, which offices are sometimes shut off from what might be termed the mechanical departments, should not be so considered. However, as a result of the intervention of the law at least two highly specialized, well paid young women employees of one of the downtown exchanges have gone to other employment, at a lower rate of wage.

The manager of one of the exchanges declares that there is at least one day in each week when it is necessary for the girls to stay beyond the usual hours of employment "to make out the weekly reports, etc. This would cause an evasion of the law for the one day, even though the employee might be compensated later in the week for that overtime.

The law is highly unpopular among those of the women of Washington who are desirous of earning the extra money that comes from overtime work. To them it is an injustice. It is contended that better judgment should be shown, especially in cases such as the one in question where the difference from conditions that the law aims to combat is so palpable and clear. The injustice of indiscriminate enforcement may be very galling.

Louisville Masonic-Strand Leased

Judge W. Allen Kinney to Use Well-Known Theater as Temporary Home for Legitimate Attractions While Macauley's Is Being Remodeled—Big Picture Productions Will Also Be Put on There.

By G. D. Crain, Jr., 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, Ky.—One of the most unusual announcements in Louisville for several weeks was that of Judge W. Allen Kinney, head of the Princess Amusement Co., operators of the Orpheum, Casino and Star theaters, that he had taken a temporary lease on the Masonic-Strand theater, and would operate the house as a legitimate playhouse for a few weeks until Macauley's theater, the Klaw & Erlanger house, is ready to open its winter season, the house now being under the remodeling process from top to bottom.

This announcement means that for the first time in nineteen years the Al. G. Fields minstrel show will open the season in Louisville at another house than Macauley's. The management of this company for years has started off the legitimate season by opening at Macauley's during the early part of September, this year it being September 4.

When the Field company received word that Macauley's would not be ready to open this year Al G. Field called Judge Kinney asking him if arrangements could be made to start in some other house. Judge Kinney leased the old Strand, last winter a moving picture theater, and formerly used for various stage attractions, and has announced that he will handle all of the Macauley bookings probably up to the latter part of November, by which time house will be ready to open. In addition to road shows a few big picture productions, such as "Civilization" and other big film spectacles may be played.

Judge Kinney, with the assistance of his right hand man, J. Johnson Musselman, will manage the theater, Musselman attending to the publicity and detail work to a great extent. Judge Kinney is the oldest moving picture man in Louisville, from actual years of experience, and has also had considerable experience in other amusement interests. However, the deal is a big one even for the Judge.

New Show Boat Burns.

Augusta, Ky.—One of the worst accidents recorded in Kentucky in several years in the moving picture industry was in connection with the fire on the "Illinois," a show boat which burned a few days ago while lying at the dock at Foster, Ky., near Augusta. Films in the booth took fire and caused a panic among the people watching the show. The boat rapidly took fire, and J. H. Reynolds, of the firm of Nichols & Reynolds, operators of the show, rushed through the flames to save his five-year-old son. Upon reaching the boy, he was enveloped in flames and Reynolds grabbed him and leaped into the river to extinguish the blaze. The boy was badly burned and had inhaled some of the flame, with the result that he died in a short time afterward. The Illinois was a new show boat, and had been operating on the Ohio for only a short time. There have been several accidents on Ohio River show boats during the past year or two.

New Campbellsville Houses.

Campbellsville, Ky.—Instead of this city having one small upstairs theater there will shortly be two first-class new houses opened on ground floors. One of these theaters will be operated by Joe Willock and W. S. Cloyd, while W. I. Meader will operate the other. Both houses will have artistic fronts and be attractively decorated and arranged inside, including stages and dressing rooms for road shows, vaudeville, amateur events, etc. The Willock & Cloud theater was formerly on the second floor. Campbellsville has a population of about 1,500 people.

Jake Northrop a Daddy.

Louisville, Ky.—Jake Northrop, a moving picture exhibitor of Towanda, Pa., who has been pitching star ball for the Louisville Club, of the American Association, is the proud father of a fine boy. Jake has already stated that the boy will succeed him as a diamond star and exhibitor. Incidentaly it has been announced that Northrop is figuring in a deal whereby he will probably go to the big league next year with Cincinnati.

Louisville, Ky.—The opening of the Palace theater, the new negro house at Eleventh and Walnut streets, has been delayed slightly due to failure of certain equipment to arrive on time.

Louisville, Ky.—Harry Bilger, formerly manager of the old Hopkins theater, now manager of Fontaine Ferry Park, is recovering from a nervous breakdown, and expects to get away from Sts. Mary and Elizabeth Hospital inside of a few weeks.

Louisville, Ky.—Louis Baum, who was recently in Louisville, in connection with the showing at Keith's theater of the film "Where are My Children?" is now manager of the Indianapolis, Ind., Bluebird office.

Asks Patrons Before Booking Serials

Louisville Suburban Exhibitor Takes a Vote Among People in His Neighborhood on Special Serials as They Come Up.

LOUISVILLE, Ky.—The Cherokee theater, one of the suburban houses of Louisville, has undertaken an interesting plan of selecting serials and big films which have been run in the downtown houses. In many cases people living in the suburbs have seen one or two episodes of some big serial, and would go to see every performance at a suburban house if the film was booked. Therefore the management of the Cherokee, before booking any of the big serials, prints a coupon on the week's program which is distributed throughout the neighborhood, and takes a vote of its patrons to see whether the picture is actually wanted or not.

In the case of the "Iron Claw," the management said: "Here is your opportunity! How would you like to have the Cherokee show the 'Iron Claw,' the serial of thrills and excitement?

"If you have read the newspapers you know how interesting and absorbing it is. If you have seen one or two episodes we know that you will be glad to ask the management of the Cherokee to show this big serial. Don't neglect the opportunity to vote if you are interested, as the picture will be secured if sufficient names are handed in."

Of course some people think that this kind of advertising is merely a little boosting, but the company is actually using this system to find out how the public stands, and recently announced after a voting contest on another one of the big films of the day, that the management had decided not to book the film, as the patrons of the theater had not shown enough interest in filling out the coupons to warrant the company to go to the expense of booking the production. According to the management of the house it was either a question of not enough people being interested or that they felt that their signature wouldn't count. Many people believe in letting the other fellow do the voting, and as a result no one votes. However, the plan appears to be an excellent one.

Memphis Exchange Men Associate

New Organization Formed to Bring About Better Conditions in Local Film Business—Spirit of Co-operation Is In Evidence and the Exchanges Hope to Be of Much Benefit to Bona Fide Exhibitors.

By J. L. Ray, 1014 Stahlman Bldg., Nashville, Tenn.

MEMPHIS, TENN.—The formation of a Mutual protective organization, known as the Associated Film Exchange Managers, is an advanced step toward the betterment of the industry in the South. The association was organized as a means of protection to both exhibitors and exchange men, with especial regard to the regulation of credits and for abolishment of the fly-by-night exhibitor. The new organization is composed of a number of the most prominent exchanges in this section, including the United Film Company, Mutual Film Corporation, General Film Company, Monarch Film Service, and the Consolidated Film & Exchange Company.

The managers have pledged themselves to make the association of general benefit to the trade, and the spirit of cooperation is much in evidence, with enthusiasm running high. According to Manager A. H. Kaufman of the United Film Service, the association will be conducted strictly along business lines, and he prophesies a winning organization for the Memphis film men. The members recently dined together at the Gayoso Hotel, and discussed business questions, the principal subject being "Undesirable Customers." Those in attendance were Messrs. Abe. Kaufman, manager of United; Thos. James, Consolidated; C. M. Brown, Mutual, and Burt King, General. Much is expected from the Associated Managers.

New Building Law Prevents Panic.

Nashville, Tenn.—An actual demonstration of the feasibility of the new building ordinance recently enacted by the City Commission was had when fire broke out in the operating booth of the Strand theater on August 2d. The new law provides that no theater shall be constructed with operating room in the front of the house, but that all seats must face the entrance, with the screen toward the street. The Strand was the first theater erected under these provisions, and it was due largely to the new arrangement that no panic ensued when a dense smoke quickly filled the auditorium, for the crowd was compelled to move away from the fire instead of toward it. The blaze started during the showing of "The Scarlet Road," when the film broke and became entangled in the projection machine, spreading quickly to a nearby pile of reels and destroying

film to the amount of $2,000. The equipment was damaged about $500 worth, and all losses were covered by insurance. Operator C. L. Wheeler was painfully burned about the hands. Operator Carter was also slightly burned.

New Feature Department for United.

Memphis, Tenn.—Due to the fact that the regular service customers are keeping Manager Kaufman of the United Exchange very busy, a special feature department has been opened in connection with Warren Shorts, who is handling the entire South on the two features, "The Whirl of Life," with Alice Castles, and "The Melting Pot," starring Walker Whiteside. The Memphis office of the department has been placed under the management of C. E. Carnahan. Mr. Shorts is at present in Dallas, handling Texas and Oklahoma, and reports great business. The Castle picture just closed at the Majestic here, with capacity business.

Tennessee Topics.

Chattanooga.—Manager H. Dowler, of the Signal Amusement Company, spent a busy week in New York, during which time he visited the offices of Metro, World, Paramount and Fox.

Chattanooga.—F. E. Denton, manager of the Dayton, Tenn. Airdome, put in a day at Chattanooga, making advance bookings.

Nashville.—House Manager Clyde Felts of the Elite is back on the job after a severe illness.

Memphis.—Wm. Oldknow of the Consolidated Film & Exchange Co. was in town last week.

Nashville.—Two visiting managers in the city were Messrs. C. R. Dean of Columbia and F. B. Wilson of Jackson.

Nashville.—W. E. Sipe, from the Atlanta office of Consolidated, spent several days in the city with his feature, "Where Are My Children."

Among Tennessee Exchanges.

Memphis.—Jas. O. Ford, traveling representative for the Memphis branch of General, is now on a trip through Arkansas. Mr. Ford states that practically every exhibitor he called on through northern Mississippi and Tennessee, and southern Kentucky, claims business is slow just now on account of the extreme hot weather. S. J. Wood, former road man for the New Orleans office of General, arrived August 7 to take up where Mr. Ford leaves off.

Memphis.—All exchange employees, from managers to porters, have been to the doctor during the past two weeks. No, not sick, just getting shot with typhoid serum.

Chattanooga.—During a trip to Chattanooga, C. R. Buchanan, Atlanta representative of the Southern Metro, went over the fall business prospects with Manager Arthur S. Dickinson of the local office, and laid plans for a big campaign soon to be launched.

Cleaner-Film Crusade in Detroit

Local Newspaper Scores Certain Theaters for Puttting on Risque Films and Takes Special Exception to the Nude—Mayor Threatens and Is Supported by League Members—Interesting Interviews.

By Jacob Smith, 503 Free Press Bldg., Detroit, Michigan.

DETROIT, MICH.—The periodical crusade against the showing of indecent motion pictures is now under way in Detroit, and comes in the result of front page articles in the Detroit News in which several photoplays were "panned" unmercifully. The News commented about the indecency of the pictures also in several editorials. Those houses which specialize in the showing of such pictures—and there are not over a half dozen in Detroit—naturally resent such severe criticism, yet on the other hand the hundreds of exhibitors who are endeavoring to show clean and wholesome photoplays were in hearty accord with the crusade, because they feel that indecent pictures not only reflect on the house showing them, but on the entire motion picture industry of which they are a part.

Following the newspaper criticisms, the mayor cited the managers of two houses to appear before him on Tuesday morning, August 8, at which time he told them that they must either clean up or get out of business. He also insisted that "No Children Admitted" signs in front of theaters must be abolished.

League Members Support Mayor.

On Wednesday, August 9, four representatives of the Detroit Motion Picture Exhibitors' League called on the mayor and assured him that they would support an effort to eliminate the cheaply suggestive and immoral film from Detroit photoplay houses. The doing is absolutely certain; unless Detroit theaters do clean up there will be local censorship in the not far distant future, because the public will demand it.

The World correspondent called on the mayor following the visit of the league exhibitors, and this is what he was told: "It has always been the policy of this office to be broad-minded and most liberal in the handling of the motion picture houses, despite the fact that we have received many complaints against certain pictures. In fact, we are receiving complaints right along from mothers and fathers who have taken their children into certain theaters and then found something that was unfit for them to see. Notwithstanding these complaints, we have continued to be lenient with the theaters, contending that what one mind might consider unfit, another would see nothing wrong in it. However, of late some of the theaters have really gone a bit too far in the showing of what might be called "indecent" pictures, and when we investigated we found that often the pictures were not as bad as the posters and signs in front of the theaters. These managers purposely paint the picture as bad as they can in their signs in order to get the morbid crowds, and I wonder if these managers ever realize that they are a direct insult to the respectable men, women and children who daily have to pass their places of business. Detroit exhibitors must clean up on their posters and on their pictures; if they don't they alone will suffer the consequences."

Against "No Children" Signs.

Then the World representative called at the editorial department of the News, which paper is responsible for the crusade against indecent motion pictures. And this is their side of the story: "Every so often we inaugurate a clean-up campaign against vice of all kinds, and this time we had to include the indecent photoplays in this crusade because certain theater managers were becoming bolder and bolder, both in their grade of film and their advertising matter. We have had to throw out more than one advertisement from our columns because the reading matter and the story of the film was unfit. We also object strenuously to theaters who have to advertise 'No Children Admitted.' Everybody in the family takes a glance at the newspaper. Yet managers expect us to run suggestive reading matter and when we refuse they tell us that the educated minds of men and women would understand and would not object, but they don't realize that children—boys and girls—also would read such matter and would understand, and furthermore, it is not the kind of reading matter that young minds should have. Not in many, many years can we recall where the dramatic agencies ever used such sensational and obscene posters or where the managers of such theaters asked the newspapers to run so much suggestive and leading matter as is the present time with the motion picture houses. After all, is it necessary for motion picture houses to show pictures of nude women to secure patronage? Too much nudity appears under the guise of art. The producers of to-day are turning out films of astounding nakedness. They are attending exhibitions which would never be permitted on the speaking stage. And they are doing it in the name of 'art.' No doubt some of these films are artistic, but so does the public view them in the same spirit in which it visits an art gallery? The answer lies in the crowds which flock to see such movie exhibitions as the ones now running at the museum. The light opera stage has been cleansed; the burlesque theaters are now undergoing the process; it should be applied also to the movies."

Another Gilligham Theater in Detroit

Plans Are Being Prepared for New House on Adams Avenue West—Owner Hugo Scherer Will Lease to Gilligham.

DETROIT, Mich.—The World is the first to announce that Detroit is to have still another downtown theater which will require an enormous investment and which will be for motion pictures, according to present plans. This house will be located in the rear of the Fine Arts building on Adams avenue west, between Woodward and Park streets. The auditorium will be on Elizabeth street, while the entrance proper will be from Adams avenue, facing Grand Circus Park.

C. Howard Crane, with offices in the Dime Bank building, is now designing the theater for Hugo Scherer, who owns the property, and who will erect the theater, leasing same to A. J. Gilligham, of Detroit, and John P. Harris, of Pittsburgh. The seating capacity will be around 2,000, while there will be a lobby capable of holding another thousand people. Work on the enterprise will start early this fall and will be completed some time in the early part of 1911. A. J. Gilligham owns the Empire theater, at 189 Woodward avenue, and also operates a chain of theaters in Grand Rapids. Mr. Harris is well-known as a theatrical magnate, controlling houses in Pittsburgh and Cincinnati, as well as other cities.

Permits No Children Performers.

Detroit, Mich.—The state labor commissioner of Michigan has notified owners and managers of Detroit moving picture houses through one of his deputies that children under sixteen years of age will not be permitted to appear on the stage of such theaters. A law prohibiting their appearance has been in effect for a number of years, but has never been strictly enforced. The commission now says that the law will be carried out to the letter and asks that theaters therefore comply with the ruling.

Arthur Hoganson, formerly with the Broadway Feature Film Co., and Gilligham & Smith houses, in Grand Rapids is doing special work in connection with Mutual serials through the Detroit office.

Ambitious New Amusement Co.

W. M. Patch, of Pittsburgh, Announces New Operating Concern to Put on Big Films—Pitt Theater in Pittsburgh and Chestnut Street Opera House in Philadelphia Its Fireport Properties—Will Have Other Theaters.

By Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, Pa.—Announcement is made by William More Patch, of this city, of the formation of a new concern to operate with big feature pictures the Pitt theater, at Penn avenue and Seventh street, Pittsburgh, and also the Chestnut Street Opera House in Philadelphia. The proposition is backed by prominent persons in Philadelphia and Washington, but will be under the direct guidance of Mr. Patch, who will continue to make his headquarters here. Negotiations are now under way for similar arrangements with the owners of theaters in Detroit, Baltimore and Cleveland.

The Pitt theater is one of the largest and finest houses in the country devoted to screen dramas staged on an elaborate scale. It has been under the management of Mr. Patch for the past year and a-half, and during that time marked success has been scored with many notable productions. A lease has been secured on the Pitt, while the Chestnut street opera house, Philadelphia, is to be conducted by an arrangement with the lessees of the property. The latter theater is now being renovated and new seats installed to bring it up to a high standard of comfort and beauty. The Pitt is likewise undergoing some improvements, including the re-arrangement of the stage on a more lavish scale and redecorating the interior and lobby, which will be completed before the reopening date, August 28. The Philadelphia house will not be ready for opening before the middle of September or the first of October.

The first attraction at the Pitt theater will be "The Birth of a Nation" for a three-weeks' run, this being its second run at the Pitt and its third in Pittsburgh. Next the ten-reel Metro production of "Romeo and Juliet" will be shown for two weeks, beginning September 18. Mr. Patch will follow this with the Thomas Ince peace film, "Civilization," and then the Annette Kellerman spectacle, "A Daughter of the Gods." As soon as the Philadelphia house is opened the same pictures will be shown there, simultaneously with their appearance at the Pitt. A number of pictures running in New York and productions that are still in the making have been contracted for. Accompanying all the pictures will be a symphony orchestra of thirty-two pieces. The same scale of prices will be retained during the coming season, the admission being 35 to 75 cents at matinees and 25 cents to $1 for the evening performances. James H. Carroll is continuing in the capacity of house manager of the Pitt, and practically the same staff as heretofore will assist Mr. Patch.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

Making Arsenal Theater Beautiful.

Pittsburgh, Pa.—The Arsenal theater, Butler and Main streets, Lawrenceburg, the Rowland & Clark chain, is being remodeled and converted into one of the most beautiful houses in that section of the city. The exterior will be transformed by a marble front of pleasing design, while a foyer of the same material will be installed. New decorations inside and out will also greatly increase the attractiveness of this theater. A new illuminating system, with side lights, new floor covering and other improvements are to be carried out. The work is not interfering with the evening business, although the matinees are discontinued for the time being. W. J. Bernardi, manager of the Arsenal, is personally looking after the details.

Geo. Logue Takes Over the Evaline.

Pittsburgh, Pa.—The Evaline theater, at Penn avenue and Evaline street, has been taken over by George Logue, a well known exhibitor of the North Side. New equipment is being installed and the house redecorated in preparation for opening in the near future. The Evaline was built about two years ago by Page brothers, a real estate firm, and was later sold out to Harry Mintz. It was conducted by Mr. Mintz until last summer; since which time the theater has been dark. The house is a medium sized house and excellently located in a populous residential section.

Fleckenstein Building in Phillipsburg.

Pittsburgh, Pa.—A modern 800-seat theater is being erected at Phillipsburg, Pa., by G. J. Fleckenstein. The foundations have been laid and the house is expected to be ready for opening about January 1. It will be of fire-proof construction and up-to-date in every respect.

Geo. W. Lederer, Jr., Weds.

George W. Lederer, Jr., of the Pittsburgh Mutual exchange, was married recently to Miss Beatty Grimsley, of Monessen, after a courtship of only a few days. Mr. Lederer came here from New York several weeks ago in the interests of the Mutual. On July 30 he attended the outing of the Pittsburgh Screen Club at Wexford Farr. There he met Miss Grimsley. The following Friday, five days later, the two went to Wheeling, W. Va., and were made man and wife. Mr. and Mrs. John Stout, of the Wheeling Mutual office, acted as witnesses.

The Crystal theater, Braddock, Pa., has been closed for remodeling and will remain dark for about two weeks. The theater will be generally overhauled, redecorated throughout and new equipment added.

There has been a large number of Seeburg pipe organs installed in leading moving picture theaters in the Pittsburgh district during the past few weeks, with the greater preparation for the opening of the autumn season. The Dome theater, Washington street, New Castle, now has a Seeburg pipe organ, which cost $10,000 to install. The Mirror theater, Mt. Oliver, recently acquired a Seeburg Style S. The Luna theater, Sharon, has just purchased, a $5,000 Seeburg, to be installed soon.

Al. W. Cross, of the Hudson Feature Film Company, Pittsburgh, has been visiting at Altoona and Harrisburg, en route to New York City, where he is now spending a ten days' vacation. Mr. Cross will combine business and pleasure, it being his intention to look over the feature picture market while in the East.

Buffalo Strand's New Manager

Earl L. Crabb Succeeds Harold Edel, Who Goes to New York's Strand.

By Joseph McGuire, 5 Lewis Block, Buffalo, N. Y.

BUFFALO, N. Y.—"Our policy will be unchanged for the present, but later, as I get better acquainted with our patrons, I will inject new ideas that will meet the demands of the public."

This was the statement made by Earl L. Crabb, who has just been appointed manager of the Strand theater, Buffalo, to succeed Harold Edel, who, as already announced in this column, has gone to the Strand, New York. Mr. Crabb came here from the Casino moving picture theater, 58 West Madison Street, Chicago.

"The Casino is in a busy section," said Mr. Crabb. "Some claim a million persons pass that theater every day. Our lobby was always crowded with people waiting to see the show and we had to handle the crowds with speed and good management. At the Strand, as at the Casino, I will nearly always be found at the front of the house, where I can mingle with our patrons, study their wants and see that everybody is satisfied. In the future, as in the past, the Strand music will be the best obtainable. The music of the Strand orchestra and pipe organ is famous. In connection with these no changes are contemplated. Although the weather has been very hot, business has been holding up wonderfully. People can enjoy our shows in comfort because our theater is very cool."

Mr. Crabb has had a wide experience in the moving picture business. He has directed moving pictures, worked the cameras, developed films and taken out several patents pertaining to moving pictures. He has also owned his own theaters. For five years, beginning in 1902, he managed penny arcades in Indianapolis for the Empire Theater and Novelty Co. He then opened two moving picture theaters for himself in Fort Wayne, Ind. He later sold his houses and next went with Carl Laemmle in the exchange business. He has been associated with Mr. Laemmle for several years.

"The newspaper campaigns at the Strand have been very extensive," said Mr. Crabb, "and we intend to increase the publicity."

Fire in a Kenmore Theater.

Kenmore, N. Y.—The Elite moving picture theater, Kenmore, a suburb of Buffalo, was recently damaged by fire. The interior of the house was ruined. A. Papparlardo, who operates the house on a lease from Mrs. Mary Fred B. Eberhardt, lost $1,000. Mr. Eberhardt's loss was about $4,000. Both are insured. The building was formerly used as a public gymnasium.

Mutual May Cut Prices Here.

Buffalo, N. Y.—G. H. Christoffers, manager of the Buffalo Mutual office, and his road representatives had an important meeting on Sunday. It is reported that plans for a reduction of prices of the Mutual pictures were discussed. While Mr. Christoffers declined to be specifically quoted on this subject, he said: "The Mutual is ready to meet competition throughout our entire territory, and our men are prepared to clean up the field with big orders."

The Mutual exchange is open twenty-four hours every day. In the night time exhibitors who find the front entrance, 106 Pearl street, closed, may gain admission at 64 Erie street. The Mutual is arranging for an exceptionally strong booking on Charlie Chaplin in "One A. M."

Many Picture Theaters Reopen.

Buffalo, N. Y.—It is reported that the several large moving picture theaters in Buffalo, which recently closed on account of the hot weather, will open on or about August 28.

"We shall open the Allendale on that date," said Charles Bowe, manager. "The house has been thoroughly renovated and our feature programmes will be bigger and better than ever." The other houses that will open this month include the Elmwood, Victoria, Ellen Terry, Marlowe, Frontier and Circle.

"The people have been fasting from pictures for a few weeks, and they ought

to crowd our houses this fall," is the way one exhibitor expressed his views on the subject. The Bijou Theatre, Saranac Lake, N. Y., and the Bijou, Salamanca, N. Y., recently closed on account of the extreme heat in these cities. The closing of several of the big theaters in Buffalo has helped business at the theaters at Crystal and Erie beaches and at the airdrome which recently opened at La Salle, N. Y.

Buffalo News Items.

Buffalo, N. Y.—G. J. Diefenbach, traveling representative of the Buffalo branch of the Exclusive Features, has returned from New York State trip. He booked "The Unwritten Law" in several cities.

The Fairy Film Co. of New York recently took pictures of Oswego, N. Y., school children, appearing in the production, "The Old Woman and the Shoe." The film was later shown in that city to obtain funds to help build a club house for the Home Symphony Club, Oswego.

An optimistic letter that throws light on the bright prospects for the film business this fall was recently sent by John Child, traveling representative of the World Film, Buffalo, to J. R. Levy, manager of the local offices of the company. Mr. Child wrote from Courtland, N. Y., where he booked Dillon Bros.' Courtland theater. He said in part: "Everything looks fine. I believe we will be swamped with business when cooler weather sets in. They are all hearing about Brady-made pictures."

Cincinnati News Letter

By Kennneth C. Crain, 610 First National Bank Building, Cincinnati, O.

Local V-L-S-E Notes.

CINCINNATI, O.—Manager C. E. Holah of the V-L-S-E exchange, had the honor recently of entertaining Assistant General Manager A. W. Giff, who visited Cincinnati on a trip taken for the purpose of getting an accurate grasp of the general situation. He was enthusiastic over the strides which the "Big Four" have been making, and left for New York prepared to speed up the entire organization in order to meet the increasing demand for pictures to be handled on the open booking basis which the V-L-S-E has established. Incidentally, Manager Holah has been strengthening his exchange organization materially by the addition of some first-class material. Paul Allison, formerly manager of the Paramount exchange at Indianapolis, is now reporting that city for the V-L-S-E, traveling out of Cincinnati, while R. O. Lawe, formerly Paramount manager in Cincinnati, is booking manager in the V-L-S-E office.

Publicity Man for Local Paramount.

Cincinnati, O.—A Department of Publicity is the latest thing in the Paramount organization. Manager W. C. Bechmeyer, of the local exchange, which is known as the Famous Players Film Service, has appointed J. Maurice Ridge as publicity manager in this vicinity. The idea is having national application in Paramount exchanges, in line with the company's policy of keeping its productions and progress before the public as prominently as possible.

Business Notes.

Cincinnati, O.—The Cincinnati Motion Picture Company has sold to the Y. M. C. A. Department of the Kentucky National Guard, encamped at Fort Thomas, across the river from Cincinnati, two complete portable "portoscope" projectors, designed for use in showing moving pictures in camp.

Urbana, O.—The film dramatization of Hall Caine's "The Eternal City," with Pauline Frederick in the leading part, was seen recently at the Lyric theater, where it drew heavily. The picture was booked several months ago, but the print in use in Ohio was destroyed by fire and had to be replaced.

Cleveland Union's New Demands

Increased Wages and Changes in Working Conditions Asked by Local Operators—Will Mean Considerable Increase in Expenses to Most Theaters, Though Some Are Now Paying More Than the Union Scale.

By Hubert Persons, 410 Standard Theater Bldg., Cleveland, O.

CLEVELAND, O.—Demands for increased wages and changes in working conditions have just been submitted to the owners of 150 moving picture theaters in this city by the moving picture machine operators, affiliated with the I. A. T. S. E. The demands, signed by M. B. Winton, president of the local union of the operators, are prefaced with the declaration that they have been approved by the International Alliance and the Cleveland Federation of Labor. The operators want the new wage scale to become effective September 3.

The demands are as follows:

Section 1.—All theaters in our jurisdiction running evenings and one matinee per week shall pay $30 per week. Should the matinee run continuously to the time of the evening performance, the operator shall receive 75 cts. for supper hour and shall work nine hours, nine hours. Extra matinees to be paid for at the rate of $2.50, not to be over four hours.

Section 2.—All theaters running a daily matinee and evening performance shall pay $30 per week, matinees not to exceed four hours and evening performances not to exceed four hours. This section shall not apply to theaters running one reel or less to each performance.

Section 3.—All theaters running ten hours per day shall employ two operators, each working one-half of the time and each to receive $20.50 per week.

All theaters running twelve hours, two operators, each $24.

All theaters running fourteen hours, two operators, each $26.50.

All theaters running sixteen hours, two operators, each $30.50.

Section 4.—Special entertainments for Sundays and holidays, etc., and for shows less than one week, shall pay $6 for each performance, said performance not to exceed four hours. Setting up and taking down machines in connection with these performances shall be charged for at the rate of $2.50 for each machine.

Section 5.—Overtime to be paid for at the rate of 75 cents per hour, or fraction thereof. Overtime in connection with theaters in Section 3 shall be computed by adding the total amount of time per week and charged pro rata.

Section 6.—All overtime where said time is not taken to finish a performance and shall be used for rehearsals, trying out film, etc., shall be called broken time and paid for at the rate of $1 per hour or fraction thereof.

Section 7.—Two operators working at same theater at the same time shall receive the same scale as when working alone except where an assistant operator is required for special entertainment, etc., as in Section 4; said assistant shall receive 40 cts. per hour.

Section 8.—Operators engaged for road work shall receive scale as required by the wage schedule of the International Alliance at the time he is engaged.

Section 9.—Operators shall not be permitted to carry film, banners, lights, etc., to or from theater or film exchange either with or without compensation.

Section 10.—Eastern Standard time shall be recognized in accordance with this wage scale.

These demands were submitted to the exhibitors individually, but unlike the demands made a year or so ago, the operators have this time recognized the exhibitors as a body and have sent a copy of the demands to the Northeastern Ohio Moving Picture Exhibitors' League. The demands were discussed at a meeting of the league August 7, but because the copy had just been received no action was taken.

If the demands are granted it will mean an increase of several dollars a week in the operating expenses of most houses. Some, however, are now paying more than the union scale.

Committees have been appointed to consider the matter with the operators. It is not likely that either the exhibitors will act in a body or treat with their individual employees.

C. R. Seelye Visits Cleveland.

Cleveland, O.—Greater centralization of interests in the moving picture industry is predicted by C. R. Seelye, business manager of the Pathe company, who has just passed through Cleveland on a tour of the principal cities of the country.

While here Mr. Seelye also announced that in addition to C. E. Shurtleff and A. M. Holah, formerly in charge of the V-L-S-E branch here, J. A. Conant and Paul H. Tessier had also come over to the Pathe exchange with Shurtleff and Holah.

"Snow White" Shown.

Cleveland, O.—"Snow White," a fairy moving picture play with more than five hundred Cleveland children in the cast, has just been completed by Charles H. Weston, formerly in charge of the Ideal Photo Play Company, a new organization. The picture was given a private showing before a group of club women and educators August 14. The play was completed in six weeks and no child more than fifteen years old was used. Weston says his next picture will be "Swiss Family Robinson," and that he wants the 2,000 school children in the cast. The company will make only children's films and will picturize many world-old fairy stories.

Success Film Company Formed.

Cleveland, O.—Robert H. McLaughlin, president of the Reserve Photo Plays Company has just announced the incorporation of a new moving picture concern. It will be known as the Success Film Company, and has purchased a picturesque farm in Geauga County as the site for a modern studio.

Mr. McLaughlin will be president of the new concern. He will be associated with H. O. Van Hart, of the First National Bank; A. C. Reinecke, broker, and E. J. Maska, of Cleveland and Youngstown Railroad. The company is said to have purchased the rights to twenty plays and it is understood will build theaters in Cleveland, Pittsburg, Chicago and New York.

Paul Panzer With Sunbeam.

Cleveland, O.—Officials of the Sunbeam Motion Picture Corporation have just announced that Paul Panzer, villain in "The Perils of Pauline," has been engaged to take the leading male role in the Sunbeam's first picture, "Hyphenates." Panzer has long been associated with George Ridgewell, the Sunbeam company's director.

C. A. Meade Heads Local V-L-S-E.

Cleveland, O.—Charles A. Meade, who has been manager of the Dallas, Texas, branch of the V-L-S-E, is the new Cleveland manager succeeding C. E. Shurtleff. Before becoming affiliated with the V-L-S-E organization he was with the General Film company and has handled the state rights for some of the biggest film productions on the market.

"No Children" Sign--Another View

Kansas City Film Men Discuss Shades of Meaning Implied by the "No Children Admitted" Sign—Several Approve It as Promising an Adult Show Free From the Annoyance of Youthful Prattle.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS CITY, MO.—That sign "No children admitted," has caused a good deal of discussion in Kansas City, and the sentiment in regard to it varies as widely as the purpose of the people who use the sign.

C. G. Bard has put this prohibition over the New Rialto, and now it is over the Columbia. But the injunction in these cases not primarily a bid for the attention of those who look for risque stories. Another film man, who approved the sign, said:

"The sign means primarily, to most men and women, that they will not be disturbed by children in the theater; that they will be allowed to sit and look at the film, and listen to the music, entirely undisturbed. Naturally, children could not pay the close attention to the plays and such pictures as are being shown, as they would to comedies; but if the prohibition as to children were not made, many women would bring their small children to the houses, to the discomfort of others. Boys and girls of 15 to 18, who go where they please, would not get the best benefit of these pictures; and they would grow restless, half understanding, and half misunderstanding.

"It is for the protection, therefore, of the patrons, adults, as much as for the protection of the children themselves, that this prohibition is imposed. And if you will talk to the patrons, you will find that nine out of ten of them appreciate the theaters having such signs, for the exemption from the annoyance of children under these circumstances."

Screen Club's New Quarters.

Kansas City.—The Kansas City Screen Club will hold its first meeting soon in its new quarters, and there will be a celebration, the nature of which is being kept secret. Special attention is being given the decorations of the quarters, and they will be such that visitors will remember them pleasantly.

A House That Caters to Women.

Kansas City.—The new Columbia theater, formerly the Tenth street, has opened as a house catering to women, with "The Little Girl Next Door." C. G. Bard, manager, did some excellent work in connection with the picture. For instance, he secured moving pictures of the red light district of Kansas City in its present state—it has been abolished as a red light district—and these were run for comparison with the scenes of the story. He secured also recommendations of the pictures from prominent social workers, most notable being the statement of Nat Spencer, secretary of the Society for the Suppression of Commercialized Vice, who declared: "It is my personal opinion that every man and women should see this great picture."

United Branch in Omaha.

Kansas City.—A branch of the United Film Service has been stationed at Omaha, Neb. William Beckenstein has been put in charge of the branch. Joe Levy, manager of the Kansas City exchange, announces that the branch at Omaha will handle only the advertising of "The Yellow Menace."

R. C. Cropper to Have Assistant.

Kansas City.—As a result of R. C. Cropper, of the local exchange of the Universale Film & Supply Co., being made district manager of the Mid-West Universal territory, which includes the exchanges at Kansas City, St. Louis, Omaha, Oklahoma City, and five branches which come under these exchanges, Mr. Cropper will have to do considerable traveling. So B. O. Reese, who has had charge of the detail and correspondence work of the office, has been made assistant manager, to take Mr. Cropper's place when he is traveling. Mr. Reese had worked in the local exchanges of Kansas City some time before he came to the Universal office and his experience will fit him for the place.

From Local Exchanges.

Kansas City.—At the latest regular meeting of the salesmen of the V-L-S-E, August 5 and 6, the following were in attendance: J. M. Killnsky, Oklahoma; R. L. White, Iowa; Y. Darnell, Kansas; J. E. Storey, Missouri; Milton Field, Nebraska; F. F. Gettinger, A. J. Reed, Kansas; R. N. Abbey, General Salesman, L. J. Scott, manager of the publicity department, E. R. Pearson, manager, and F. F. Nine, who has charge of the booking department. The question as to how the Kansas City branch could better its operation was discussed to a broad extent.

Roy Bettis, who left his position at the United Film Service to go to the border, will return some time in November, according to a letter received in Kansas City.

M. A. Levy, president of the United Film Services, with D. Chatkin, left Kansas City recently, which branch he had been visiting on a trip which will include every exchange in the western territory.

"The Yellow Menace" will be particularly advertised in free picture exhibits given for the benefit of the exhibitors of the respective localities.

C. W. Potter, who has been working at the Kansas City office of the Universal Film & Supply Co., has been added to the forces of the United Film to work in the publicity of the new serial.

MINNEAPOLIS NOTES.

By G. Carroll Johnston, 802 Lumber Exchange, Minneapolis.

Foster Brings Chinatown Subject.

St. Paul.—"Doc" Foster, formerly connected with the Gaiety theater here, has returned to the city after an absence of five years spent in San Francisco. Foster brought back with him a feature film on San Francisco's Chinatown. While on the Coast Foster was an official guide in the Chinese districts and had the feature film taken for his exclusive use. He has released the film through S. R. Thompson of the Feature Film Company, and has one print booked almost solid until the 1st of September.

V-L-S-E Cuts Melon.

Minneapolis.—Twelve hundred and fourteen dollars in profit-sharing checks was distributed among the fifteen employees of the Minneapolis V-L-S-E exchange. The $1,214 was part of the national distribution fund which is divided among V-L-S-E employees every three months. Twenty per cent. of the profits of the "Big Four" are divided among its employes every quarter, and despite the fact that ninety-two persons were added to the national forces since April 8, the fund increased 40 per cent. The Minneapolis "Big Four" office under the management of C. W. Sawin, reports an increase in business every week for the past seven.

Atlanta Censors To Have More Power

Will Now Pass on Screen Productions and Many Things Connected with the Stage, Both Vaudeville and Legitimate.

By A. M. Beatty, 43 Copenhill Avenue, Atlanta, Ga.

ATLANTA, GA.—The power of the Atlanta board of censors now under direction of the Carnegie library, is to be extended under a proposed ordinance, not only to passing on the morality of moving pictures, but also to passing on the moral features of costumes and speech of actors and actresses appearing on the theatrical stage, and costumes of the silent drama also. The ordinance committee of the Atlanta board of aldermen passed favorably on the ordinance Tuesday afternoon, and it now goes to city council for indorsement.

Georgia May Tax Shows.

Atlanta, Ga.—Moving picture shows and vaudeville houses will have to contribute to the support of the State government if the bill of Representative Jones, of Coweta County, is made a law. The bill was introduced in the House, Friday morning. It provides:

Upon every manufacturer or producer of motion picture or moving picture films in the state of Georgia an annual tax of $200 shall be levied, and upon each and every picture, electric show or exhibition of moving or motion pictures, or illustrative songs, and each and every place where vaudeville performances are given, either with or without electric shows or moving pictures, a tax of $7.50 per month for each and every show or exhibition which has a seating capacity, seats or chairs, for not to exceed 200 people.

The gradation of taxes runs until the house with a capacity of over 500 people will have to pay $25 a month.

"Contest" Bill Passes Senate.

Atlanta, Ga.—Senator Wohlwender's "popularity" contest bill brought forth considerable debate Friday in the Senate of the Georgia Legislature, but carried by an overwhelming vote.

Briefly, it prohibits the holding of any so-called "popularity" or "beauty" contest involving the soliciting of votes for a prize of any sort by any newspaper or other business enterprises. It is aimed directly at newspapers and publications who have been holding moving picture and other contests.

Early in his speech Senator Wohlwendere offered an amendment to his bill under which weekly newspapers would be exempt from the law's purview. He said the bill should apply to dailies, and he did not think contests conducted by weeklies are harmful.

Senator Edwards, of Haralson said he formerly was proprietor of a weekly himself, and "I know what sort of contests the weeklies 'pull off' sometimes; and they are just as bad as the dailies. I'm for the bill without the amendment."

The amendment hadn't a chance of enactment, but the bill was voted against by only about ten Senators.

Birmingham Theater Closes.

The Amuzu, Birmingham, Ala., It is said, will be permanently closed after September 1, after a long and successful career.

Illinois News Letter

By Frank H. Madison, 623 South Wabash Ave., Chicago, Ill.

Two New Film Companies.

SPRINGFIELD, ILL.—Secretary of State Louis G. Stevenson has issued certificates of incorporation to the following:

White Eagle Cinematograph Company of Chicago, authorized capital stock $100,000. The incorporators are Jay H. Brown, Emil B. Vanbever and Israel S. Berkman.

The United Film Distributing Company of Chicago has certified to a change in name to the Grand Oak Theater Company.

New Theaters.

Galesburg, Ill.—Mrs. W. J. Sharp of the Columbia hotel purchased at sheriff's sale the Elite theater on South Cherry street. After making a few changes in the interior she will operate it as a moving picture house. The Elite was closed when rentals became in arrears.

Decatur, Ill.—Six hundred names were submitted for the new moving picture theater which Joseph Allman has let the contract. "Alma" was a favorite among the judges because it suggested the enterprising exhibitor, who is putting up the new $30,000 house.

Rock Island Theater Burns.

Rock Island, Ill.—Damage of $500 was done by fire in the moving picture theater at 904 Eighth street, which is operated during the winter months by R. H. Griffith. A projection machine and several thousand feet of film were saved.

Brief Notes from Illinois.

Galena, Ill.—"The Birth of a Nation" has been booked at the Grand Opera House for three days commencing August 31.

Moline, Ill.—The site of the Bio theater on Fifth avenue, has been sold to R. S. Woodburn, a local real estate dealer. It is given out that for a while at least the Bio, operated by A. C. Woodyatt, will continue.

Peoria, Ill.—A. C. Van Slyke, who has been connected with the Barker-Swan Film Service Company here, has resigned and has gone to Los Angeles, where he will enter a studio.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four*. The MOVING PICTURE WORLD is the *one* paper you need.

MICHIGAN NOTES.

New Vaudeville House in Bay City.

Bay City, Mich.—The Bay City Theater Company will control the new vaudeville theater which is to be part of a business block to be erected on Washington street by the Commercial Building Company. The theater will occupy the entire east half of the building, which will be three stories.

Gilbert Genesta Buys Theater.

Alma, Mich.—Gilbert Genesta, of Ithaca, Mich., has added a fourth theater to his string, having purchased the Weese Vaudette here. He has theaters at Ithaca, Shepherd and Breckenridge. The new owner's policy will be to show five and six-reel features on the first three days each week and the last three to give three reels and two acts of vaudeville.

Approves Film Securities.

Lansing, Mich.—The Michigan Securities Corporation has approved for sale the securities of the Margaret Anglin Picture Corporation of New York.

Theater Stands Up for Rights

Nicholas Theater of Council Bluffs Will No Longer Be Imposed Upon by All Kinds of Police Badges Flashed at the Door—"Straw Bosses" of the Street Repair Work Will Now Have to Pay Like Other Citizens.

By Frank H. Madison, 628 South Wabash Avenue, Chicago, Ill.

COUNCIL BLUFFS, IOWA.—Exhibitors who have been grafted upon by municipal employees of all kinds who flash police stars and demand free admission will admire the courage of the management of the Nicholas theater, which has protested to the city council against this abuse. The city officials have promised an investigation.

"What right have the 'straw bosses' of the street repair work to wear police badges and 'flash' them when entering places of amusement?" asks the Nicholas. "What right have officers, regular and special, to enter these places of amusement, taking in their familes, neighbors, sweethearts and other persons? A member of the street repair department claims he is an officer and has the right to go into these places of amusement and also has the nerve to say he shows his badge at the theaters in Omaha and gets in by doing so. These entertainments cost the managers money to present to their patrons, it is the commodity they buy and sell the same as a merchant buys and sells them to his patrons. Now would these city employees go into a store and take from the merchant's stock? We want protection we have to hire a special officer and pay him for his services. We are willing to permit regular police officers and firemen free admission, but we do not propose to admit their families and others, or special policemen, street repair men or street supervisors, without paying the same as anyone else."

Donahey Theater Reopens Soon.

Council Bluffs, Ia.—Barney Gillinsky will use only moving pictures in the old Donahey theater, which will reopen some time in September, but provision has been made for adding vaudeville if it seems politic. The remodeling work was effected by a fire early in the summer, but recent progress has been rapid. The efforts of the management to make it one of the safest houses in Iowa, in case of fire have won the commendation of the State fire marshal. There are no turns in the stairs to the balcony and there are two exits from the balcony leading direct to the outside. On the main floor there are four main aisles and four emergency exits. Some of the possible seating capacity has been sacrificed in order to give each patron plenty of room. The outside lobby is to be studded with electric lights set in plate-mirrors. The house will accommodate well one thousand patrons.

Will Film Hospitals in Europe.

Waterloo, Ia.—Joseph A. Berger, of this city, accompanied by Mrs. Berger, has been making arrangements for a 34,000-mile tour of the Orient. He will take with him a motion picture machine and will make films in the great hospitals of the East. As his itinerary includes Russia and Siberia and possibly some other European countries, he expects to get some good pictures of the surgical methods used in the larger war hospitals. He also will visit Australia, where at Sydney he will work among the returned Anzacs or Australian territorials.

"Nation" Film in Airdome Pays.

Storm Lake, Ia.—"The Birth of a Nation" was shown here al fresco. Manager Skiff instead of exhibiting the film at the opera house, secured the big auditorium at the Chautauqua park, and with the increased capacity was able to make the top price at $1, instead of $1.50. The film ran three days, August 14, 15, 16. Getting the famous attraction at a time when roads were good for motorists and showing where patrons could be comfortable was a good bit of managerial ability.

Changes in Iowa Theaters.

Clarion, Ia.—W. F. Smith, having disposed of the Cosmo theater at Goldfield, will devote his entire time to the Colonial theater here.

What Cheer, Ia.—Charles Chapman of the Hadley theater at North English, has leased the Masonic opera house for a year.

Adair, Ia.—The Adair opera house will be under the management of I. J. Swarzman this season.

Colo, Ia.—Joe Ugolini has sold the Star theater to Mrs. Rose Machantz.

Callender, Ia.—Lawrence Edwards has taken over the moving picture theater here.

Radcliffe, Ia.—W. G. Houck of Radcliffe, who has opened a new moving picture theater here, plans to use Triangle service.

Centralization in Eau Claire

All Photoplay Houses in City, Except the Orpheum, Now Under One Control.

By Frank H. Madison, 623 South Wabash Ave., Chicago, Ill.

AU CLAIRE, WIS.—Centrally controlled moving picture theaters began operation in Eau Claire August 1. All the photoplay houses except the Orpheum theater on the north side are now under the same general management. One of the first steps was the closing of some of the houses during the warm weather and diverting the business to the other houses where patrons could be given better programs. July was a losing month and under old competitive methods August would have been probably more disastrous.

The business will be carried on by the Eau Claire Amusement Company. Mike Home of the O'Klare theater is the prime mover. The company takes over his theater as well as a real estate business. The Unique and Lyric theaters have been purchased from Hiller Brothers. The Grand opera house, used for theatrical attractions, has been leased. E. J. Bostwick will remain there as manager. All the films for the three picture houses will be booked by H. A. Schwann.

The directors of the company are Emil Weinfeld, Mike Home, H. R. Johnson, C. J. Lange and C. D. Moon.

Wisconsin Theater Changes.

Edgerton, Wis.—P. W. Palmer, of La Crosse, has taken over the Lyric theater.

Phillips, Wis.—Neuman's opera house has been leased to M. C. Martin.

Milwaukee, Wis.—Construction of the new $14,000 moving picture theater which the Pearl Amusement Company will erect at Fourteenth avenue and Mitchell street has been started.

Benton, Wis.—C. M. Vail is erecting a theater here.

Milwaukee, Wis.—The work of razing buildings for the new Blankington theater at Second and Sycamore streets has started. The theater project alone calls for the expenditure of $1,000,000. The place will seat 1,800.

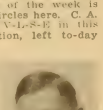
Menominee, Wis.—Manager H. C. Buenfeldt has completed changes at the Majestic theater which includes increasing the seating capacity of 250 and redecorating.

J. B. Dugger Heads Local V-L-S-E.

Takes Charge of the Dallas Office When C. E. Meade Is Transfered to Executive Position in New York—Has Steadily Risen to His Present Position in the Dallas Office Through Proven Business Ability.

By E. E. Belcher, 302 West 24 Street, Ft. Worth, Texas.

DALLAS, TEX., July 28th.—Among the most important news of the week is the many shifts in film circles here. C. A. Meade, manager of the V-L-S-E in this city since its organization, left to-day for New York City, and it is reported by rumor that he will head one of the executive offices in the sales end of that organization either there or will have some office of the V-L-S-E under his jurisdiction. C. A. Dugger, for some time past his handy right hand man in the Dallas V-L-S-E office, was appointed manager of that office before Mr. Meade left. This young man is one of the coming men in this territory, having only been here a short time and creating a host of friends throughout the state who wish him the best of everything in his present post.



J. B. Dugger.

Films on Interstate Circuit.

San Antonio, Texas.—L. B. Remy, manager of Triangle Film Corp. at Dallas, Texas, was among this week's visitors, and while here closed a contract whereby the Interstate Amusement Company will use Triangle first run pictures in their Majestic theater (formerly an exclusive vaudeville house). The Majestic will use Triangle films Mondays and Tuesdays of each week, the vaudeville bill not starting until Wednesday. It is understood that this arrangement will greatly facilitate matters on the Interstate time, as they will not now experience the difficulty of moving their entire bill over night on long jumps across the State. This is the first time Interstate houses have changed even for a day to exclusive picture house. Alfred Raymond, formerly of Keith's, in Detroit, will be manager of the Majestic here the coming season. We understand that the Grand theater (Jack Burke, manager) that heretofore has had first run Triangle will run second run Triangle during the coming season on the open dates not filled with the big road attractions. The Majestic will open on August 1.

Other Dallas visitors this week were: O. L. Shields, of Navasota; Miss Bowen, Navasota; Ben Lewis, Tyler; Ben Meyer, Tyler; Mike Levine, Corsicana; Jno. Sayeg, Ennis; Geo. Bell, Galveston; Tom Gaines, Hillsboro; Jno. Morris, Jacksonville; Pierre Levy, Fort Worth; E. A. Self, Mineral Wells.

Mr. Mussleman, of Paris, was here today and reports that since the Paris fire he has been showing in a tent, but that his $30,000 seating capacity opera house will be ready on September 1st and that he will open it with a Triangle program. He has not yet decided whether he will install a pipe organ or big Wurlitzer instrument.

The Strand will open under the management of A. E. Wittles at an early date, it is understood. The policy of the house has not yet been learned.

Policy Change at the Wichita.

Wichita Falls, Texas, July 28, 1916.—The Wichita theater, owned by Messrs. Moskovitz Bros., now under the management of Sol Dann, formerly a strictly road show house, commencing September 1st will change policy and present two days of Interstate vaudeville. The other four days will be devoted to feature photoplays, which will make the Wichita one of the foremost amusement places of the city. Sol Dann was formerly with Forest Park Highland, Louisville, Ky., and is also well known in Memphis, Tenn.

Lydia Margaret Closed.

Wichita Falls, Texas.—The Lydia Margaret theater, one of the oldest and best known exclusive picture houses of the city, which has a seating capacity of over 1,000, was closed recently. It is understood that Messrs. Wrenn and Berry, formerly owners of this theater and also the Majestic, have dissolved partnership—Mr. Wrenn retaining the Majestic. It is not known what disposition will be made of the Lydia Margaret. Mr. Berry has removed to Fort Worth and engaged in the automobile business. This marks the passing of one of the best known exhibiting firms in this part of the state.

Ben Lewis Now in El Paso.

El Paso, Texas.—The Grecian theater, Lewis and Andreas, owners, have announced that Ben Lewis, formerly manager of the Old Mill theater, Dallas, and Liberty theater, Houston (both Hulsey houses), will be their future manager. He has been succeeded in Houston at the Liberty by Harry Northfleet. Mr. Lewis is one of the best known figures along picture alley now in Dallas. He inaugurated the "Lewis System" for picture theater advertising many years ago.

Soldiers Here Good Spenders.

El Paso, Texas.—More than 45,000 U. S. soldiers are encamped in and around this city. Pay day was on the 19th, and ever since that date the city has been packed and jammed with soldiers eager to spend their money. Needless to say, the picture houses are doing capacity business, and many fly-by-night airdromes, etc., are trailing the camps up and down the river.

E. H. Hulsey Gets New Mercer.

Dallas, Texas.—E. H. Hulsey, owner of the numerous Hulsey theaters throughout the leading cities in the State, recently bought a new Mercer high-powered roadster to be delivered by water at Galveston, Texas. Mr. Hulsey, accompanied by his general manager of publicity, Ezekiel Stuart, went to Galveston and received the car and drove it to Dallas, a distance of almost 300 miles, making the trip in less than a day's time, notwithstanding the fact that a stop was made in Waco for several hours and that this was the first time Mr. Hulsey had ever driven the car. Mr. Sidney McDonald, of Galveston, treasurer of the Hulsey Enterprises, accompanied them on the return trip. It is said the 70-mile-an-hour mark was reached on nearly every stretch of good road. That's "goin' some."

Road Notes from Dallas.

J. L. Lynch, of the Lynch enterprises, is also a Dallas visitor this week.

Among the road men here for the week end is Ed. Kennedy of Gloria fame, Al Raymond of World, Harry Botto of Triangle, C. E. Monroe of World. All report fair business for the past two weeks, notwithstanding the recent hot weather has hurt business considerably over the State.

T. B. Newman, auditor of the World Film Corporation, has been here for past week.

Operators' Union Increase Scale.

The Operators Union have increased their scale, and it is understood only two or three of largest houses have signed up new contracts—the smaller houses feeling that they are unable to stand the increased scale, which they believe is prohibitive. The trade in general is watching with interest the outcome of the controversy. It is understood that in Oklahoma City that non-union operators have already been put to work by the leading houses of that city.

Peebles Wins Medal.

Dallas.—Harry T. Peebles, known throughout filmdom as a "live wire," and now the popular manager of the Houston branch of the Consolidated Film & Supply Company, had the honor and distinction recently of winning the medal and cash bonus offered by the company, having placed the largest amount of business on the books of his exchange of any other branch office manager. Mr. Peebles has been in charge of the Houston office since the early part of May, but with his business-producing qualities the Houston office is setting a hard pace.

Hulsey Publicity Man Visits Houston.

Houston.—Herschel Stuart, the well-known publicity man for the Hulsey theater throughout the State, with headquarters at Dallas, has been visiting Houston and Galveston, in company with Mr. Hulsey.

Scott as Advance Agent for Popular Film.

Dallas.—C. S. Scott, formerly with the U. S. Amusement Company at Fort Worth, has recently been appointed as advance agent for the Consolidated at Dallas for "Where Are My Children?"

Texas Notes.

Waco.—LeRoy Bickel, the popular manager of the Rex theater, was a recent visitor to the film exchanges in Dallas.

Houston.—A. Xyidias, of Houston, manager of the Rex and Star theaters, was in Dallas July 26.

Ennis.—John Sayeg, manager of the Grand and Jewel theaters at Ennis, visited Dallas in the week of July 24.

Dallas.—L. Oliver, manager of the Sugg theater, at Chickasha, Okla., visited Dallas recently.

Houston Heights.—H. O. Brent opened a new theater in Houston Heights, a suburb of Houston, August 1. The house seats about 300.

Humble.—Williams & McChesney, who recently sold the Moonshine Auditorium to the Texas-Louisiana Film & Supply Company at Houston, have the show in their possession again.

Houston.—H. Rocco is to open another colored theater. This will make ten colored theaters in Houston, which is probably more than in any other city in the South.

Movie Inn in Omaha Store

Local Screen Club Now Makes the "Inn" Its Regular Meeting Place.

By Frank H. Madison, 623 S. Wabash Avenue, Chicago, Ill.

OMAHA, NEB.—A "Movie Inn" in a department store is an innovation in Omaha. It is in the Brandeis stores, which have fittingly equipped a room that appeals to those interested in the photoplay—both as business men and as patrons.

The place had its formal opening when Proprietor C. Phelps gave a dinner to the Omaha Screen Club. The result was that the club has passed a resolution making the new "Inn" the regular place for its Thursday meetings.

Prominent among the portraits of photoplay folk are Douglas Fairbanks, Charles Chaplin, Holbrook Blinn, Henry B. Walthall, Edna Mayo, Francis X. Bushman and Mme. Petrova.

Sunday Evening Films in Church.

Hooper, Neb.—Rev. W. W. Whitman, pastor of the Methodist church at this place has installed in his church a projection machine, and every Sunday evening during the summer will use religious and educational pictures in connection with the regular services. T. C. Shipley, a local electrical contractor, who made the installation, will have charge of the projection.

Nebraska Notes.

Crofton, Neb.—The Star theater was badly damaged by fire after it had been struck by lightning.

Central City, Neb.—The new moving picture theater here, which will be managed by D. L. Donelson, will be known as the Donelson theater.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

NORTHERN CALIFORNIA NEWS.

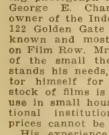
Roseville, Cal.—The Dorris theater has been sold to J. E. Edmonds, formerly of Los Gatos, Cal., and this house has been combined with the Rose theater.

Del Monte, Cal.—Moving pictures are now being shown in the famous Del Monte Hotel, Paramount service being featured.

Manager George E. Chamberlain.

San Francisco, Calif.—The accompanying photograph is a splendid likeness of George E. Chamberlain, manager and owner of the Independent Film Exchange, 122 Golden Gate avenue, one of the best known and most popular exchange men on Film Row. Mr. Chamberlain is a friend of the small theater owner and understands his needs, having been an exhibitor himself for several years, and his stock of films is particularly adapted for use in small houses, churches and educational institutions where high rental prices cannot be paid.

His experience in the moving picture field began at Portland, Ore., in 1909, where he opened a small store, theater and in the four years that he was an exhibitor he had no less than five houses. In 1913 he went to Honolulu with R. E. Hasbrook, and the Independent Film Exchange was opened there. Late that year he returned to San Francisco and a film exchange of the same name was opened in the Grant building at Seventh and Market streets, the Honolulu exchange being continued for a time. In 1914 the exchange was moved to 116 Golden Gate avenue, and recently a change was made to better quarters a few doors away.



Geo. Chamberlain.

Mr. Chamberlain has handled many productions made several years ago. He selected the choicest of these, and believes that a good picture, no matter how old it may be, has its place on the program of an exhibitor. He has made a large collection of films of an educational nature and finds that there is a steady demand for them. A large country business is done and much of this is secured without the services of a road man, prices having been made attractive to exhibitors. He is a charter member of the Film Exchange Board of Trade of San Francisco and is always ready to lend his assistance to any movement to benefit the film industry.

Children's Matinee Idea Grows

In Berkeley, California, and Around San Francisco Bay, Exhibitors Are Beginning to Note the Success of the Beach & Krahn Strand Theater's Special Matinee Shows for Children—How the Movement Started Here.

By T. A. Church, 1507 North Street, Berkeley, California.

BERKELEY, CAL.—The children's matinee at the Strand theater conducted by Beach & Krahn, at College and Ashby avenues, has become an established institution in the college city and has made such a pronounced success that exhibitors in other cities around San Francisco Bay are commencing to give the juvenile matinee special performances for children more attention. The plan was adopted by Beach & Krahn shortly after the opening of the new house and after being operated for a year is more of a success than ever, the results greatly exceeding expectations.

Saw the Demand for Special Shows.

The idea was originated following a campaign by Berkeley club women for better films. During this campaign the censorship question was brought strongly to the front and H. L. Beach, who was then president of the Exhibitors' League of California, appeared before various organizations and spoke against censorship, with the result that the idea was dropped. The need for a special performance for children was strongly impressed upon him, however, and the cooperation of several local club women was enlisted to assist him in placing the plan he had formulated in operation. The women gratified as to the suitability of the films presented and they make up a list of subjects they desire to have shown. Permission has been secured to announce the matinees at the public schools of the city and the theater has thus become a widely known place of amusement, instead of merely a neighborhood house.

Strand Is in Residence District.

The theater is located in one of the most exclusive residence districts in Berkeley and children from many of the wealthiest families attend the matinees regularly. This location in a measure accounts for the success that has been met in featuring a matinee for children at 10 cents, instead of 5 cents, as is usually the case. In speaking of this Mr. Beach said: "It is no easy matter to secure films regularly for a program of this kind and more time and energy is expended in booking subjects than is the case with our regular shows. No objection has ever been made to the 10-cent price, and frequently we have an attendance of from 600 to 700, practically filling our house. Six reels of pictures constitute the regular matinee program, as compared with seven in the evening."

A few adults always attend the matinee performances, but these are outnumbered twenty to one by the children. Either Mr. Krahn or Mr. Beach are always on hand to preserve order, but little difficulty is experienced in this line. The children are allowed to make as much noise as they please, as long as it is in the nature of applause, but are kept to their seats as much as possible to prevent confusion. When an especially attractive program is offered, club women may be seen bringing the children to the theater by the automobile load and many families permit their children to come here unaccompanied, knowing that special care is taken of them and that suitable pictures will be shown.

Visual Instruction Broadening.

Berkeley, Cal.—The Bureau of Visual Instruction of the University of California Extension Division, has completed its first year's work and is now ready for the second season. Many new films are being added and the work of the bureau will be greatly extended during the coming year. Moving picture equipment is now being added to most of the large schools of the State and many of the country districts are now being served by traveling outfits. Wallace Hatch, secretary of the bureau, is endeavoring to interest the manufacturers of the State in having moving pictures made showing the methods employed by them and delivered a very interesting talk some time ago before the Home Industry League of California at San Francisco on "How Manufacturers May Extend Information Concerning Their Industrial Processes to the People and to the Future Buyers of California." Many fine films made for use at the Exposition at San Francisco last year have been turned over to the bureau and some will be made this year for its special needs.

To Enlarge Factory.

San Francisco, Cal.—The American Photo Player Company, for several years located at 130 Kearney street, but which has recently fitted up splendid new quarters in the Film Exchange building at Golden Gate avenue and Jones street, is preparing to enlarge its large factory at Bonar and Addison streets, Berkeley, Cal. An addition is to be erected at once, covering a ground area of 200x100 feet, and the added space will be given over to the pipe organ department.

Opens Factory at Los Gatos.

Los Gatos, Cal.—The Masteroll Perforating Machine Company has removed its equipment from the Kohler & Chase building at San Francisco to this city and will shortly commence the manufacture of music rolls for use in connection with moving pictures. General Manager F. L. Grannis recently returned to the Coast after spending four months in New York and Chicago.

Five Cameragraphs at the Rialto.

San Francisco, Cal.—The Rialto theater has added two new Powers No. 6 B Cameragraphs to its equipment, making five of these machines in all that are installed in this house. The two new ones have been set up in a reviewing room on the same floor as the operating room and here all pictures shown at the house are carefully reviewed by the management.

Supply House Issues Noteworthy Book.

San Francisco, Cal.—G. A. Metcalfe has just commenced the distribution of a compendium of moving picture theater equipment called the "A. B. C. of Moving Pictures." This is an illustrated work, arranged in a very comprehensive manner, and a heavy demand is already being noted for it on the part of exhibitors.

San Francisco Items.

Work on the Searchlight theater at Church and 28th streets was seriously interfered with during July by the strike of longshoremen, which prevented deliveries of lumber from being made and the opening of this house has been delayed.

Ralph H. Clark, representing the California Motion Picture Corporation, is now covering his Northern California territory in a fine new Dodge automobile.

Improvements are to be made shortly to the front of the Market street theater, a marquee to be installed to add to its attractiveness.

G. A. Metcalfe has installed a Minusa gold fiber screen in the public reviewing room fitted up in the quarters of the American Photo Player Company in the Film Exchange building.

30,000 Sign for Fairer Censorship

Portland, Oregon, Photoplay Patrons Stand Behind Local Exhibitors—Eager to Sign Their Petition for Fairer Censorship—Club Women Against Censors—Publicity Campaign Ends.

By Abraham Nelson, 809 Journal Bldg., Portland, Ore.

PORTLAND, ORE.—The motion picture men's campaign before the people for a fairer censorship law closed August 1. When the petitions the motion picture men had placed in their lobbies for signatures were called in, it was found that about 30,000 people had signed in their favor. The enthusiasm on the part of the theater patrons did not once diminish during the campaign and it could have continued effectively for the whole month had there been any question as to the sentiment of the people on the issue. The campaign was closed when it was obvious that the people were about unanimously with the exhibitors.

The formal plea to the City Commissioners has been postponed to the middle of August, because of the Commissioners' vacations. The question is now if the Commissioners abide by the will of the people? This, of course, will determine the success of the campaign.

After the close of the campaign before the general public, many prominent club women of the city were interviewed and the situation was explained to them. This was done by the motion picture men because, prior to the enactment of the present no-appeal ordinance, the club women exercised semi-official authority as censors. With one exception, the heads of the women's clubs who were interviewed stated they were with the film men for an ordinance providing for an appeal to the courts. The exception was a woman who refused to have the situation explained.

The club women complained that the present censorship was ineffective and several stated that the city's pictures were apparently being subjected to ridiculous cutting for no purpose.

Children's Matinees Suggested.

Two club women stated that the local censorship sky could be cleared entirely if the exhibitors would provide special matinees for children. One of these women stated that if such special shows were provided, there would be no occasion for any legalized censorship whatsoever.

Publicity Committee Finishes.

The committee from the Oregon Motion Picture Men's Association, which handled the campaign before the people, consisted of F. M. Simonton, Standard Feature Film Company; M. O. Eisenhart, T. & D. theater; Louis Christ, Pickford theater, and Abraham Nelson, Moving Picture World. The matter has been turned over to the association's attorney to be presented to the Commissioners.

Censors May Quit.

McMinnville, Ore.—After raising "Old Harry" in McMinnville's film circle, which surrounds its two theaters, and getting honorable mention in a New York daily paper, by Heck, the censors here have subsided. In fact, they have announced that they are going on a vacation for a month and will leave the morals of the people entirely in the exhibitors' hands. If, when they return, there is no crying demand for censorship, they will quit for good.

Mutual Representative Calls.

Portland, Ore.—Edward Auger, special representative for Mutual from New York, paid the Portland office a visit during the height of the campaign for fairer censorship. He reiterated the statement made by former travelers into the city that while Portland's censors were notorious the country over, the real gravity of the situation cannot be conceived without making the Rose City a visit and consulting the exhibitors. Speaking of the situation with reference to his company, Mr. Auger stated that the Portland office was no longer a buying exchange, as it was formerly, but that Seattle now enjoyed this distinction. Manufacturers, he said, deemed it inadvisable to send films to Portland to be reviewed by the Portland censors, which they have had their runs in other places in this territory.

Mr. Auger is well known in Portland, being the man who was here to open the Pathe exchange in 1914.

Harrington Back With Mutual.

Seattle, Wash.—Jay Harrington has not gone into the theater business, nor has he gone with Alec Pantages and his Western Civilization Corporation, as rumor seemed to have it since he quit Universal. He went back to his old job on the road for Mutual, August 5.

The Mutual managers in the Pacific Northwest met with Edward Auger during his visit here. This was soon after the Mutual moved into their new quarters. G. A. Reed and A. S. Kirkpatrick came from Portland for the occasion.

Many Prominent Visitors.

Portland, Ore.—The censorship campaign and the national Knights of Pythias convention brought many visitors to the city who are more or less famous in film circles.

Frank Hudson, who manages the G. F. exchange at Seattle, called on L. A. Todd, manager of the local office.

George Bligh came from Salem minus his famous vest and cheered the boys from the side lines in their campaign for fairer censorship.

Jensen and Von Herberg, who operate the Columbia theater here, came down from Seattle and passed some pertinent remarks about the inconsistency of Portland's censors.

Lew Cullins and wife, from the Casino, The Dallas, Ore., were in Portland for the K. of P. convention. Mr. Cullins has the state rights here to Damon and Pythias, essentially a K. of P. picture, and showed the production at the Heilig, Portland's biggest theater.

Other visitors were M. E. Mead, road man for Triangle; S. Danz, Star theater, Astoria; James Walsh, Cozy theater, Union; H. C. Murphy, Yacolt, Wash.; Percy Lever, Scenic theater, Coquille, and C. C. Waters, Salem.

Cameraman Royally Treated.

Portland, Ore.—W. A. Van Scoy, cameraman for Pathe, recently returned from the Wallowa mountains in eastern Oregon, where he had been taking some scenic pictures. His trip was the first that any cameraman had ever made into this region and the taking of motion pictures was made a gala event. The whole town of Wallowa turned out to a watermelon feast on the shores of Wallowa lake and incidentally watched the cameraman photograph its beauty spots. Mr. Van Scoy and L. Vergere, who runs the local theater, were the lions of the occasion.

An Organ for T & D.

Portland, Ore.—The Wurlitzer people have just completed the installation of a $25,000 Hope Jones unit orchestra at the T & D theater. The model is the same as the one used at the San Francisco exposition and is also similar to the one recently installed at the T & D at Reno, Nev. An orchestra of ten pieces formerly supplied the music at the T. & D.

Heard on Portland's Film Row.

Milton, Ore.—Simpson & Burton have bought the Sunset theater from H. Long.

Bend, Ore.—L. C. Rudow, owner of the Dream theater, will have his new house ready to open next month. Its seating capacity is 500. The Dream will close.

Burns, Ore.—Julian Byrd, who now operates the Tonawanda theater, is contemplating building a new and larger house.

Portland, Ore.—Wm. Graeper has announced that he will make extensive alterations in the Union avenue theater and increase its seating capacity.

Portland, Ore.—C. W. Cornell is now manager of the Ideal theater. Mr. Cornell worked for the People's Amusement Company for about six years at the Tivoli and also at the Ideal as operator.

Portland, Ore.—Oswego Lake, near here, is the film men's summer rendezvous. Among the film fraternity who have established camps there are Fred Simonton, Ed. Myrick and Sam Fleishman.

Portland, Ore.—E. E. Goehler has been employed as road man for Pathe. He was formerly an auto salesman.

Seaside, Ore.—G. W. Reed, who formerly operated the Orpheum theater, is now located at the National. O. C. Cacheralis is again managing the Orpheum.

St. Paul, Ore.—H. C. Wirple opened a theater here August 6. The equipment was furnished by Pete Sabo of Portland.

SPOKANE NOTES.

By S. Clark Patchin, 1811 Eleventh Avenue, Spokane, Wash.

S. E. Rork of Keystone Here.

SPOKANE, WASH.—S. E. Rork, of Los Angeles, Cal., personal representative of Mack Sennett, maker of Keystone Film comedies on the Triangle program, was a visitor to Spokane during the past week. While here he was the guest of Manager Ralph Kreutzer of the Liberty theater, which is the Spokane home of Triangle pictures. Mr. Rork is enroute to New York City and will visit northeastern cities on the way. He said:

"We are getting better acquainted with exhibitors and sounding seniment on the Max Sennett Keystones with a view to improving them and making them bigger and better. Mr. Sennett, who personally supervises every Keystone comedy his fourteen companies make, has never been fully satisfied with one of them. He warts bigger thrills, more laughs and a more human touch in all of them.

"He has just completed his new studio at a cost of $150,000, and it covers 15 acres and is regarded as the most complete in America. He can make Keystone comedies, rain or shine, day or night, in the new plant. He employs 14 directors and has 500 regular Keystone players on his pay-roll and sometimes as many as 2,000 are employed at one time.

"In the near future Mr. Sennett will present Mabel Normand in an eight or nine-reel production to cost $100,000, made by her own company under his supervision. He has had her company of 30 people on his pay-roll for eight weeks waiting the start of the picture. Mabel is determined to do a better picture than Billie Burke in 'Peggy.'

"Mr Sennett is now in New York, and I expect to meet him somewhere across the continent. He is bringing 'Fatty' Arbuckle and his New York company back with him to Los Angeles."

"Feast of Life" a Hit.

Clara Kimball Young, of the World Film, in her portrayal of the role of a Cuban beauty in "The Feast of Life," drew capacity audiences to the Class A last week. Miss Young became a favorite here in "Trilby" and "Camille," and Manager C. E. Stilwell experienced no trouble in keeping his seats filled during this engagement.

Stories of the Films

General Film Company

SELIG.

SELIG-TRIBUNE NO. 82, 1916 (Aug. 3).—Cleveland, Ohio.—Twenty-two men are dead as a result of an explosion of gas in the water works tunnel, five miles from shore, under Lake Erie.

San Francisco.—Seven persons were killed, and forty injured, when a bomb exploded in the line of march of the Preparedness parade here.

New York.—For the relief of the dependent families of State Militiamen, chorus girls sell tickets.

Mathewson's farewell.

San Antonio.—The First Illinois Brigade members do their hike to Leon Springs.

Canton, Mass.—Through the efforts of the Salvation Army poor children are given a day's outing.

Chicago.—Hot and then some—100 degrees of sizzling heat; and 200,000 people take to the cool waters of Lake Michigan.

SELIG-TRIBUNE NO. 83, 1916 (Aug. 7).—Charlestown Navy Yard.—Our future admirals of the navy take their midsummer practice cruise.

Long Branch, N. J.—Cool weather brings a throng of beautifully gowned women to the annual fortnight County Horse Show.

Seattle.—John Borden and Captain Louis L. Lane sail on the schooner Great Bear to hunt big game and whales.

Leon Springs, Tex.—The Third, Fourth, Seventh and Eighth Illinois Machine Gun Companies practice with new types of weapons.

Cheyenne, Wyo.—"Frontier Days" draws great crowds.

New York.—The explosion of 69 cars of ammunition stored on Black Tom Island kills at least three men, injures scores, and causes a property loss of approximately $20,000,000.

THE FAR JOURNEY (Three parts—Aug. 21).—The cast: David Bucklin (Harry Mestayer); David's father (William Bailey); Vicky as sister as a child (Lillian Wade); Dorothy (Marion Warner). Written by William E. Wing. Frank Beal, director.

David Bucklin denounces his father, changes his name and hides away in a far city.

An accomplished violinist, David secures an engagement through the medium of a vaudeville team. He has made friends with little Dorothy, daughter of the actor and actress, and consequently the parents take an interest in the unfortunate young man.

Dorothy becomes ill, a lamp explodes, and she is saved from death by fire through the courage of David. Later the parents of little Dorothy die and David adopts the child. He spends most of his meager salary to educate the little girl, and as she blossoms into young womanhood he sends her to a fashionable young ladies' seminary. Dorothy inherits her parents' theatrical talents and later becomes a prima donna.

In the meantime the fortunes of Bucklin go from bad to worse. He loses his position on the stage; later is discharged from a cabaret and is almost starving when a certain distaste David is ashamed to meet his ward, for he has made a pretense to her that he is wealthy.

Dorothy returns from a prolonged and successful tour. David concludes to sell his violin to a connoisseur in return for the privilege of occupying the wealthy man's home for a short time in which to receive his ward. Dorothy calls and he tells her that she owns the world her services.

Dorothy suspects something is wrong. She discovers her guardian has merely borrowed the home in which to receive her. She obtains David's address, visits the tenement where David is starving, and through her love his stubborn pride is defeated, and together they attain happiness.

ROPING A SWEETHEART (Aug. 26).—The cast: Jim (Tom Mix); Vicky (Victoria Forde); Sid (Sid Jordan).

Vicky Weathers arrives home at the B-O Ranch, after a long sojourn in the east. Her father sends Tom and Sid, two cowboys, to the train to meet her. Both fall in love with the beautiful girl. Each demands that the other stay in town while Vicky is driven home. Both become fierce rivals in the game of love and en route home each insists on doing his individual share in driving the horses, which very nearly precipitate a runaway.

Tom secures an ancient ram and Sid a calf, and they practice roping preparatory to showing that Vicky, her father and the other cowboys form a hidden audience which greatly enjoys the performance. Finally each wishes to capture Vicky in any event, and they engage in a roping contest. Tom ropes the girl and receives nothing but a scolding for his pains. Sid believes he has won her hand, but soon discovers that she will have nothing to do with him either. The two cowboys finally determine that all women are fickle.

VIM.

THEIR HONEYMOON (Aug. 24).—The cast: Plump (Babe Hardy); Runt (Billy Ruge); Tramp (Frank Hanson); Mrs. Plump (Ra/ Godfrey); Mother-in-law (Edna Reynolds).

Starting on their honeymoon, young Mrs. Plump decides to carry her cash in the form of gold pieces sewed on her coat as buttons. Attacked by tramps, the coat is stolen and the check is made good. Mrs. Plump uses telephone to Mr. Plump to hasten home. He is arrested for speeding and put in jail. Here he recognizes one of the prisoners as a particular crime. The judge is told of the thug's attack and Plump phones to tell wifey of his capture. The last scene discovers Plump with the tramp's belongings and Plump, tearing off one of the buttons, cheerfully pays his fine and once more breathes the free air.

THE TRYOUT (Aug. 25).—The cast: Pokes (Robert Burns); Jabbs (Walter Stull); Ingenue (Ethel Burton); Tramp (Robin Williamson); Commercial Traveler (Ed Reynolds).

Pokes is told by his landlady not to return unless he brings the money necessary to pay up his board bill. Therefore, when Pokes sees a sign hanging in front of one of the picture studios "Extra Wanted," he jumps at the opportunity and is told by Pokes reports on the following morning. Instead of taking heed to his cues and entering the stage in the proper manner, Pokes, after busy rehearsing his business behind the sets or thinking of the reward in the cafe. At the time that Jabbs' scene is taking place, several other directors are working on the stage and each scene is busy with its respective scenes. When Pokes emerges from the set chasing everybody before him at the point of a gun, general confusion reigns on the big studio stage, and all of the members of the various companies seek refuge behind set pieces. Pokes proceeds on his wild journey until finally Jabbs in self-defense unites all the studio employees to turn upon Pokes, who finally succeed in subduing him after a hard struggle.

AN ARIAL LOVERIE (Aug. 31).—The cast: Plump (Babe Hardy); Runt (Billy Ruge); his sweetheart (Ray Godfrey).

Runt is a spoon and he leads his girl to believe that he is about to buy a swell auto. He examines several but the prices do not suit him and finally he sees what he thinks is a bargain—a broken-down Flivver for a small sum. Plump, an out-of-work chauffeur, is engaged as driver and they sally forth for the girl's home. Being a two-seated car, Runt is obliged to sit on the side and during the ride he is lost. He calls the police and they pursue the flying couple, who leap through the clouds in their attempt to escape. A shot from below blows up the flying Flivver and in the ensuing excitement the police are so driven about through the wall of a garage in time to catch Plump and the girl, who, unfortunately, drop through the ceiling.

BIOGRAPH.

THE ADOPTED BROTHER (Aug. 21—Biograph Release No. 74).—The cast: The daughter (Dorothy Gish); the adopted brother (Robert Harron); the father (W. Chrystie Miller); the son (Elmer Booth); his friend (Charles Gorman).

Oftentime it has been proved that the own children of a family have proved less loving and considerate than those who have been adopted, as was in the case of the adopted brother of this family. He became the sole support, while the old gray-haired father sat by the fire, doting daughter looked after the house and the degenerate brother went off to the saloon with his questionable companions. The money for his debauches was often supplied by the adopted young brother.

The brother has just left for the saloon, and the adopted son follows him to the village just in time to see the drunken crowd throw a stranger out of the saloon. He is instantly known as a benefactor and his subsequent debauches are the talk of the good people and the abuse of those of his kind. The stranger has put the money in his cabin. Here while he sleeps off his drunken stupor, the boy reads some of the manuscripts lying on the table. When the author awakens the boy seeks to encourage him into a fresh start and begin to produce new copies in the future.

Meanwhile back in the saloon there is another fight. A drunken farmer coming out is met by the same brutes who afterwards made the pay that is coming to him. There is a struggle between the two and a large roll of bills is displayed. The degenerate brother and his friends coming out of the saloon see the money and decide on a plan of action and rob him as they do this. The boy returning home from the author's cabin comes upon them and in the scuffle witnesses the crime. They see him and pursuing him into the nearby bushes they threaten him with death if he tells on them. He is silent. As he is passing the sheriff's house he sees the man who had been robbed on the porch while the boy had been previously arrested with him is also there and being accused of the crime. A strong sense of rebellion against his degenerate brother arises in the boy's mind. All his life the other man has made people suffer. The boy decides to speak the truth and he goes to the sheriff and tells him the true story of the crime. Thus the degenerate brother and his friend are brought to justice.

Some time later while they are working on the stone heap not far from the prison a fight arises between the unruly prisoner and a guard. It is an opportunity they have long been looking for and in the general confusion that is successful in evading the guards, they hide under a rocky cliff. Presently upon the height above they see the guards returning, having left the other unconscious and the two convicts see in this a chance to cover their own tracks. They steal up behind the two men and rob them of their clothes.

In their new garb their first thought is for vengeance upon the author who had been the cause of all their suffering. They seek him at the home, but he is bidding goodby to the boy, who, in his new clothes, hardly, a changed man, due entirely to the boy's influence. They intimidate the girl into telling his whereabouts and on their departure she goes to the house to find the boy. She meets him on the road coming from the cabin. The two convicts, however, had seen him from a distance, and jumping on two horses they find by this time follow at a gallop in pursuit. The girl runs for the sheriff and the chase continues. The author on the outside of the town, however, has stopped to chat. The boy, followed by the two convicts passes by on their horses. He takes in the situation at a glance and following after the two, he reaches them just as they are about to fall upon the boy. In the struggle that ensues one man is shot by another. The other convict falls into the hands of the sheriff. Thus the good author and the boy are saved. The desperadoes the evil design that was to be perpetrated against him for the price of a life.

KALEM.

GOOD EVENING, JUDGE (Aug. 8).—The cast: Judge (Jack Hamilton); Bud (Hal Duncan); Queenie (Ethel Teare); Clever Dick (A. Edmondson).

An underworld burlesque in which Ham and Bud, because of their cleverness in bargaining are engaged to take care of a pawnshop that is really a "fence" for a clever band of crooks. They gain the confidence of Queenie, the leader of the band and are installed in all its ins and outs. Naturally Ham and Bud are first-class bunglers and mistake fellow mistake until they bring a swarm of police down on the band. Queenie and her pal Dick escape, but Ham and Bud fight a running battle with the minions of the law. Black

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

ing aways, battling bitterly inch by inch, they [illegible] into [illegible] "Good evening, Judge," says Ham, and without a word of instruction they find their way below, to their old cell, make up their bunks, and go off to sleep.

THE FIGHTING HERITESS. No. 1 of "The Girl from Frisco" Series (Two Parts—Aug. 9). The cast: Barbara Bryan (Marin Sais); Congressman John Wallace (True Boardman); Ace Brent (Frank Jonsson); Jim Bliss (Jack Bradley); Terry, the ranchman (E. Forrest Taylor); Lopez (H. Peary).

Impending trouble with the sheep herders, who are encroaching on his range, causes Ace Brent, owner of vast California interests, to warn his daughter Barbara to postpone her visit to the ranch. But Barbara is made of sterner stuff, and, following a heated discussion with her admirer, Jim Bliss, on woman's equality with man in the business world, she declares she will disregard the warning telegram and be at her father's side should trouble come. Brent, returning from a parley with Bliss, leader of the sheep men, is laid low by a bullet from the gun of Lopez, a Mexican, whom he had discharged. Barbara sets out alone on the Mexican's trail, aided by the fact that his horse was minus a shoe, Terry, the ranch foreman, and Wallace, who had followed Barbara to the ranch, capable of worry over her safety, thinking that Bliss was responsible for the deed, determined that the moment had arrived to force the sheep from the Brent range. While the rangers and sheep men are engaged in a pitched battle, Barbara has overtaken her father's assailant and a lone duel begins in the hills. Bliss, vanquished, adopts a desperate plan to avoid his retreat and orders his men to set fire to the dry prairie grass. Wallace, searching for Barbara, is thrown from his horse in the mad galloping away, and leaving his rider apparently doomed to a horrible death as the encircling flames in the prairie fire approach nearer and nearer. Meanwhile Barbara, having by a ruse secured a position of advantage, aids her father with Lopez by a well-aimed bullet. Turning to return home, her startled eye beheld Wallace in sight down the valley. Fearing death, she speeds her horse through the flames, picks Wallace up while at full speed, and, in a few seconds, has reached safety.

DOING THE DEMONSTRATOR (Aug. 11).—The cast: Daisy (Ivy Close); Hustling Henry (Henry Murdock); Bobby Bubbles (Arthur Albertson); Porticas Pepper (Jack Perutti); Minerva Mustard (Mary Taylor-Ross); Clarence Catty (William McKay).

Daisy Green lives in the big town of Yeast at a propitious moment, for to Bobby Bubbles' General Store business is bad, and Porticas Pepper, holder of the mortgage, insistent. When Daisy starts to demonstrate Bobby's newly invented soap business picks up with a bang, for all the rich of the town enjoy having their faces washed by Daisy's dainty hands. But even these results do not banish the pestiferous Pepper. The day of judgment comes, and when Bobby is unable to lead the mortgage to the altar Pepper starts for the bank to give instructions that the deed be enforced. But Daisy learns of Bobby's trouble and comes to the rescue. Henry, roll. The result of the race finds Pepper and his mortgage out in the cold world while Bobby and Daisy embrace.

HURLED THROUGH THE DRAWBRIDGE. No. 92 of the "Hazards of Helen" Railroad Series (Aug. 12).—The cast: The Lone Point operator (Lucy Gibson); Gordon (G. Peck, broke); Sinton (G. A. Williams); His aids (Glen Gano and Jack Messick); Naroche (George).

Learning that the driver of the Comet car has been disabled on the eve of the big race, Sinton, a rumbler, bets heavily on his rival. But his plans go awry when Gordon, the owner of the Comet car, meets Naroche, a celebrated French driver, and engages him to pilot the racer. Sinton, facing heavy losses, desperately instructs his unscrupulous aids to use every means at their command to prevent Naroche and the Comet reaching the scene of the race. The conspirators lay plans to delay the special bearing the Gordon party. Helen, at Lone Point, learns of the plan and speeds in a handcar to the various drawbridges to give warning. Sinton's aids attempt to forestall her by overpowering the bridge tender and raising the draw. Helen, tearing ahead at great speed, plunges through the open draw, barely escaping death as the heavy handcar overturns and strikes the water. Swimming to the opposite shore, Helen races down the track and succeeds in stopping the special in the nick of time. Later, in a race filled with thrills the Comet car sweeps to the finish victorious.

Universal Film Corporation.
NESTOR.

BROKE, BUT AMBITIOUS (Aug. 21).—Story by Harry Lyons. Scenario by C. J. Wilson, Jr. Produced by L. W. Chaudet. Cast: Fred (Lee Moran); George (Eddie Lyons); The Captain (H. S. Griffith); His Daughters (Priscilla Dean, Marcia Moore).

Fred and George note an ad. in the paper for a couple of young men to be companions and amuse a yachting party, so they decide to apply.

As they near the dock where the yacht is supposed to be they are dragged off by some hard looking men who have had orders from their commander to secure a couple of men to be used as cooks for the yacht.

The captain is taking his daughter for a cruise and the boys are ordered to strike up a flirtation, but cannot make the grade understand that they want to answer an ad. and not be cooks.

Fred and George fight to see which one will wait upon the girl, as both are very jealous.

A storm strikes the ship and the crew want to abandon it when the day is saved by bringing out some rum bottles, which are found to be empty. The girl gets seasick and the captain offers to give his ship to the one who will procure a lemon for her. This Eddie does. The next morning Eddie is made captain of the ship, and the girl totally ignores Lee, who is very seasick and miserable.

BEER MUST GO DOWN (July 31).—The cast: Reggie Smith (Eddie Lyons); His Father (Hart Gamble); June (Lee Moran)

Because Reggie is prone to drink, father severely scores him, and his patience reaches a climax when he is presented with a bill for damages Reggie has inflicted on a poor, inoffensive restaurant.

Reggie is very much in love with June, his father's ward, and she reciprocates his affection.

Reggie arrives home early one morning, and is confronted by his angry father, who tells him to leave the house and not return until he has paid the bill. June intercedes, but father is obdurate.

The Association of Stevedores are highly wrought up over the advance of beer from five to ten cents a can. There is untold suffering among them, and they secure the services of the irrefutable Potts, to advance and defend their cause. Thus it is that Reggie and Potts meet. Potts has inserted an advertisement that Reggie sees.

Unknown to Reggie, his father is head of the graft trust that advanced the price of beer. Potts and Reggie discover the meeting place and make a raid. The last to come out is Mr. Smith. Recognition follows, and upon being allowed to leave, Smith "makes good" with both Reggie and Potts.

Reggie is enabled to pay off his bills, and as he has proven his father to be the biggest grafter of all is allowed to return home and bask in the smiles of June.

UNIVERSAL.

ANIMATED WEEKLY NO. 32 (Aug. 9).

Fun and Work on Border.—Guardsmen enjoy camaraderie's visit after hard day of drill.—McAllen, Texas.

General Carranza Feted.—Mexican ruler welcomed on triumphal tour of country.—Durango, Mexico.

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MOVING PICTURE WORLD
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Capitol Completed at Last.—Speaker Champ Clark unveiling allegorical group over entrance to House.—Washington, D. C.

Another Wreck on Pacific.—Liner Shasyak ashore on Rocky Coast, graveyard of many ships.—Monterey, Cal.

Building a Speedway.—Record work in constructing big "saucer" for auto races.—Cincinnati, Ohio.

Cats, Victims in Paralysis War.—Household pets and experiments rounded up for death, as germ carriers.—New York City.

Like Old Times Again!—Bicycle parade brings out wheels, big and little.—Los Angeles, England.

Queen Alexandra Rose Day.—London society sells flowers to maintain little home for aid of British wounded soldiers.—London, England.

Donkey Ousts Horses.—Mules take place of war steeds at horse show.—Richmond, England.

Deutschland on Home Dash.—German submarine freighter mine cruiser on homeward voyage.—Baltimore, Md.

Everything Hits New York.—Latest is a fifty-two-foot whale, when coming too close to shore, is killed after fierce battle.—Rockaway.

Girl Hurled 100 Feet.—Miss Laura Bromwell thrills spectators by spectacular plunge.—Cincinnati, Ohio.

Preparing for Car Strikes.—With the latest Autoped, every one can defy tie-ups.—New York City.

Cartoons by Hy Mayer.

BIG U.

A MAN'S HARDEST FIGHT (Aug. 3).—The cast: Pelette (Al MacQuarrie); Martin Langley (Jack Nelson); Gladys (Lucille Young); Her Mother (Mrs. Jay Hunt). Produced by Jay Hunt.

Pelette, a guide of the tree country, and Martin Langley, a lumberman, are both suitors for the hand of Gladys, a mountain girl. Both show her attention and go on many trips together. In the by-ways Gladys shows her preference for the foreman. Martin is finally accepted and married the girl.

Pelette tries to be brave about the matter and when the two leave on a short honeymoon trip with he begins to plot his revenge for the two and has it completed when they return.

Daily witnessing the happiness of the two is too much for Pelette, and after a brave struggle with himself he starts drinking. One day while in an intoxicated condition he chances to be near a stream where Gladys is bathing. The desire for revenge gets over him once more and he approaches her stealthily until she finally hears him. They struggle and he is almost on the point of carrying her off when Martin arrives and watches the conflict. The girl manages to elude her assailant and rushes to the edge of the bank, where she dives into the water. This awakens Pelette and he catches himself just in time to prevent his going after her. The two engage battle out on the shore below, and Martin, with the right of possession, wildly pushes the mountain man aside and carries the unconscious girl home, where later she revives and it is found she is not seriously injured. She forgives Martin for his endurance. But finally, because of the pleadings of the girl, he, too, forgives the man who had loved and lost.

THE GIRL IN LOWER 9 (Aug. 5).—The cast: Tillie Olsen (Cleo Madison); Olaf Hansom (Charles Clunn); Andy Dix (W. V. Mong).

Andy Dix, a windmill agent, is on the way West on a through train. His soul-mate, a Swedish girl, seems to be in distress. Dix makes the acquaintance of Olaf Hansom, who is also on the train. Olaf tells Tillie, who tells him she is on her way to the middle west, where her father is seriously ill. Olaf asks her about funds and finding that Tillie has but little and displays a roll of bills. When Tillie awakes her first morning her money is missing and she hears Dix leaving. She suspects him and follows out. Dix sees he is followed and takes a taxi. Tillie follows. He finally evades her and Tillie misses her train. She wanders about the town until exhausted.

Her trouble worrying over the non-arrival of Tillie. Nels Ormsted cheers the old man, and finally they receive word of Tillie's whereabouts and learn she is on her way to the farm. Nels is ordered to hurriedly meet the train.

Nels meets Tillie, and the two become acquainted. They meet Dix walking on the road and Nels makes him return the money.

There is a happy meeting between the father and daughter. Through the days of harvesting Nels and Tillie become more and more interest in each other grows with the passing days.

BISON.

THE TRAIL OF CHANCE (Two Parts—Aug. 26).—The cast: Bill Brown (A. G. Corbel); Rocky, his daughter (Mary Fuller); Richard Stanton (John Walker); Ben Callahan (Joseph W. Girard); Tommy (Andy Clark).

It all happened on account of a letter that

Tommy, the mail boy, forgot to deliver to Bill Brown.

Ben tried to make love to Becky, Bill's daughter, but she informed him she had no ambitions to be Mrs. Callahan. Then a young stranger arrived, who told Becky that her father knew all about him, so she said then he could take the cabin in the woods till her father came back. As the days passed they grew to love each other and Ben became very jealous.

Then came a notice saying that Richard Stanley was wanted for a murder, giving a description that fitted Stanton. When Becky found this out she was very much worried and sent Tommy to warn her lover of his danger.

Stanton, seeing that there was no way to prove his identity, tried to get away, but hid in some nearby bushes. But by accident the men dried some sheets and clothes on a line into the bushes, wounding Dick. He managed to drag himself to Becky's cottage and she hid him in the attic. Soon Sheriff Dale Grimes blood revealed Dick to the sheriff. The men decided to lynch him. Becky pleaded in vain, so as they took him away she sent Tommy for her father.

Tommy rode as hard as he could and met Bill on the way home. Now he remembered the letter which he had forgotten to give Bill and when he opened it Bill read that Dick was a government forest expert. Hard and fast they rode to save an innocent man and succeeded in arriving just as Dick was about to be hanged. After all the explanations were made Dick was freed and Ben foiled in his attempt on Dick's life, retired to safer parts.

VICTOR.

YOU WANT SOMETHING (Two Parts—Aug. 24).—The cast: Jeremiah Fogie (Max Asher). Lillian (Gale Henry); Tom Hustle (Arthur Moon); Silas Slowboy (William Franey).

Jeremiah Fogie, shoe manufacturer, has made money in the past, but his business methods do not pull trade as they once did. He is advised right and left to advertise, but considers it a waste of money. Tom Hustle, young advertising man, is in love with Lillian, Fogie's daughter. Fogie resents Tom's criticisms of his business methods and frowns at the love affair between the young people. Fogie's drummer, Silas Slowboy, comes back from the road, discouraged and without orders. He urges Fogie Jr. to start to go out on the road and sell shoes to prove advertising is not necessary.

Before going Fogie promises Tom his daughter's hand if the latter proves advertising pays. Fogie starts with no success to speak of. He meets a widow who interests him greatly, however. Meanwhile Tom changes brand of "Fogie" shoe to another brand and sells all the strings at his command advertising his new commodity. They sell like hot cakes. Fogie meets the widow every noon during the break and thinks it is a rival shoe. He comes home broken, but is overjoyed when he sees the factory working full blast once more and finds out that the much-advertised stuff is of his own manufacture.

Fogie gladly gives Tom his daughter's hand and command of business. Later the interesting widow is brought into the family permanently.

Note—This story was awarded the $100 prize offered by the Associated Advertising Clubs of the World. It is of a purely advertising nature, as required by the Advertising Clubs.

IMP.

THE PANEL GAME (Two Parts—Aug. 25).—The cast: Vincent Lee (Edward Coxen); Nan (Roberta Wilson); Shifty (Si Clegg); the New Maid (Peggy Coudray); Jonathan Harkness (Walter Belasco); his Wife (Helen Wright).

Vincent Lee is a crook. In pursuit of business, he arrives at the beach with the regular summer crowd. He is accompanied by his "valet," one "Shifty."

Nan Larson is another who lives by her wits. Lee sees her plying her trade and invites her up to his room to talk business. He presents she join him in a partnership, and she accepts.

Jonathan Harkness and his wife, typical country people, are stopping at the hotel. In carrying out their plans Nan is established in the hotel with a maid and soon blossoms forth. Vincent secures an acquaintance with Harkness and one day while he and Harkness are talking Nan nonchalantly strolls by and speaks to Vincent. Harkness, interested, is introduced to the girl and gladly accompanies her for a stroll as his better half is busy writing letters in her room.

Harkness is willing to be led along and Nan uses her art on him. At last one night he tells his wife that he is not sleepy and will remain in the lobby to smoke and talk. He then calls up Nan's apartment and begs her to let him come up for a while.

Harkness is admitted to the room, which is closed. He complains of the heat and Nan naively suggests he remove his coat. At first he demurs, but finally does so. At this point Lee returns to Nan's room on an errand and discovers them. Vincent suggests that it would be fine to get Mrs. Harkness to the scene's presence in the room, and the victim, glad to get out, is stung to the tune of $1,000 for the silence of Lee. Nan and Lee, of course, having learned a never-to-be-forgotten lesson.

GOLD SEAL.

THE CASTLE OF DEPAIR (Three Parts—Aug. 22).—The cast: John Alden (Malcolm Blevins); his Secretary (Jerry Lawrence); Ruth Alden (Neva Gerber); Mortimer Morrison (Carl Von Schiller); Butler (Frederick Hargrington); Love Interest (Virginia Lee Corbin).

John Alden, a keen, shrewd business man, is so engrossed with the making of money and winning success that he neglects his wife, Ruth, and their small daughter, Margery.

Mrs. Alden, Ruth, is an artist and takes great delight in her work, as well as caring for her small daughter. Comes Mortimer Morrison, a friend of the husband. He is received by Ruth, admires and covets. She accepts his attentions, but not in the spirit in which they are offered, being loyal to her husband.

One night Ruth gives a big dinner—it is their wedding anniversary—and Alden is so busy that he forgets it and is late. But Mortimer is reached when he brings along Mortimer to take her to the opera after he has kept her waiting for over an hour, consents to elope with Mortimer and that night finds her leaving the house. Once aboard the train, however, she regrets what she is doing and gets off.

When Alden returns home, after completing a big deal, which places him in the class of the big men of Wall Street, he finds his home empty. Ruth is gone for a couple of days—he is cold, and hard, and cynical. But there comes the time when he sees a painting done by his wife and memory brings to him a peace scene that has put forth every effort to find her and the baby. The detectives are working on the matter and while she has gone to the art dealer's he comes and kidnaps Margery. Returning home, Ruth is frantic, but at once communicates with the police a lost child was reported as being taken to a certain hotel and Alden's detective offers his assistance. Alden's detectives are waiting in behind some draperies while Ruth rushes to the sleeping Margery. When she looks up she sees her husband standing beside her and once more the family is united.

RED FEATHER.

THE BECKONING TRAIL (Five Parts—Aug. 21).—The cast: Carter Raymond (J. Warren Kerrigan); Georgette Palmer (Lois Wilson); "Placer" Murray (Harry Carter); "Big Jim" Helton (Harry Griffith); Mary, his daughter (Lois Wilson); Dodd (Frank Lanning).

Carter Raymond is a young New Yorker who has been left an enormous estate by his father, which he is coming to take charge of for the great white way. To cap the climax he has fallen in love with an actress, Georgette Palmer, and is about to propose to her when he is informed by his lawyer that his whole estate is in abandoned land bordering the Yuba River mine in Hell's Canyon Desert, California, so Carter sets out for Desert to make his fortune.

The leader of Desert is "Big Jim" Placer" Murray. The mine which Carter owns is being worked by Helton, although he has no legal claim to the property, a short while before Carter arrives Murray tries to take possession of the mine by force. In this he is not successful. Without recalling his identity Carter secures a job in the mine.

As time goes by Carter falls in love with Mary. But all this while Murray has the mine watched and when he finds that they are about to strike gold he has Helton jump it out of spite, so that the partners have to begin all over again. The two stick it out and begin the work anew.

At this time Raymond receives a telegram from Georgette saying that she is coming to visit him.

The day of her arrival Carter and Helton go down to the station to meet Georgette. Murray, seeing the two leave, thinks it an ideal time to settle his score once for all. So he calls in a couple of Indians and they begin a battle royal. In the end Carter and old Helton succeed in fighting their way out.

At last the time comes for Carter to leave and she begs Carter to go with her. At last he succumbs to the call of the white lights and leaves for Frisco.

But Broadway seems tame to Carter after living in the open and he soon finds himself on the way back to the West. Reaching Desert, he is told that Murray now has possession of the claim which he benefits from Helton for a song. The latter is broken in mind and body and is living in a little hut attended by Mary.

Carter goes to the sheriff and presents his deed to the mine and then goes up to the claim to settle his private score with Murray. When he gets there he is attacked by the whole crowd and forced to fight for his life.

In the meanwhile Mary has found out what is happening and has the presence of mind to telephone the authorities in the next county, as the sheriff is under Murray's being bound up by Murray's men. After doing this she goes to Carter's aid and the two of them fight off the attacks of their opponents until and arrives.

Raymond makes Mary a partner in the mine and his partner for life.

UNIVERSAL SPECIAL FEATURE.

LIBERTY (No. 1, "Fangs of the Wolf"—Three parts—Aug. 14).—The cast: Liberty Horton, Lydia Warrington (Dot Barrington); Bob Holt); Pedro (Eddie Polo); Major Winston (Neal Hart); Manuel Leon (Bertram Grassby); Pancho Lopez (Raymond Nye); Jose Leon (L. M. Wells); Theresa (Maud Emory); Col. Dalton (Roy Stewart).

James Horton, at his hacienda in Mexico, leaving a will which makes Major Richard Winston and Senor Pancho Lopez the trustees of Horton's vast estate, and these are created guardians of his daughter and only child, Liberty Horton, aged seventeen years, the will commanding that Liberty must not marry before reaching the age of twenty-one without the written approval of both trustees.

Liberty spends a year at the Winston home, and then goes to her late father's estate in Mexico. She is held in honor of Lopez's arrival, with feats of horsemanship. Theresa, a Mexican girl, falls in love with Manuel Leon. She becomes maid to Liberty. Captain Rutledge is in love with Liberty and she has much affection for him, but Trustee Leon's son, Manuel, becomes Rutledge's rival.

A grand ball concludes the fiesta, and here Pancho Lopez plots against the trustee employers by conspiring to abduct Liberty, the prospective money to be used to finance a revolution. Lopez succeeds. Pedro escapes from his captivity with the Lopez band and hurries back to the hacienda to tell the news of the abduction of Liberty and the Texas Rangers are summoned. Manuel tries to dissuade the rangers from setting out on the rescue mission, claiming the quest too hazardous; but Rutledge spurns his advice, and the latter finally concludes the expedition at the capture. The Lopez gang succeed in carrying Liberty to a high mountain fastness.

A message is found demanding $10,000 as ransom to release Liberty. Rutledge shouts up the mountain side that if Liberty is harmed all the Lopez gang will be punished by death when caught. Lopez sends words to an insurrecto chief, Alfred, to arrive for an attack upon an American town near the border. Pedro, the servant, manages to creep into the Lopez camp, finds Liberty and tells her of his arrival and his insurrectos meanwhile are marching to attack the American town. Captain Rutledge and Manuel Leon quarrel, and agrees to fight a duel.

LIBERTY NO. 2, "Riding With Death" (Two Parts—Aug. 21).—The cast: Liberty Horton (Marie Walcamp); Bob Rutledge (Jack Holt); Manuel Leon (Bertram Grassby); Lopez (G. Raymond Nye); Pedro (Eddie Polo).

While Rutledge is fighting to make her escape Pedro is hurling dynamite at Lopez and his men and in so doing blows up a part of the hut.

Manuel and Rutledge are fighting on the top of the cliff. Manuel forces his opponent over the edge of the cliff and Rutledge manages to retain a hold by hanging in mildair. This is seen by Liberty and Pedro and they start to the aid of Rutledge but before they arrive Rutledge has managed to regain his foothold.

When Liberty arrives Manuel and Major Liberty tells him of the attack. The Major thinks that by riding hard they will be able to warn Colonel Dalton. This is heard by one of Lopez's men and he leaves to warn Lopez. Just as the Major and his men are mounting they are attacked by Lopez and forced to seek shelter Liberty offers to ride to the Colonel's quarters and warn him, and so she and Pedro leave, pursued by Lopez's men.

Manuel has not entered the fight but is watching from behind a rock. He sees Rutledge is binding his gun Manuel fires at him and the bullet tears the gun from his hand. As he starts to fire a second time the Major walks up behind him and knocks him down, warning him to stop. The fighting continues.

Liberty is to reach Colonel Dalton's camp. She strikes a pony across the trail just at a bend in the cliff and two Mexicans are knocked from their horses. She reaches the camp.

TIMOTHY DOBBS, THAT'S ME, No. 1. "The Study Clerk" (Two Reels). The cast: Timothy Dobbs (Carter De Haven); Jef (Robert Mihach); Mary (Viola Dana); Millie (Helen Leslie); Clarkson (L. M. Wells). Produced by Wallace Reid. Written by Ross Mantello.

The story opens in a drug store in Centerville. The idle are there, and Timothy Dobbs, the clerk and dispenser of the soda fountain beverages drinks to Mildred, the banker's daughter. The

girls all adore him, and the boys despise him accordingly. Mary, the plain daughter of old Parkson, adores him in secret.

Timothy lives with Jeff in an old farmhouse which his mother left him, and incidentally an income of three hundred a year. Jeff adores him, is his valet.

The boys stand it as long as possible, then frame up to catch Timothy on his way to the dance hall. They toss him into the water. Jeff catches him in his arms so that he does not even get wet. Timothy is more of a hero than ever.

All goes well until Gwendolyn Parkson comes to visit Millie. It is Gwendolyn who saws the movie hero-worship level in the heads of the girls. Timothy is deserted, hurt and humiliated. Mary alone remains true. No longer is the soda fountain patronized.

Timothy can stand it no longer and impulsively tells Millie that he, too, is to become a movie actor. Millie, electrified, starts forth to spread the news, and an hour later the drug store is again crowded and Timothy the idol of the girls.

The boys, disgruntled, go in and tell him that they do not believe him, or that he is sorry. Timothy is taken off his guard, but when he sees the fair girls gazing at him, he says impressively he is leaving for California that night.

The first episode closes with Timothy disappearing on the observation platform of the departing train.

TIMOTHY DOBBS, THAT'S ME (No. 2, "A Thousand a Week"—Two Parts—Aug. 21).—The cast: Timothy Dobbs (Jeff Jenkins); Jeff (Robert Milash); Mary (Vola Smith); the Emperor (Gilmore Hammond); the Leading Lady (Ruby Cox); Roman Hero (C. Norman Hammond).

After an uneventful trip, Timothy arrives in California, attended by Jeff, now called Jenkins. After a rest Timothy and Jenkins set out for one of the large studios. After strolling about the grounds he meets a few of men who are awaiting to get in and work extra. From these they learn that they must hold tickets that will admit them to the "promised land." He offers one of the men $2 for his ticket and the man almost has heart failure hurrying to take the offer.

The extras are cast for work in a Roman picture. The action is started and the extras told how to carry their parts. But the director's theory of how to carry out the scene and that of Timothy's are not the same. Naturally the director's idea is to have the hero rescue the heroine. Timothy being quite confident in his powers, decides to play the hero himself and the director has one spasm after another in trying to start the picture right. At last the scene is about finished. The extra men rush in and the hero starts "killing" them. Timothy will not die in spite of the curses and pleadings of the director and his assistants for him to die. At last Bo does die, and with a sigh of relief the director calls the men start for Timothy with blood in their eyes.

Jenkins has seen the way things are happening and valiantly comes to the rescue. He picks Timothy up bodily and carries him to safety.

BRENNON O' THE MOOR (Two Parts—Aug. 21).—The cast: Willy (Ormi Hawley); Molly (Mrs. Ford); Molly Dawn (Grace Cunard); her father (Jack Francis); Father Hurley (Orin Jackson); the Mayor (Fred Gamble); Willy's father (Jack Holt); Willy's father (Daddy Manley); Willy's mother (Mrs. Manley); peddler (Harry Mann).

In the early days of Irish history Willy Brennon was known as a daring adventurer and highwayman.

Molly Dawn, an Irish lass, had fallen in love with the dashing highwayman and, on every opportunity he would sneak into the town in which she lived. Molly and her father lived in a house belonging to Molly's father, who was very much taken with Molly's ways.

Willy is paying a visit to the townspeople. He sees the Mayor's son make love with Molly and at once becomes jealous. He warns Jack to stay away from the house, and from the words lead to a fight, but afterwards they become friends.

The Mayor bitterly hates Willy and sets the soldiers on Willy's trail so that he is forced to flee. But Willy cannot remain away from Molly long and pays her another visit. The Mayor has seen Willy hanging about and suggests that the soldiers watch Molly's house. Molly bids Willy an affectionate farewell and, unable to locate him, Jack, while wandering about the house, locates Willy's hiding place. The Mayor, wishing to get Willy at any cost, promises Molly that if she will give him up, she and her father will not be molested for the long overdue rent. Jack hears this and, sneaking to the hiding place, tells Willy the news. Willy decides to sacrifice himself rather than have Molly thrown out of her home and surrenders himself to the soldiers.

Molly attracts the attention of the soldiers and while they are gone manages to steal the flints from their muskets. She goes back and tells Willy what she has done and Jack, overhearing them, tells Willy that he will be waiting beside a certain tree. A short time later Willy make a break for liberty.

Willy finds Jack waiting for him with a saddled horse and gallops away. A shot is heard through the untiring efforts of Jack, the couple are united and sail to America.

L-KO.

A DOUBLE-DOUBLE-CROSS (Aug. 25).—The cast: Mac (Rich MacAllister); Billy (Billy Armstrong); Charlie (Charles Insley); Gertrude (Gertrude Douglas).

This is a story of three men and a girl. Mac is the gawky country "jay," a Sweetheart in Every Port," but really one had to admire his choice in this port. Standing on the wharf one day with her he discovered by Charlie, his boss. It did not take long for Charlie to show Mac his place and immediately ordered him to the rear.

The next day Billy, another one of Gertrude's suitors, begged her father for her hand, and made it so emphatic that unless he got a job he needn't come around.

The next Job Billy could see in sight was Mac's, but how was he to get it? He finally coaxed Gertrude to flirt with Mac in order to make Billy neglect that and then he could persuade Charlie, the boss, to give him Mac's job. Gertrude was very successful in making Mac quit his job, but Charlie refused Billy could have it. Billy, only having the job two hours, thought he would like to take Gertrude for a drive and, getting his machine while she is out with her, throws her into the water. Mack, on shore heartsick, sees her surrugling, loses no time in rescuing her.

SNORING IN HIGH C (Aug. 27).—The cast: The Husband (Reggie Morris); the Wife (Gertrude Selby); the Jilted Man (Kitty Howe).

Reggie, a bachelor, thinks the marriage ceremony was being duly performed and everything going fine, but just about the finish there happened to appear on the scene an old suitor of Gertie's, accompanied by a minister ready to tie the knot for him.

Gertie was called away and the ardent suitor was about to make a bigamist of Gertie before the minister could stop proceedings, when startly told the old suitor that he was too late. The old suitor hied himself to the brewery and this gave him in no fortunate mood to forget the jilting he received.

Reggie's father in the meantime telegraphed his brother son that he was on his way with a eugenic bride for him. So Gertie had to disguise as a boy to be near her hubby and the eugenic bride-to-be fell desperately in love with Gertie.

The jilted suitor by this time had gathered enough strength and courage to start on the warpath and Gertie, in trying to elude the fair maiden, ran into the jilted suitor, who took a few shots at her. Things for a while looked rather dubious for Gertie, but love always triumphs.

POWERS.

SAMMY JOHNSIN IN MEXICO (Aug. 25).—Little Sammy Johnsin has a foible in that when he failed to heed the steps that was posted, warning the worthy denizens of Cartoon Landing of the approach of Count Blasting. So it happened that Sammy was given a free ride to the land of cactus and hot tomales. Upon his arrival Sammy procured a gun and set out to capture the bandit and thus win the reward offered for the man who brought him in dead or alive. Sammy found the bandit, but just as he was on the point of killing the dangerous character a little bird flew across the path. Now when a colored man sees chicken all his interest in bandits just naturally fades out. Sammy forgot all about the bandit he was about to be killed by the ferocious Mexicano he awoke from his terrible dream.

(On the same reel with the above).

CREATING LIFE FROM A DEAD LEAF (Aug. 27).—This picture shows a dried lettuce leaf, crumbled in a glass of water, can furnish nourishment for the growth of a whole colony of bacteria of various species. Also water fleas and fresh water devil fish (hydra) are shown in various stages of a sexual reproduction or building. Also Mexican sword fish, Japanese gold fish, etc., are shown.

Mutual Film Corporation

AMERICAN.

THE MADONNA OF THE NIGHT (Three Parts—Aug. 23).—The cast: Mary Martin (Nita Davis); Phillip Dean (E. Forrest Taylor); Mrs. Martin (Bessie Banks); Mr. Dean (Al W. Fordree); Mrs. Dean (Madeline Fordyce); Martha (Dixie Stuart).

Philip Dean, a New York society youth, carries his gambling too far, and finds his father has refused any further loans to him. Philip is told he is a disgrace to his family and is advised to leave the city. He does. A few months later finds him in a small mining camp, in the West.

Mary Martin is a student at the convent of San Rafael. At the Christmas holidays she leaves for her home. The night just as she is about to get into her berth on the train, she decides to go out on the back platform of the observation car. The train stops. Mary seats herself on the steps of the car swinging her feet. Just then Mary sees Phillip in white dressing sack. Suddenly one of her slippers flies off and rolls down over the edge of an embankment. After a little hesitation she also obtains it the train pulls out. When she reaches the track, the train is disappearing in the distance.

It is Christmas Eve. Nearby Philip and his companions are celebrating noisily. Mary finds her way to the room and opens the door. Some of the men, seeing her standing in the doorway, reel toward her drunkenly, but Philip, desiring to protect the girl, overthrow the lamp and in the darkness escapes with her.

Some miles away Philip takes the blankets strapped on his burro and arranges a bed for Mary. Exhausted, she falls asleep. Nearby Philip also falls asleep watching her. He is awakened by the sleeping girl. She awakens with a start. Confused and ashamed, he tells her that he had only wanted to protect her, she was all right. Again she falls asleep, with Philip, now brought to his senses, watching over her.

With the morning light he places her on his burro and starts for town. He stops in a cabin on the way, and there finds a woman of the dance hall. He begs money from her and goes for Mary. She offers him a gaudy dress, but he throws it on the floor angered at the thought of a woman like Mary wearing such a costume. Martha reads his thoughts and goes to a small trunk on one side of the room. In it she takes a simple white gown, which brings memories of happy days. With this dress and a pair of old shoes Philip takes from the woman he gives him and pleads to accompany him. He agreeing, they come to Mary. The woman bathes the bruised feet of Mary and when the woman watches the couple disappear over the brow of the hill. Slowly she enters her cabin, picks up the gaudy dress and, burning it before her, kneels by her bed sobbing.

The train conductor and Philip tells Mary that some day when he is a better man, they will meet again.

Another Christmas comes. Mary recalls her adventure in the hills, and brings out the same dressing sack and night gown she had worn on that occasion. She dresses them and goes into the garden, thinking of the man who had done so much and yet so little for her. And there in the garden he finds her.

THE LITTLE TROUBADOR (Two Parts—Aug 7).—The cast: Minta (Vivian Rich); Frank (Frank Clarendon); Joshua Quimble (George Perioiat); Tom (Otto Tullah). Directed by Carl M. Levineso.

Minta, an orphan, has long been an abused slavey in the home of the Millers. She is fond of reading and her favorite book is that of Cinderella. Miller objects to her reading. When he catches her disobeying his order he beats her. Minta's cries are heard by Frank Towne, who lives a block away. Frank continues his abuse of Minta and she resolves to run away. In carrying out her resolve she takes with her an old dry goods box. She spends the night in an old dry goods box when she is pursued by a policeman. In the morning she finds a cat and several newly-born kittens in the box. She steals milk for them. Minta manages to earn a living selling the kittens. She becomes known as "The Little Troubador."

Joshua Quimble, president of the bank where Frank is employed, is a millionaire. He has one curse and one passion; namely, gout and fishing. He has a standing offer of $1,000 to the person who will relieve him of his gout. Frank Towne is studious and ambitious. His roommate, Tom, also employed in the bank, spends most of his evenings playing pool. Minta passes before Quimble's home, and he is so delighted that he orders his housekeeper to take care of her in his own home. He learns that she is of good parentage.

Summer time comes. Frank and Tom are spending their vacation near Quimble's home. She recognizes Frank as the same young man who stayed Miller's hand when he was beating her. Frank buys a lottery ticket. When he learns from Quimble that gambling in any form is against the rules of the bank he crumples up the lottery ticket and throws it into the waste paper basket in his room. Both Frank and Tom fall in love with Minta. She likes Frank.

Frank receives a letter from his sister, Julia, that her husband has embezzled $500. He only hope to avoid disgrace is to obtain the money from Frank. Frank has not that much money and a tries unsuccessfully to borrow from Tom. While walking with Frank and Tom, Minta wrenches the stone in a diamond

ring and hands the ring to Frank and asks him to have it fixed.

Frank learns that he has won $400 on his lottery ticket. Combining this with money he had, he telegraphs $500 to his sister.

Frank and Tom quarrel over Minta. They permit Quimble to decide by asking him whose prospects are the best. Unfortunately they are the cause of Quimble losing the biggest trout he ever hooked. He angrily declares that neither can court Minta until he has landed the trout they made him lose.

Tom, by mistake, receives a telegram addressed to Frank. In it Frank is thanked for the money. The message is signed "Julia." He sends a love affair.

Frank, on the way to deliver Minta's ring, drops it in a creek on Quimble's estate. He tells Minta. She believes him until Tom appears, produces the telegram and accuses Frank of stealing the ring to spend money on a mysterious Julia. Minta demands an explanation. Honor forces Frank to remain silent. Minta accepts this as a confession. She is just sending him away when Quimble bursts into the group with the big trout the boys made him lose. Not only this, but he has the diamond ring which Frank lost—the trout, attracted by the bright object, had swallowed it when Frank dropped the bauble in the creek. Minta now recognizes the treachery of Tom and sends him away and shows by her actions that she loves Frank.

RUTH RIDLEY'S RETURN (Two Parts—Aug. 14).—The cast: Ruth Ridley (Lizette Thorne); Hal Jackson (George Field); Arthur Strong (Edward Coxen); Dot Archer (Dixie Stuart).

Arthur Strong, a struggling young author, finds himself in desperate straits at the time when he needs but a few weeks' grace to complete his first novel. Through the efforts of his devoted mother he was able to proceed thus far but while Arthur fondly appreciated his mother's love and kindness, he fails to appreciate to what lengths she has gone to afford him his opportunity. The Strongs are threatened with eviction. Mrs. Strong hides their distressing circumstances from Arthur while he concentrates on his work and pleads for an extension of time on the payment of the rent.

Ruth Ridley is a trusted employe of the realty company. Upon the death of Mrs. Strong's visit she is checking up the monthly cash balance and before her on the desk near the cashier's wicket lie several piles of currency. These tempt Mrs. Strong when she calls. Returning home, Mrs. Strong explains to Arthur that she has secured a loan to enable him to go through. Back in the office the money is missed, Ruth is accused and later convicted of the theft and sent to prison.

Arthur's success is assured. His mother loses her grip. In her affliction she secretly believes her blindness to be retribution.

Ruth, released, is hounded by Jackson, a fellow-employe, and expelled by the various managers of the places in which she seeks work. He endeavors to force her to split with him the money he believes she stole and when Ruth becomes desperate.

At this time Arthur advertises for a stenographer and Ruth secures the position. She makes good, but the strain of the situation tells upon her. She realizes she is working for the son of the woman who caused her ruin and yet she dare not tell Arthur of his mother's guilt, for Arthur loves her and she retains his affection. Eventually she comes to live with them.

Jackson resumes his blackmailing tactics. He writes that unless she leaves the library window open at night he will tell Arthur all. Ruth refuses, but through a mistake on Arthur's part the window is nevertheless left open. Jackson enters and is shot by Arthur as a burglar.

Arthur now finishes his story, suggested by Ruth, and based upon her prison experience. The manuscript completed, Ruth reads it to Mrs. Strong, and as the tale is unfolded a full understanding comes to her. She realizes now who Ruth is and a full confession is followed by Ruth's forgiveness. Between them they agree Arthur shall never know. The last barrier *zone*, Ruth accepts Arthur's proposal.

THE HOLLY HOUSE (Three Parts—Aug. 17).—Revised cast: Lord Sylvester of Brangdon (Harry McCabe); Lady Sylvester (Zordona Bennett); Stephanie, her companion (Vivian Rich); Rolin Henderson, writer (Alfred Vosburgh); Dr. Cartman, village doctor (Hugh Bennett); Hardly, caretaker (William Spencer); Mrs. Hardly, his wife (Madeline Gebhart); Landlord (Clarence Burton).

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The scene is laid in England at a deserted estate called the Holly House, the mansion of Lord Sylvester.

A young writer, Rolin, seeks the locality because of its beauty, and the air of mystery surrounding it. His interest is deepened by the fact that twenty years before Lord Sylvester, after spending his fortune in gambling and dissipation, ordered his wife from the place and later killed himself.

Rolin arranges with the caretaker to use the musty but dignified library in which to write. He takes the history of Lord Sylvester for the basis of his novel. The story is unsatisfactory to him.

One night a carriage comes by the lodge gate. Lady Sylvester, helplessly ill, is taken out and brought into the house. Rolin gallantly carries her up and deposited her in bed. A young woman with her is supposed to be her daughter. She is called Stephanie by Lady Sylvester, and to villagers she soon becomes known as Lady Stephanie. Rolin himself falls in the general misunderstanding, believes her Lady Stephanie, and finishes his novel on that hypothesis. He also falls in love with her and tells her so.

Lord Sylvester suddenly arrives at the inn. He is amazed to hear he has a daughter, who, with her mother, is now at Holly House. He goes there, and for one brief hour revels in the delights of fatherhood, welcoming the girl who is said to be his daughter. Stephanie has promised to give Rolin a definite answer to his love the next day, but first she believes the right to remove the mistaken impression that she is Lord Sylvester's daughter. She finds Lord Sylvester in the library and tells him the truth that she is only the companion of Lady Sylvester.

Sylvester turns from Stephanie out. She goes to the house of the gardener. In the morning Rolin visits her and after hearing her story tells her that he loves her the same and that, to him she will always be "my Lady Stephanie."

CENTAUR.

THE SPITE HUSBAND (Two Parts—Aug. 26).—The cast: Catherine Mortimer (Mae Gaston); Cochran (Ida Lewis); Grace Castlebury (Harrish Ingraham); Ethel Castlebury (Jessie Bennett); Van Allen (Claude Morrison); "Bill" (Crane Wilbur).

Katherine Mortimer, a rich and eccentric young woman, spending the summer at the seashore with Mrs. Cochran, her aunt and chaperon, learns she has been jilted by her fiance, Grace Castlebury, who has eloped with Ethel Van Ettinge, a brewer's daughter. The headstrong Katherine vows to marry the first man she meets. She soon finds herself her depth and is rescued by Bill, a fisherman, who takes her to his cabin on the shore. He revives her and as he is the first man she has met she straightaway proposes to him. Bill is gifted with the elements of a great painter and aspires to become famous as such. Katherine persuades him to become her husband and he accedes to the proposition in view of the fact that her money will further his ambitions. After the marriage ceremony, Katherine informs him that she is to be his wife in name only, but as the weeks pass by he finds himself falling in love with her.

Castlebury, Jr., and his bride come to the seashore, and there Katherine triumphs in her own subtle manner by leading him to her "spite husband." Castlebury, however, sees through the ruse and immediately starts another affair with Katherine, while he finds a willing victim. He neglects his pretty wife. This state of affairs is finally brought to Bill's attention by the deserted wife and Bill brings matters to an abrupt climax when he interrupts a secret meeting and soundly thrashes Castlebury. Bill tenderness Katherine in a stormy scene and returns to his fisherman's hut on the shore. It is then that she discovers that she really loves her "spite husband," and the following morning she follows him to the cabin and pleads with him to take her back. Bill at first will not listen to her, but when she takes possession of the place in her feminine way and prepares his meals and sets his breakfast dishes he realizes that the girl has at last found her true woman's heart.

VOGUE.

HER LICKLESS SCHEME (Two parts—Aug. 20).—The cast: The Sawtelle Doll (Gypsy Abbott); Her Father (Larry Bowes); the Rooster (Arthur Moses); the Indian Papoose (Pauline Mosquera).

Blanch Whitney borrows reads with anger a notice that Jack Bryson, the reporter of the

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News is going to investigate working conditions in the department stores. Her father being the owner of the largest store, she is not surprised when Chas. Bess, being desirous of trade to her father, he tells her he is negotiating for the purchase of that paper up there and that the numerous articles Bryson is writing about them. Blanch then remembers an article that Bryson wrote about her and she resolves to work in her father's store as a shop girl, hoping for a chance to meet Bryson and in some way revenge herself upon him.

She is behind the counter when Bryson appears and starts quizzing her to gain knowledge for his article. Lefty Jones, a pickpocket, slips a watch in Bryson's pocket and Blanch sees the incident in spite of herself. Bryson makes a small talking for Bryson, and she takes the watch from his pocket and slips it in a basket with some articles a customer has purchased. The cash boy, taking the basket, passes Dowdy Donnelly the store porter, and he, seeing the watch, takes it and thinks he will keep it for himself.

The floorwalker has Jack arrested by a store detective. En route to the office they pass Donnelly, who, fearing that Jack is accused of theft, is afraid to keep the watch, and slips it back in Betty Jones's pocket. He lets it go that the watch is not found. He threatens to expose the frame-up in the newspaper and leaves. Jonas tells Blanch that he put the watch in Jack's pocket, but Whitney is suspicious, and searching Jonas, he finds the watch, and with the aid of Donnelly and the despised Kernan, as he is a rival for Dot Kernan's hand, they throw Jonas out of the office.

Jack returns and makes a date with Blanch. At the luncheon, she brings tears to his eyes describing how she lives on four dollars a week. He asks her to marry him right away and she consents to run away with him that night. He writes an article for the morning edition, entitled "The Shop Girl," while Blanch arranges with Dot Kernan and her father for Dot to elope with Jack. She would tell the town about it and make Jack the laughing stock among newspaper men. Jack, after writing his story, leaves to purchase a wedding ring. In the jewelry store window he sees a picture of Blanch and learns her identity. This makes him sick.

Jack induces Donnelly to take his part in the elopement. That night, in a doorway in the slums, he sees Donnelly take a heavily veiled girl from the tenement, and enter a waiting car with her. This car was provided by Blanch. Jonas, who discovered that Donnelly was to elope, suspected the girl was Dot, and he arrived with her father, which would have prevented the getaway, only Jack laid them both low. Jack went to the tenement house and searched for his story of the shop girl, who turned out to be only a dream to him. He failed to find it and went home while Blanch discovered that she was the victim of her own joke, and her friends laughed at her expense.

Donnelly sore at his plot not mixed up in this kind of an escapade, was appeased when Blanch allowed the minister to marry them, and the completion of the ceremony was interrupted by the entrance of Jonas and Kernan, who followed on a tandem. They were thrown out of the house and Dot married the ideal of her dreams, the store porter Donnelly. Whitney, who had bought the newspaper that afternoon, resolved to discharge Jack in the morning for writing the shop girl story, and told Blanch so. She found the story on her father's desk that night and read it. She knew then that Jack was the man for her, as no one ever spoke of her except as a pillar of wealth.

MUTUAL MASTERPICTURE

A WALL STREET TRAGEDY (Five Parts—Aug. 26—No. 126).—The cast: Norton (Val C. Goodwin); Ranson (Richard Neill); Mrs. Norton (Mabel Wright); Lois Norton (Mary Norton); Yvette (Zola Pelmart); "The Rat" (J. Cooper Willis); Roy Simms (Clifford Gray.

The most powerful enemies of Norton, a mine owner, are Reid and Richard Ranson, brokers. He catches them short during a flurry in copper and forces them to ruin. Reid threatens to kill Norton, but Ranson, the junior partner, plans a more subtle revenge. He is intimate with Yvette, an unscrupulous adventuress, and plans through her to injure Norton.

Norton has a daughter, Lois, still at school. His wife is an invalid. When Norton family go to the seashore, followed by Yvette, who succeeds in meeting her prey. On the return to the city Norton is entertaining with Yvette. She learns that he is planning another killing on the street and so informs Ranson.

After a riotous night at Yvette's apartments, Norton's valet is summoned to take him home. Mrs. Norton overhears the telephone conversation and follows the valet. The shock at finding her husband at another woman's house brings about a relapse, and after a short illness she dies.

Meantime Lois has become greatly interested in Roy Simms, a young engineer. After her mother's death she returns home only to find that her father has married Yvette. The girl and her sympathetic lawyer and Lois leaves home. She takes lodgings in a cheap boarding house. Yvette gets control of Norton's property, and when he is ruined in Wall Street turns him from the house.

Yvette, desirous of ruining Lois as she did her father, sets an underworld character known as "The Rat" on her trail with orders to abduct her when found. She is pursued, and when about to be caught is saved by her father, now a derelict.

Roy Simms learns of the misfortune which has befallen his sweetheart and hastens to her side. Norton is forgiven and they all go back West where the elder man rehabilitates himself.

Ranson and Yvette meet their just fate, the former is shot by the woman during a quarrel and she is arrested on a charge of murder.

THE MYSTERY OF THE RIVIERA (Five Parts—Aug. 24).—The cast: Clarice Corcini (Jane Mea); Lorenzo Corcini (Paul Manson); Detective Kips (Charles Laugel); Lord James Pearce (Max Darthigny); Lady Stanley (Valentine Petit).

The father of Lorenzo Corcini, an international thief, are getting low. With his wife, Clarice, he is living at Nice, the most fashionable resort on the Riviera. Corcini sees here a chance to recoup his fortune by robbing Lady Stanley. She is the possessor of a beautiful sapphire necklace. By forging a letter of recommendation Corcini is able to get his wife introduced into the household of the wealthy woman as a governess.

Upon assuming her duties, Clarice discovers that Lady Stanley is in love with Lord James Pearce. The night chosen for the theft is ideal for Corcini. Lady Stanley has been engaged with Lord Pearce's entertaining. Left unobserved, the thief is able to make his way into her room with the aid of his accomplice. He is about to secure the famous necklace when he himself appears, having come for a coat for Lady Stanley. He throws aside the woman's cloak and forgets it in his haste to take the warm coat to the woman he loves. Corcini breaks the gold string which holds the sapphires and takes two of the jewels into Lord Pearce's coat. He then makes his escape.

When Lady Stanley discovers her valuable necklace has been stolen, there is an immediate outcry. The two jewels are found in Lord Pearce's coat. His overwhelming magnificence is reluctantly forced to accuse him. However, Lady Stanley immediately employs Detective Kips to uncover the real criminal. Clarice, still masquerading as the governess, learns that Kips is on the trail of Lorenzo Corcini. Kips discovers a clue that leads to Corcini and has the latter's house watched.

It is the carnival season at Nice, and the thief escapes from his home, taking refuge in one of the handsome floats which will figure later in the day in the parade. He overcomes one of the men on the float who leaves the platform during the parade, and dresses in his Pierrot costume. Thus disguised he manages to slip to the ground and into the carnival crowd. He is overcome with horror when he finds that the necklace has been removed from its hiding place, but takes courage when he finds a note in code from Clarice telling him she has the necklace, because she fears the police will make a search.

Corcini immediately writes Clarice to take a box at the great masked ball that evening and bring him both the necklace and enough money for him to leave France. The woman goes to the great ball magnificently attired. Lady Stanley sees her depart and becomes suspicious.

Kips and the secret service fellow and find that Clarice is met by Corcini. The criminal, recognizing that it will be difficult for him to escape when hampered by a woman, has decided to get rid of Clarice. This he does at the ball by means of poison. However, he is already under surveillance, and is unable to escape. Arrested by Lady Stanley herself, who had trapped him into waitzing with her, the man is taken away to prison. The necklace is found in his possession. The cloud which rested upon Lord James Pearce is lifted, and all ends happily.

MUSTANG.

EL DIABLO (Two Parts—Aug. 18).—The cast: El Diablo Bill (Jack Richardson); Jim Morton (King Clark); Joe Conly (Warren Ellsworth); Tina (Kitty Wells); Mrs. Morton (Lizette Thorne).

A sheriff is wanted for Sagebrush, Arizona, but there are no applications for the position. Living in a cave in the mountains, an outlaw, known as El Diablo, has made it plain that he has a special animosity for sheriffs.

But there comes to Sagebrush a family by the name of Morton. Mrs. Morton opens a restaurant, while the son, Tom, learning that the sheriff's office is unfilled, applies for and receives the position. Tina, the daughter, hears of this and is fearful for her brother's life. Being an expert shot herself, she decides to rid the region of El Diablo, and with some blankets

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and provisions, she sets out for the mountains, without her mother's or brother's permission.

The spy-watchful El Diablo sees her, and, taking her to be a man, engages in a gun fight with her, finally wounding her. Then coming upon her, he finds her to be a woman. A posse sets out at full speed to find Tina.

El Diablo finally tells Tina why he has become a bandit, and why he hates sheriffs.

During the telling of a pathetic story, Tina looks off and sees her brother and his aide approaching. By a ruse she succeeds in getting the drop on El Diablo, and tells him that if he will promise not to harm her brother she will let him get away. This he promises, and when Tom and the posse appear, Tina tells them that she has seen nothing of the bandit.

As the days go by El Diablo dreams of the girl he had captured, and finally, sticking at all, he goes to Sagebrush. Pulling his hat down over his face, he enters the restaurant. Tina comes to wait on him and they engage each other. A Mexican has seen the much-feared outlaw enter, and goes for help. In the kitchen Tom and Mrs. Morton become suspicious. The Mexican and several men start for the restaurant. El Diablo sees them coming and retreats to the kitchen. And there, as he gazes at Mrs. Morton, he recognizes in her his wife, and she learns that he is her husband. While Tom, Bertha and the little son of the bandit, goes into the restaurant to put the men there on the wrong trail, but one of them catches a glimpse of El Diablo and a shot that is fired through the doorway, hits and wounds the terrorizer of Sagebrush.

MUTUAL SPECIAL FEATURE.

THE SECRET OF THE SUBMARINE, NO. 14 (Two Parts—Aug. 21).—Hope has lost all trace of Cleo and is in despair. She has obtained a position as her native town's nurse as a girl. Hook continues at the old room doing his own cooking. Morton and Cleo intent on the secret. In a dingy apartment house he is thumbing "Robinson's Philosophy."

About this time there is a stress public clamor for preparedness. Hook cheers wildly while carrying a banner in the parade. Hook and the peace advocate get into a wrangle in which Hook at last meets Hope, though plainly indicating he is no longer friendly because of Hope's supposed ill-treatment of Cleo. Hook attempts to assault Hope with the banner staff, but Hope good naturedly protects himself. After relating the whole story to Hook the latter is satisfied of Hope's sincerity and high purposes and consents to tell Hope that Cleo has returned to her home town to find a position to support herself. They arrange to start at once to find Cleo. They can obtain no trace of Cleo.

Passing by a recruiting station Hook declares he will enlist in the navy. Hope fails to dissuade him and Hook enters only to be snubbed by the officers in charge. He hurries out to overtake Hope, who in the meantime has gone down to the dock to see the submarine. While there Cleo, who has wandered disconsolately down to the dock, approaches. She plans to commit suicide.

Hope fails to recognize her because of a heavy veil. She walks to the edge and is about the point of plunging into the water when Hope rushes up and saves her. Recognizing him, she falls into his arms, refusing to notice Hope. Instantly that explanations are made, however, a pathetic reunion of Cleo and Hope is effected.

That night Olea obtains access to Morton's room and, armed with a dagger, demands the book of the startled Morton. Across the court Mahlin is watching from a window. Olea takes a packet from her bosom. Taunts it in Morton's face and tells him she holds a secret of Montgomery, that Morton is a pauper and Cleo is Montgomery's daughter.

Morton retaliates by charging that he saw her murder Dr. Burke. Olea rushes for Morton with a dagger. Morton grabs the knife and plunges instantly, recoiling from the sight in horror. There is a smash at the door. Mahlin dashes in, and after a fight with Morton, grabs the packet and the book and makes his escape by the window.

Two policemen enter. Olea rises, faints points accusingly at Morton and falls backward. They handcuff him. Just as they take him Mahlin, with book and packet, drops off the lower section of the fire escape and gets away.

MUTUAL STAR PRODUCTION.

A WELSH SINGER (Five Parts—Aug. 17—No. 12) (The cast: Mildred Harris (Florence Turner); Evan (Henry Edwards); Tom Pomfrey (Campbell Gullan); Jane Powys (Madeline Christie); Lassasheth Powys (Ina Valentine).

Evan and Florence meet in the pastoral and shepherdess of Jane Powys, mother of Powys Hall. Although Evan is known as the father of Jane Powys' father, he and cruelly turned his wife away from his door. Shortly after her babe was born, the mother died. Kindly neighbors had rescued the babe up as the foster-brother of their own baby, Mifanwy. Florence grows into beautiful voice, and Evan, as he grew older, found means of expressing his love for the beautiful in modeling.

Lassasheth, niece of John Powys, found pleasure in flirting with every male admirer within out of the little neighborhood. In her career she successively ensnared Tom Pomfrey, Jack Sergeant and Evan, hoping that her uncle would punish Mifanwy. Evan, however, assumed the blame.

There came a day, however, when Evan and Mifanwy, hopelessly in love, had to part. Betrothed to Florence, Evan agreed to go to London and begin to study and at last come back famous. Meanwhile Florence had been educated as befitted by John Powys, Evan's Royal Circle, managed by her own Sam. Her voice, however, attracted considerable attention, and by the time of Evan's return she made her debut on the operatic stage under the name of La Belle Rose. Tremendous success was the result.

As time passed Evan grew to love "La Belle" never suspecting the identity. Lassasheth, meanwhile, had not forgotten her early interest in Evan. She sought her success and cruelty and showed Florence forward "La Belle." Once she visited the concert in her dressing-room and warned her against Evan. Leaving the dressing-room she locked the door on the fire. Hurrying back, she turned the key in the lock, making Mifanwy a prisoner. She did not know that Florence was "La Belle." Evan, conscious of the fire, dashed toward the door. It was locked! To save them, however, Tom Pomfrey who had always loved Mifanwy secretly laid down his life happy in the knowledge that he was leaving her with the one she loved.

"La Belle" reached Wales before Evan. When he arrived he found her dressed ready in the little schoolroom. Evan's plea for forgiveness everlasting happiness in the place where they had known his dream—the hills of Wales.

CUB.

THE ROOKIE (Aug. 25)—The cast: Jerry (George Ovey); father (Jefferson Osborne); mother (Jane Snyder); daughter (Ethel Wright); Lieut. Jack (George Chesebro); Jerry's Sergeant (Harry Jackson); Corporal (Ray Hanford); Bella Sergeant's daughter (Marjorie Gardiner (Gordon MacGregor); Jack Sergeant (Joseph Von Metter).

Jerry lands a job as a gardener. His work is suddenly interrupted when he sees the pretty daughter of his employer and at once falls in love. He is interrupted by the arrival of the girl's sweetheart, at which he runs away in attempt to embrace his sweetheart he is rejected and accepts. He goes to the army. The girl tells Jerry that she will love only a soldier, and Jerry promises to enlist.

At a recruiting station Jerry is rejected because of his weight. After leaving he was past the corporal, who is guarding the entrance, he enters through a window. Here he meets the suddenly appears and Jerry attempts to conceal himself behind a gun rack, but is detected. He is taken before the officer, but fortunately no chance of his joining the army because he is so small. Jerry appeals and even a fourth time he is rejected. During the latter Jerry grabs a uniform and a gun and rushes out.

Arriving himself in full military array Jerry comes back to the station in time to fall in line with the recruits who are now choosing a outfit. He is soon accepted by the corporal and Jerry and go to his home dressed in soldier's clothes. The parents and Bella are overjoyed at the sight of Jerry in uniform. Jerry is delighted to see Bella's sweetheart coming to the house who is very much insulted and leaves. The father who has learned his mistake in regard Jerry, however, leaves the old sweetheart for Jerry the Lieutenant appears. He recognizes Jerry and

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Weekly No. 904.—Mutual Weekly No. 905.—Mutual Weekly No. 906.—Mutual Weekly No. 907.—Mutual Weekly No. 908.—Mutual Weekly No. 909.—Mutual Weekly No. 910.—Mutual Weekly No. 911.—Mutual Weekly No. 912.—Mutual Weekly No. 913.—Mutual Weekly No. 914.—Mutual Weekly No. 915.—Mutual Weekly No. 916.—Mutual Weekly No. 917.—Mutual Weekly No. 918.—Mutual Weekly No. 919.—Mutual Weekly No. 920.—Mutual Weekly No. 921.—Mutual Weekly No. 922.—Mutual Weekly No. 923.—Mutual Weekly No. 924.—Mutual Weekly No. 925.—Mutual Weekly No. 926.—Mutual Weekly No. 927.—Mutual Weekly No. 928.—Mutual Weekly No. 929.—Mutual Weekly No. 930.—Mutual Weekly No. 931.—Mutual Weekly No. 932.—Mutual Weekly No. 933.—Mutual Weekly No. 934.—Mutual Weekly No. 935.—Mutual Weekly No. 936.—Mutual Weekly No. 937.—Mutual Weekly No. 938.—Mutual Weekly No. 939.—Mutual Weekly No. 940.—Mutual Weekly No. 941.—Mutual Weekly No. 942.—Mutual Weekly No. 943.—Mutual Weekly No. 944.—Mutual Weekly No. 945.—Mutual Weekly No. 946.—Mutual Weekly No. 947.—Mutual Weekly No. 948.—Mutual Weekly No. 949.—Mutual Weekly No. 950.—Mutual Weekly No. 951.—Mutual Weekly No. 952.—Mutual Weekly No. 953.—Mutual Weekly No. 954.—Mutual Weekly No. 955.—Mutual Weekly No. 956.—Mutual Weekly No. 957.—Mutual Weekly No. 958.—Mutual Weekly No. 959.—Mutual Weekly No. 960.—Mutual Weekly No. 961.—Mutual Weekly No. 962.—Mutual Weekly No. 963.—Mutual Weekly No. 964.—Mutual Weekly No. 965.—Mutual Weekly No. 966.—Mutual Weekly No. 967.—Mutual Weekly No. 968.—Mutual Weekly No. 969.—Mutual Weekly No. 970.—Mutual Weekly No. 971.—Mutual Weekly No. 972.—Mutual Weekly No. 973.—Mutual Weekly No. 974.—Mutual Weekly No. 975.—Mutual Weekly No. 976.—Mutual Weekly No. 977.—Mutual Weekly No. 978.—Mutual Weekly No. 979.—Mutual Weekly No. 980.—Mutual Weekly No. 981.—Mutual Weekly No. 982.—Mutual Weekly No. 983.—Mutual Weekly No. 984.—Mutual Weekly No. 985.—Mutual Weekly No. 986.—Mutual Weekly No. 987.—Mutual Weekly No. 988.—Mutual Weekly No. 989.—Mutual Weekly No. 990.—Mutual Weekly No. 991.—Mutual Weekly No. 992.—Mutual Weekly No. 993.—Mutual Weekly No. 994.—Mutual Weekly No. 995.—Mutual Weekly No. 996.—Mutual Weekly No. 997.—Mutual Weekly No. 998.—Mutual Weekly No. 999.—Mutual Weekly No. 1000.

MUTUAL WEEKLY NO. 85.

Paris.—[illegible]—One hundred and thirty-seventh Anniversary of the fall of the Bastille. Hundreds of the allied soldiers were brought from the front for Historic celebration.

Washington, D. C.—"Mule-o-mobile" on coast-to-coast trip. George Covert and son start on unique journey.

Boston.—New floating hospital is commissioned.

Off the Virginia Capes.—Mutual Weekly runs fellow German merchant vessel to open sea.

Hamburg, Cal.—Tiny tadpoles are taught to girls of University of California.

London.—The King and Queen attend services at Westminster Abbey in memory of Lord Kitchener.

Los Angeles.—Imperial Japanese training ship arrives here.

Los Angeles.—Revenue officers capture illicit whiskey still in heart of city.

Washington.—New armored motor car for army.

Atlantic City.—Summer fashion revue. Beautiful clothes displayed by famous models.

Detroit, Mich.—Recruiting campaign opens. Charles E. Hughes starts on Western speaking trip.

Ocean Park, Cal.—Smart set try deep-sea diving.

BEAUTY.

PERKIN'S MYSTIC MANOR (Aug. 16).—The cast: Pinkney Perkins (Coral Humphrey); Princess Murad (Josephine Phillips); Mogul (Guy Mannon); Mussa (a Yaqui).

Pinkney Perkins, who jurgles law for a living, is willed a large estate by a grateful client. He knows little of the mansion, long deserted, has been usurped by a pair of Hindoo mystics—Princess Murad and her assistant, Mussa—and their elected successor, Mogul, goes to inspect his new property and the Hindoos invoke the mystic power of the Sacred Sceptre of Old King Jam Dafree by which they hope to stay. Ignoring the warning, Perkins enters the house and finds himself in a room fitted up in Oriental style, where he is welcomed and captured by Mogul. He announces that he is the owner of the house, but Mogul refuses to vacate and Princess Murad resorts to vampire beetles to gain permission from Perkins to use the mansion.

Mogul's jealousy is aroused by her apparent fondness for the intruder. The Princess and Perkins go into the garden and the lawyer falls under the spell of the wiles of the Hindoo maid. Mogul plants a bomb under the bench on which they are sitting intending to blow them up, but Pinkney discovers the explosive and makes a hasty retreat from the danger zone. Murad explains to Mogul that Perkins' confession of love was only pretended and a reconciliation follows. Mussa is left alone with the bomb and when Mogul covers him embracing the Princess she lights the bomb in a jealous rage and kills them both. The Sacred Sceptre is broken in the explosion and Mussa flings it to the ground. Enraged at her insolence, it explodes and Mussa meets an unexpected finish. At his return Perkins finds that he has been bamboozled another large estate. But there is enough for him, he decides, and he tears the will into bits and drops them in his waste-basket.

TRIANGLE FILM CORP.

HELL TO PAY AUSTIN (Ince—Five Parts—Aug. 20).—The cast: Hell-to-Pay Austin (Wilfred Lucas); Bruce Ross (Jessie Love); Dad Dawson (Joe Ray); Sally Dawson (Mary Alden); Mary Dawson (Mary Aitken); Harry Travers (Francis Pallette); Jack Dale (James O'Shea); Daniel Morrison (Charles Hughes); Old Sailor (Matty Wilkinson); Fred Peter and Bill (A. D. Sears, Wilfred Lucas and Tom Wilson).

"Hell-to-Pay" Austin came by his title honestly, and because, some of the one kid in his hitherto exemplary life, he had been a preacher. No sin is easy, but "Hell-to-Pay" the exception knew that "Dad" had died from drinking one and only fall from grace. When the question of where the Rose shall live arises, she will have the guardianship of "Hell-to-Pay," with "Old Sailie to learn her feminine ways.

Gradually the association of the young girl softens the bitter man but he does not realize until Jack Dale comes home from college what the girl has come to mean to him. Jack is son of the mill owner and upon the camp settles the fate of "Briar Rose" and Jack to its own satisfaction.

Jack and Briar Rose return from a fishing trip one day with a stranger—a beautiful woman who is a tourist and who has wandered away from her party. The woman wins Briar Rose's confidence and causes a grievance that some day she will come to New York to see her. Then the woman, Doris Valentine, meets "Hell-to-Pay" and is deeply fascinated to leave camp. He had met her on his one and only trip to New York and had been a victim by her and her paramour by means of the old badger game. It is at his urgent suggestion that she gets out quickly.

The camp eventually decides to send Briar Rose to the city for a little polishing. Snubbed by the young girls at the seminary to which she has been sent, Briar Rose runs away to her one friend, Doris Valentine. The latter makes use of the girl to provide herself with a trip to Europe, but Hell-to-Pay interferes just in time to save the little girl. He makes a flying visit to New York and arrives in the midst of a gay party. With Briar Rose tucked safely under his arm, Hell-to-Pay faces the crowd and in a fine old-fashioned rough-house more than holds his own. Then Hell-to-Pay, to the surprise of his ill. Mrs. his trip to New York he had been led to believe he had killed the man who had trapped him with the woman. Instead the man was alive all the time and the police, who are on his trail, arrive in time to put an end to the fight and capture the man.

Hell-to-Pay and Briar Rose return to the camp but it is not until Jack Dale marries a co-ed that Hell-to-Pay realizes fully and confesses that all the time his own heart has been safe in the keeping of Briar Rose.

LIEUT. DANNY, U. S. A. (

Major Amslee is a dignified Southern gentleman who loves a pseudonym but said a good humored word and all that, of course, concerning his character lately. The old Major is generously and utter oversized for his pumps details brings back to the point where he is on the verge of being impoverished. He is not particularly worried, however, for the big race in the year is on and a huge wager of said his home. Miss Minta is no scare to win if she has to starve Kentucky is the proudest State in the Union.

And then the Rev. Thomas Hayden, who comes from New England, arrives on the scene and immediately gets serious with Minta's away with horse racing in the State. What's more, he wins his case and the law against it though to forbear to herself that he thinks it impossible to hold the big race the Major has been counting on.

The minister has fallen in love with Betty, but she spurns an vain to keep up his fight against her who is her father loves best. The young minister is necessarily form of the family, however, and when he hears of their financial embarrassment he tries to lend them what little money he has. His offer is scorned as coming from one who has shown himself to be anything but a real friend.

Through Doc. Witherspoon, a friend of the major, the young minister learns that if the Major had the money to send Miss Minta to a neighboring State where the big race is to be held he could undoubtedly recoup his fortunes. The young man fights it out with himself and finally decides to put aside his conscience and go to the aid of the people he really loves. With Doc. Witherspoon as a fellow-conspirator, he gets the Major to accept his money, the latter, of course, being unaware from whence it really came.

Miss Minta wins and the Major is restored to financial ease. Doc. then betrays the minister and the Major takes the young man into his heart and his home.

HOME (Drama—Five Parts—Aug. 27).—The Cast: Bessie Wheaton (Miss Spring); Bob Wheaton (Charles Ray); Inez Wheaton (Clara Williams); Allan Shelby (George Fisher); Clara Wheaton (Jagues Jarrett); Jeremiah Wheaton (Thomas S. Guise); Daisy Flores (Louise Glaum); Count d'Orr (Joseph J. Dowling).

The Wheaton family are among the "new rich" and their sudden prosperity has turned their heads, that is the head of the house, while she has gone abroad and comes home more bewitched than ever and thoroughly disgusted with all her people.

Young Allen Shelby is greatly attracted by Bessie. He is unprepared however for the change that takes place in the supposedly sensible Bessie when she, out of patience with her people, determines to teach them a lesson.

Her brother has engaged himself to a chorus girl. Bessie cultivates the girl's acquaintance and straightway loses her way in search for her brother's shame and to the astonishment of Shelby. Her sister is setting her cap for an impecunious nobleman and Bessie flirts so astonishingly with him that he transfers his affections once to be soon on his way when the sister finally turns from him herself.

In such fashion Bessie proceeds to reform the entire household and when the family finally determines to take her to account for her ways she turns on them and flings at their feet a day's work that has left them all gasping in their faults in plain language.

When Bessie finally attempts to run away from the home that is so distasteful to her Shelby meets her and forcibly commands her to return. The family has had a lesson in the meantime and receive Bessie back with open arms.

PILLARS OF SOCIETY (Fine Arts—Aug. 27).—The Cast: Karsten Bernick (Henry Walthall); Lona Hessel (Mary Alden); Betty (Juanita Aguhert); Johan (George Beranger); Karsten's mother (Josephine B. Crowell); Mme. Dorf (Olga Grey).

Karsten Bernick, last of the house of Bernick, whose shipyards are the mainstay of the town, is forced to return home from a fashionable life in Paris to preserve the appearances of the business which is nearly bankrupt. He has an engagement to wed to marry Betty, the rich half-sister. With her fortune he knows the company will eventually come to be known as a Pillar of Society.

Then a certain Mme. Dorf, an actress serious in years and theretofore to appear on records in his history which occurred during his days in Paris. He [illegible] Johan, to [illegible] Johan [illegible] Lona [illegible] Johan [illegible] Karsten

Calendar of Daily Program Releases

Releases for Weeks Ending August 26 and September 2

(For Extended Table of Current Releases, See Pages 1456, 1458, 1460, 1462.)

General Film Company.

General Film Company.

Current Releases.

MONDAY, AUGUST 21, 1916. (Serial No.)

BIOGRAPH—The Adopted Brother (Drama) (Reissue No. 74) 21059
SELIG—The Far Country (Two parts—Drama).... 21055-6
SELIG—The Selig-Tribune No. 67, 1916. (Topical).. 21058
VITAGRAPH—Did He or Did He Not? (Comedy).... 21057

TUESDAY, AUGUST 22, 1916.

ESSANAY—A Man for a' That (Two parts—Drama) (Reissue) 21060-1
KALEM—Star Boarders (Comedy)..... 21062
LUBIN—The Usurer's Due (Two parts—Drama).... 21063-4

WEDNESDAY, AUGUST 23, 1916.

BIOGRAPH—Seven Days (Three parts—Comedy).. 21067-8-9
ESSANAY—The Fable of "How Wisenstein Did Not Lose Out to Buttinsky" (Comedy)..... 21065
KALEM—The Oil Field Plot (No. 3 of "The Girl from Frisco" (Two parts—Drama)..... 21070-1
VIM FEATURE COMEDY—The Lemon in Their Garden of Love (Comedy)..... 21066

THURSDAY, AUGUST 24, 1916.

SELIG—The Selig-Tribune No. 68, 1916. (Topical).. 21072
VIM—Their Honeymoon (Comedy)..... 21073

FRIDAY, AUGUST 25, 1916.

KALEM—The Stolen Jail (Comedy)..... 21077
KNICKERBOCKER STAR FEATURE—Faith's Reward (Three parts—Drama)..... 21074-5-6
VIM—The Try-Out (Comedy)..... 21079
VITAGRAPH—The Yellow Girl (Novelty)..... 21078

SATURDAY, AUGUST 26, 1916.

ESSANAY—The Face in the Mirror (Three parts—Drama) 21080-1-2
KALEM—At Danger's Call (No. 94 of the "Hazards of Helen' Railroad Series) (Drama)..... 21083
SELIG—Roping a Sweetheart (Comedy)..... 21084

Advance Releases.

MONDAY, AUGUST 28, 1916.

BIOGRAPH—A Change of Spirit (Drama) (Biograph-Reissue No. 75).
SELIG—Out of the Mist (Three parts—Drama).
SELIG—The Selig-Tribune No. 69, 1916 (Topical).
VITAGRAPH—The Fair Fare (Comedy).

TUESDAY, AUGUST 29, 1916.

BIOGRAPH—Enoch Arden (Two parts—Drama) (Biograph-Reissue No. 76).
ESSANAY—His Stolen Fortune (Two parts—Drama).
KALEM—Ham in the Drug Store (Comedy).
LUBIN—Title not reported.

WEDNESDAY, AUGUST 30, 1916.

ESSANAY—Vernon Howe Bailey's Sketch Book of Washington (Cartoon-Comedy).
KALEM—Tigers Unchained (No. 4 of "The Girl from Frisco"—Two parts—Drama).
VIM FEATURE COMEDY—The Tormented Husband (Comedy).

THURSDAY, AUGUST 31, 1916.

SELIG—The Selig-Tribune No. 70, 1916 (Topical).
VIM—An Aerial Joy Ride (Comedy).

FRIDAY, SEPTEMBER 1, 1916.

KALEM—Tangled by Telephone (Comedy).
VIM—Reward (Comedy).
VITAGRAPH—Love and Trout (Comedy).

SATURDAY, SEPTEMBER 2, 1916.

ESSANAY—The Higher Destiny (Three parts—Drama).
KALEM—The Secret of the Box Car (No. 85 of the "Hazards of Helen") (Drama).
SELIG—Tom's Strategy (Comedy).
VITAGRAPH—A Fool and His Friends (Three parts—Drama) (Broadway Star Feature).

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OF THE ZIEGFELD FOLLIES
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Book through
GENERAL FILM COMPANY

Edgar Lewis

Sure Fire Productions

What the Press and Public of the United States think of

Edgar Lewis Productions

THE LITTLEST REBEL.
Has an appeal parallel to that which made "Cabiria" unique.
(The Hattons, Chicago Herald, July 30, 1914.)

NORTHERN LIGHTS.
Full of human interest.
(Motion Picture News, Aug. 29, 1914.)

THE THIEF.
Edgar Lewis has given a photo-drama that reflects the greatest credit upon him.
(Motion Picture Magazine, Feb., 1915.)

A GILDED FOOL.
Another triumph of the motion picture camera.
(The Republic, St. Louis, Mo., March 29, 1915.)

THE BONDMAN.
One of the most dramatic and thrilling stories that has yet been transferred to the screen.
(New York American, March 20, 1916.)

SOULS IN BONDAGE.
Gripping and powerful photo-drama.
(American, Baltimore, Md., March 21, 1916.)

THOSE WHO TOIL.
Directed by Edgar Lewis, one of the most careful and competent of producers, a fact which enables us to say that it is a thoroughly worthy offering.
(Motion Picture News, July 1, 1916.)

THE NIGGER.
Has a grip and dramatic punch that has been excelled in no production the theatre has shown.
(Review, Spokane, Wash., May 13, 1915.)

CAPTAIN SWIFT.
Most successful film ever shown at William Fox theatres.
(N. Y. Clipper, Dec. 19, 1914.)

SAMSON.
One of the big photoplay dramatic hits of the year
(New York Mail, Jan. 9, 1915.)

THE PLUNDERER.
The director deserves full credit for having turned out a masterpiece in films.
(Variety, New York City, May 28, 1915.)

THE GREAT DIVIDE.
The direction of Edgar Lewis is beyond all praise.
(Moving Picture World, Dec. 18, 1915.)

THE FLAMES OF JOHANNIS.
The picture is artistic to an extent far above the average.
(Dramatic Mirror, April 15, 1916.)

THE LIGHT AT DUSK.
A marvelous theme perfectly presented.
(New York Motion Picture Mail, July 29, 1916.)

In Preparation : A Ten Reel Special Release Production of Rex Beach's Famous Novel "THE BARRIER"

With An All-Star Cast

Screen Club
New York City

Calendar of Daily Program Releases

Releases for Weeks Ending August 26 and September 2

(For Extended Table of Current Releases See Pages 1456, 1458, 1460, 1462.)

Universal Film Mfg. Company.

SUNDAY, AUGUST 20, 1916.

POWERS—Pie (Comedy) 01692
REX—No release this day.

MONDAY, AUGUST 21, 1916.

NESTOR—Broke But Ambitious (Comedy) 01695
RED FEATHER—The Beckoning Trail (Five parts—Drama) 01707
UNIVERSAL SPECIAL FEATURE—Timothy Dobbs, That's Me, No. 2, "A Thousand a Week?" (Two parts—Comedy) 01708
UNIVERSAL SPECIAL FEATURE—Liberty No. 2, "Dining with Death" (Two parts—Drama) 01710
UNIVERSAL SPECIAL FEATURE—Brennon o' the Moor (Two parts—Drama) 01709

TUESDAY, AUGUST 22, 1916.

GOLD SEAL—The Castle of Despair (Three parts—Drama) 01696
VICTOR—No release this day.

WEDNESDAY, AUGUST 23, 1916.

ANIMATED WEEKLY—Number 34 (Topical) 01698
LAEMMLE—No release this week; replaced with the two-reel Universal Special, "Brennon o' the Moor" .....
L-KO—A Double Double-Cross (Comedy) .....

THURSDAY, AUGUST 24, 1916.

BIG U—The Devil's Own (Drama) 01697
POWERS—No release this day.
VICTOR—You Want Something (Two parts—Com.). 01700

FRIDAY, AUGUST 25, 1916.

IMP—The Panel Game (Two parts—Drama) 01699
POWERS—Sammy Johnsin in Mexico (Comedy-Car.) 01701
—Creating Life from a Dead Leaf (Educa.) 01702

SATURDAY, AUGUST 26, 1916.

BISON—The Trail of Chance (Two parts—Drama).. 01703
JOKER—A Marriage for Revenge (Comedy)..... 01704
LAEMMLE—No release this day.

SUNDAY, AUGUST 27, 1916.

BIG U—The Lady From the Sea (Drama)..... 01705
L-KO—Snoring in the High C (Comedy)..... 01706
REX—No release this day.

MONDAY, AUGUST 28, 1916.

NESTOR—The Terrible Turk (Comedy)..... 01711
RED FEATHER—The Folly of Desire (Five parts—Drama) 01723
UNIVERSAL SPECIAL FEATURE—Timothy Dobbs, That's Me, No. 3, "He Becomes a Cop" (Two parts—Drama) 01724
UNIVERSAL SPECIAL FEATURE—Liberty No. 3, "Vengeance Blood" (Two parts—Drama) 01726
UNIVERSAL SPECIAL FEATURE—The Heart of a Show Girl (Two parts—Drama)..... 01725

TUESDAY, AUGUST 29, 1916.

GOLD SEAL—The Chance Market (Three parts—Drama) 01712
VICTOR—A Lucky Leap (Comedy)..... 01713

WEDNESDAY, AUGUST 30, 1916.

ANIMATED WEEKLY—Number 35 (Topical)..... 01715
LAEMMLE—No release this day.
L-KO—The Right Car, But the Wrong Berth (Two parts—Comedy) 01714

THURSDAY, AUGUST 31, 1916.

BIG U—No release this day.
POWERS—Japan's Gateway to the Temple of the Gods (Educational) 01716
VICTOR—No release this week, replaced by the Universal Special, "The Heart of a Show Girl."

FRIDAY, SEPTEMBER 1, 1916.

IMP—The Call of the Past (Two parts—Drama).... 01717
NESTOR—No release this day.
POWERS—Little Brownie's Bravery (Drama)..... 01718

SATURDAY, SEPTEMBER 2, 1916.

BISON—The Desert Rat (Two parts—Drama)..... 01719
JOKER—The Elixir of Life (Comedy)..... 01721
LAEMMLE—No release this day.

Mutual Film Corporation.

SUNDAY, AUGUST 20, 1916.

GAUMONT—Reel Life No. 16 (Mutual Film Magazine) 04986
VOGUE—Her Luckless Scheme (Two parts—Com.) 04984-5

MONDAY, AUGUST 21, 1916.

AMERICAN—Enchantment (Two parts—Drama).... 04987-8
MUTUAL STAR PRODUCTION—A Million for Mary (American—Five parts—Com.-Drama) (No. 128)

TUESDAY, AUGUST 22, 1916.

FALSTAFF—Fare Lady (Comedy) 04990
VOGUE—Going to the Dogs (Comedy) 04989

WEDNESDAY, AUGUST 23, 1916.

BEAUTY—In a Prohibition Town (Comedy) 04992
GAUMONT—See America First No. 50 (Scenic)..... 04993
—Kartoons Komic (Cartoon-Comedy).... 04993
MUTUAL WEEKLY—Number 86 (Topical) 04991

THURSDAY, AUGUST 24, 1916.

THANHOUSER—Getting the Grafter (Two parts—Drama) 04994-5
MUTUAL MASTERPICTURE DE LUXE—The Mystery of the Riviera (Gaumont—Five parts—Drama) (No. 129) .....

FRIDAY, AUGUST 25, 1916.

CUB—The Rookie (Comedy) 04998
MUSTANG—Nell Dale's Men Folks (Two parts—Dr.) 04996-7

SATURDAY, AUGUST 26, 1916.

CENTAUR—The Spite Husband (Two parts—Dr.).. 04999-5000

SUNDAY, AUGUST 27, 1916.

FALSTAFF—A Swiss Sea Dog (Comedy-Drama).... 05001
GAUMONT—Reel Life No. 17 (Mutual Film Magazine) 05002

MONDAY, AUGUST 28, 1916.

AMERICAN—The Key (Two parts—Drama)..... 05003-4
MUTUAL STAR PRODUCTION—The Diamond Runners (Signal—Five parts—Drama) (No. 130)...

TUESDAY, AUGUST 29, 1916.

FALSTAFF—In Mexico (Comedy)..... 05005

WEDNESDAY, AUGUST 30, 1916.

MUTUAL WEEKLY—No. 87 (Topical)...../..... 05006
BEAUTY—Two of a Kind (Comedy)..... 05007
GAUMONT—See America First No. 51 (Scenic)..... 05008
—Kartoon Komics (Cartoon-Comedy)... 05008

THURSDAY, AUGUST 31, 1916.

MUSTANG—The Forgotten Prayer (Three parts—Drama) 05009-10-11
MUTUAL STAR PRODUCTION—The Man Who Would Not Die (American—Five parts—Drama) (No. 131) .....

FRIDAY, SEPTEMBER 1, 1916.

MUSTANG—The Gambler's Lost Love (Two parts—Drama) 05012-13
CUB—Jerry and the Bandits (Comedy)..... 05014

SATURDAY, SEPTEMBER 2, 1916.

CENTAUR—The Trap (Two parts—Drama)..... 05015-16

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Miscellaneous

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Man is almost jackson, one of the greatest of golf stars demonstrates golf putting, driving and approaching.

Willie Ritchie, former lightweight champion boxer of the world, dons the gloves with Lew Jeffries.

Norman Rose wins the mule championship swimming race at San Francisco, and Miss Olga Dorfman wins the women's championship swimming honors at Philadelphia.

Tommy Gotch is presented in a wrestling match with Jim Esser, champion of Scotland. In this match Gotch defends his title for the last time, as he has retired from the arena.

THE DAWN OF FREEDOM (Vitagraph—Five Parts—Aug. 14).—The cast: The Patriot (Charles Richman); Kindred McLean (Anna Q. Nilsson); Dick Cartwright (James Morrison); Irving (Thomas R. Mills); Count (Templer Saxe); Sergt. Louder (Edward Elkas); Nancy Cartwright (Billie Billings). Director, Paul Scardon.

"The Dawn of Freedom" is a stinging satire on the death of those ideals that prompted the founders of the United States. It contrasts in bold outline the spirit of 1776, when every American worked for the welfare of the new-born country, with the attitude of the modern-day American who looks only to his personal gain with no thought of his country.

Richard Cartwright, a revolutionary patriot, like hundreds of others, was granted a plot of land in the Alleghanies. Cartwright was engaged to wed Elizabeth Bradbury, and, in company with a small party, left for his plot of land, promising to return in the fall. Arriving at their land, he was attacked by Indians. Later he was rescued by Ambrose, a missionary, who had spent many years in India. Ambrose's efforts to save Cartwright are in naught.

Ambrose was versed in Eastern hypnotism, so he decided that rather than to have Cartwright tortured and probably burned at the stake, he would put him in a trance and have him buried, after which he would exhume him and bring him out of the trance. During the burial, Ambrose himself was killed. Before being put under the spell Cartwright wrote his will, giving his land half to his brother and half to his fiancee.

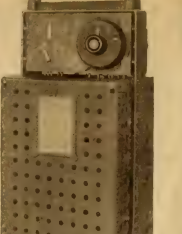
One hundred and thirty-nine years afterward we find Cartwright's little piece of land is made up of coal mines worth millions, with a descendant of Philip Cartwright, brother of Richard, in sole control and to inherit. Kindred McLean, great-granddaughter of Elizabeth Bradbury, the daughter of one of the miners, dependent upon the scant wages of a miner. In his grasp for power Cartwright has frozen McLean out of what was his half of the property and the latter is now living in poverty.

The miners go out on strike. Cartwright refusing both demands, violence is resorted to and one of the coal mines is blown up. In the terrific explosion, the aluminum casket holding the body of Richard Cartwright is blown to the surface, where its top is blown off. Dick, son of the coal baron, encounters the casket just as Cartwright, delivered from his trance by the impact of the explosion, steps out of it. He is emaciated and has much the same appearance as a horribly emerging from the crypt.

The patriot is taken to Dick's home, where is witnessed the insidious inroads of a war—not the Revolutionary War, but a war of a social kind, where each individual is engaged in walking on the necks of his brethren. He learns from Dick of the rapid growth of the United States and of the marvelous inventions. These are unbelievable until he is shown some of them, but he encounters an even more unbelievable phenomenon—that all these things have been achieved and yet the people of the country are not happy.

He witnesses the riotous scenes attending the coal strike and learns it is all the cause of Cartwright's refusal to give a living wage and to improve the working conditions of the miners. He also learns that McLean, whose ancestors owned half of the property, now is poverty-stricken.

Confronted by the patriot and by the rioting strikers, Cartwright dies of heart failure and the patriot, attempting to quiet the strikers, is mortally wounded, but his courage and spirit—that of '76, as transfused to Dick, the son, and everything ends happily for the workers.



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GEORGE KLEINE.

GLORIA'S ROMANCE (Chapter 11, "The Fugitive Witness"—Two Parts—Drama—July 31).—The Stafford family, having arrived at David's country home, prepare to sally forth and enjoy the skating and tobogganing. Gloria is in a sombre mood, but is finally persuaded to join the merry party. Mulry, now a guest of his friend Davidson, who lives near David Stafford, looks from his window and sees the skating party on the lake nearby. He tries to persuade his jolly companions to abandon their cards and highballs and join in the outdoor sports, but his pleadings prove futile. On the following day, however, Mulry surprises his companions by bolting, clad in a regulation tobogganing suit, and a few moments later they are amazed at seeing the genial fat man sliding down hill with Gloria Stafford.

Mulry, quite unaware with whom he is sliding, is surprised and delighted when Gloria, who has recognized him, invites him to David's home for a hot toddy. He immediately accepts her invitation and a few moments later they are in a tete-a-tete in the big living room. Suddenly Gloria rounds on the astonished Mulry with the question, "Why did you mail the letters from Freneau to me?" Before the discomfited Mulry can answer, Dr. Royce enters and deliberately puts an end to the conversation. Mulry, at a glance from Royce, excuses himself and departs, exclaiming as he goes, "Good-bye, I'm off for Palm Beach, Florida." As he is about to leave the house Lois intercepts him and asks him if he has seen her letters among Freneau's effects. Mulry replies in the negative.

Gloria, angry at Royce for his apparently rude interruption, surprises her father by a sudden decision to be taken to Palm Beach, Fla. A few days later, hard on the heels of Mulry, the Stafford family arrives at Florida. Mulry quickly discerns of Gloria's presence and is forced to unusual exertions in trying to evade her. The chase finally becomes too hot for him and he seizes a convenient dugout canoe and flees.

Gloria, one day, meets the Indian who once threatened to make her his squaw. He is now educated and again requests her hand in marriage, quite in accordance with the white man's code. He is surprised and saddened by Gloria's refusal and is about to turn away when he spies Dr. Royce in the distance with seeming hate, and Gloria, quick to see the sudden change, questions him. To her horror she learns from him that Dr. Royce and not Freneau was her rescuer.

GLORIA'S ROMANCE, NO. 12, "Her Fighting Spirit" (Two Parts—Aug. 7).—The cast: Gloria Stafford (Billie Burke); Dr. Stephen Royce (Henry Kolker); Richard Freneau (David Powell); David Stafford (William Roselle); Pierpont Stafford (William T. Carleton); Lois Stafford (Jule Power); Judge Freeman (Henry Weaver); Gideon Trask (Frank McGlynn); Frank Mulry (Frank Monroe); Straus Casinur (Maury Stuart).

Failing to overtake Mulry at Palm Beach, Gloria Stafford, her father, brother and Doctor Royce return to New York but Gloria continues to mourn over the loss of Freneau, her fiance, and grows more pale and wan with each passing day. Doctor Royce, noticing her pallor, hastens to something that will divert her mind from her grief. Then Judge Freeman rises and explains that he must hurry away. Royce instantly decides a visit to the night court and a glimpse of the seamy side of life may prove just the shock Gloria needs to rouse her out of her own troubles. Accordingly Royce, Gloria and Pierpont accompany Judge Freeman to the court and sit as spectators while one case after another is tried. A humble waiter named Casinur, whose wife has just died, is brought before the Judge, and Stass, his little boy, is about to be turned over to the children's society when Gloria intervenes and promises to give the lad a home and find a job for her father. Pierpont objects, but Royce thinks the plan a good one since it will give Gloria something new on which to think about, so the millionaire reluctantly consents.

Mulry is brought before the court for speeding, and Gloria gets Judge Freeman to commit him to jail till she can question him. A tramp, charged with being "drunk and disorderly," is then arraigned, and Gloria recognizes in him Gideon Trask, the man who murdered Freneau, attempts to scream out her accusation, but faints before she can utter a word. She is borne away and Freeman nods wearily and orders the man released, since it is his first offense. Later when Gloria recovers and tells her story she finds the man is gone, and sets out to follow him.

GLORIA'S ROMANCE, No. 13, "The Midnight" (Two Parts—Aug. 14).—The cast: Gloria Stafford (Billie Burke); Dr. Stephen Royce (Henry Kolker); Richard Freneau (David Powell); David Stafford (William Roselle); Pierpont Stafford (William T. Carle-

ton); Lois Stafford (Jule Power); Judge Freeman (Henry Weaver); Gideon Trask (Frank Mayborn); Straw (Arthur Maury Stewart); "Chuey" McFadden (Rapley Holmes); "The Hag" (Adelaide Hastings).

Gloria Stanford after recognizing in Gideon Trask the murderer of her lover, Richard Freneau, and recovering from the swoon that follows the recognition of Trask, sets out to follow the murderer. She traces him down into an evil part of the city and there is set upon by thugs, from whom she escapes with difficulty. Resuming her pursuit of Trask she follows him into a saloon in a tough district where she is seized by Chuey McFadden, who insists upon her dancing with him. Doctor Royce, immediately after Gloria left the chambers of Judge Freeman, sets out to follow her to protect her from harm. She moves so swiftly from place to place, however, that Royce is never quite able to catch up to her, and only arrives at the saloon after Gloria has been insulted by McFadden. Royce knocks the burly character down and then the police are summoned to break up the riot which follows. Gloria, Royce and McFadden are arrested and taken to night court, where Judge Freeman and Pierpont Stafford are astonished to behold Gloria and Royce in the toils of the police. Trask has escaped from the saloon during the melee.

METRO PICTURES CORPORATION

GOD'S HALF ACRE (Five Parts—Aug. 7).—The cast: Blossom (Mabel Taliaferro); Henry Norman (J. W. Johnston); Rose Norman (Helen Dahl); Nels Norman (Frank Losee); Harry Westley (Richard Neill); Prof. Sterling (John Smiley); Parker (Daniel Jarrett); Lucy, "the dragon" (Mirina Hutchings).

Henry Norman, a successful novelist, is engaged in writing a book. He decides he must drive into real life for his material, as his previous work has been too idealistic. The new book is about aged types, and his friend, Perry Westley, gives him an opportunity to live a while at a home for the aged called "Rainbow's End."

Westley is in love with Mrs. Norman and is openly paying her attentions, but Henry believes, implicitly in the honor of his friend. Henry, unsuspecting, takes up his temporary residence at Rainbow's End. More interesting than all the aged types is the forlorn young maid-of-all work, Blossom, who, scarcely more than a child in years, is old before her time. Henry, unglamingly calls her "The Little Old Young Lady," and in her he finds the inspiration for his book. She very soon has all about her aged charges, and aids him in gathering material. He becomes the knight of her dreams, and unconsciously he is drawn toward her. Another who feels the charm of the stranger is Lucy Hargreaves, the matron, commonly known as "The Dragon." In spite of her ugliness, she is determined to make him love her.

Henry's thoughts are concerned only with his work. A letter brings him tickets from a playwright friend to attend the opening of a new play. He throws the tickets into the waste-basket, but seeing the wistful expression on Blossom's face, he asks her to accompany him, intending to write a chapter on "The Little Old Young Lady in Society." Her delight knows no bounds, especially when Henry brings some of his sister's clothes for her to shine in. The inmates of Rainbow's End joyfully watch her and her escort leave for the theater—all except "the Dragon," who is wild with jealousy.

Henry's wife and Westley are also at the premises, and Rose Norman, seeing something with her husband, decides that the time has come for her to run away with Westley. Blossom found a page of Henry's manuscript, in which a proposal of marriage is made to "The Little Old Young Lady." She thinks it is meant for her, and before saying good-night to him, she asks, innocently, "when are we going to be married?" Henry, in surprise, is obliged to tell her that he is already married. She creeps up stairs, to cry herself to sleep, when she is confronted by the angry "Dragon," who drives her out of the house.

Henry goes home, only to find that his wife and his false friend have eloped in an automobile which is shortly struck by lightning. Both are killed. Blossom takes refuge in God's Half Acre, an asylum for orphan children, presided over by Cynthia Huckaby, and she helps Cynthia with the children. Time brings her an opportunity to save the life of Henry's son, Harold Norman, and in this way Henry finds her again.

He proposes to make her his wife, a young young lady, instead of an old young lady, and then writes the last words of his new novel, "They lived happily ever after."

THE PRETENDERS (Five Parts—Aug. 21).—The cast: Helen Pettingill (Emmy Wehlen); Hubert Stanwood (Paul Gordon); Silas T. Pettingill (Charles Eldridge); Maria Pettingill (Kate Blancke); Inspector Burke (Edwin Holt); Macklin Thurston (William Davidson); John Stafford (Howard Truesdell); Joseph Bailey (Pearle Wilson); Rita (Beat Rume); Andrews (Joseph Kilgour); Logan (Harry Newton).

Silas Pettingill retires on the proceeds of his Hickory Cough Cure. His wife, Maria, and his daughter Helen decide that they cannot stand their native village any longer, so a move is made to Fifth avenue, New York, where they are disdainful to the point of incivility to their former friends. Helen is constantly pursued by those of wealth and title, but she finds them all worthless and unworthy of her notice.

Silas, who is of a somewhat retiring disposition, finds the gaiety of the metropolis somewhat too much for him, so he goes to live in a quiet hotel, where he meets Hubert Stanwood, and as the two grow acquainted, Silas gets some work for him to do.

In the meantime Mrs. Pettingill demands to know who the stranger is. And during a call on her by Mrs. Thurston Otis, she learns that he interviews Stanwood as Count Rudolf. Mrs. Pettingill runs to tell Helen the good news, and they plan to make a social conquest of the romantic count guest. Soon the count is seen everywhere with Helen. He makes love to her under false colors, but Pettingill impresses him not to let them know that he has deceived them.

At a ten dansant they meet Macklin Thurston, who is introduced to them as the Earl of Bradwood. Stanwood stands. While he bears the name, he is in own gentleman as the Earl of Bradwood and his elder brother the heir. He does not know that both died, and that Thurston, discovering that the second son, Hubert, has been missing for several years, has appointed himself as a claimant for the title. Stanwood decides to say nothing, but to investigate.

Thurston is really the proprietor of an international employment agency. He uses this position to supply Huntington Lodge, the Adirondack home of Mrs. Pettingill, two servants, Rita and Beatie, who are clever crooks. Both Thurston, as the Earl, and Stanwood, as the Count, are invited to a house party at the Lodge.

Helen and Stanwood have fallen in love with each other at their first meeting. Stanwood proposes, and Helen accepts him. But Thurston tells Rita she must find a way to compromise Stanwood in the eyes of Helen. Helen breaks her engagement to Stanwood, and announces her engagement to Thurston, known as "the Earl." Stanwood, realizing a scheme to unmask Thurston, but he has manufactured credentials, and Stanwood himself is unmasked as a fraud. He must by man who knew him as a chauffeur. Helen orders him to drive her guests back to the hotel from the lawn fete that is in progress.

Thurston goes to Helen's room and tries to persuade her to elope with him, but she refuses. During the night Rita and Beatie attempt to steal Helen's jewels. Stanwood returns, and in the struggle that follows he is injured in the struggle, and when Helen enters she thinks it is he who is the thief.

Still loving him, however, she urges him to escape, but the two crooks are apprehended. Detective Burke is about to take both Thurston and Stanwood into custody, but knowing which one of them is the false Earl of Bradwood, when the lawyer arrives from New York and identifies Stanwood as the genuine Earl. Thurston is lead away, and Stanwood and Helen soon to be lady Bradwood are reunited.

BLUEBIRD PHOTOPLAYS, INC.

LITTLE EVE EDGARTON (Five Parts—Aug. 21).—The cast: Eve Edgarton (Ella Hall); Miss Van Eaton (Lucia Payne); Captain Elsa Grosvenor (Dorothy Bernard); Barnes Hodgett (Rawlinson); Paul R. Edgarton (Thomas Jefferson); John Edgarton (Mark Fenton).

Little Eve Edgarton's fond the companion of her father who writes his memoirs. Miss Edgarton resents the love of the child in search of rare botanical specimens, and the child never knows her mother and has been reared by her father in the studious atmosphere of the seven hills, although she is now of an age needing approaching attention having entered her life.

Shortly after the story opens her father receives a visit from Captain Elsa Grosvenor, who has not seen Eve since the latter was a child many years before. The girl accepts the dictum as a matter of course. At this time there are in the house a number of guests, all of whom are in search of botanical specimens. A native servant brings rubbed information that there will be at least three more guests arriving on the morrow. The two men decide that they will attend them of course, going along as part of the traveling contingent.

Simon Barnes, a young man of wealth, and of a highly flirtatious disposition, has arrived from New York on business and decides to shift the scene of his activities to Lake Arcadia. Shortly after he arrives there the attention of the girl, Eve Edgarton, is drawn to him. She makes with eager alacrity and is cajoled into the ultimate gathering of delegates to the convention

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while Eve Edgerton has attracted considerable attention from the guests, because being a modest, quiet girl she remains bewildering the supposedly seasoned very personages with whom she has previously moved. Eve's mother is the well-known author of the celebrated novel, "The Redemption of Ida Lorraine."

During her summer visit Eve has met her fourth young lady guest, Miss Hilary Fretch, a literary light. Miss Fretch is a very quiet, shy individual, and has attracted little attention. They have been together for some time, and gradually become quite congenial. One morning, while they are walking down the road, they hear a noise from their horses in the top of a tree, and a severe electric storm comes upon them during the ensuing half hour. Miss Fretch is extremely afraid of lightning, and her nerves are in a state she has discovered in the mountains. Through the methods of massage, the young lady loses the shock.

Here in the cave the senior Edgarton and his friend Hilarman, Jaffery, meet the young ladies, and then it is that the bonds of the romances are opened to the fast most youth and beauty and age is old and young. We are left to believe that ultimately the young couple will enter a new life in partnership.

THE GIRL OF LOST LAKE (Five Parts—Aug. 28).—The cast: Jude Clark (Myrtle Gonzalez); Mrs. McAndrews (Mary Jo Duffy); Vesta Harlowe (Ruby Cox); Vaughan McAndrews (Val Paul); Dave Bean (Fred Church); Judge Clark (George Hernandez); Abner Clark (Jack Curtis); Wallace Harrison (Bertram Grassby); Woolworth McAndrews (Jack Connelly); Sim Perkins (Bobby Mack).

When McAndrews was a boy his father took him to Lost Lake for a vacation, and a childish friendship was established between Vaughan and a girl named Jude. In later years Vaughan goes to Lost Lake for recreation. Because the hotel accommodations are inadequate, Abner Clark takes Vaughan to his home, where in daily association with Jude the childhood friendship is renewed and gradually intensified.

Vaughan, sensing the trend of events, chaperons Vaughan with Vesta and reminds him that Jude is engaged to marry Dave Bean, a youth of her own station. Harrison has induced Jude to pose for him, promising a reward of $50 for the services, but the completed picture shows Jude in a pose she had never assumed. When Vaughan sees the picture the opinion he has formed of the mountain girl suddenly changes.

Several of the gossips get a view of the canvas and Harrison lets it be understood that Jude posed exactly in the way pictured. Jude overhears the artist's statement and discovered the picture he had placed there for, but when her father fell ill and needed hospital attention Jude pocketed her pride and called to get the $50.

While she is at Harrison's camp Dave Bean, guided by the village gossips, enters and accuses Jude of his misdoing, but when the artist and the young mountain girl shall never become acquainted. When Abner Clark sees Jude is not with Vaughan at dinner he sends him to find her. A severe storm interrupts her as she is about to leave Lost Lake and installs her at his own camp. Vaughan is pardoned by him in his good graces.

Vaughan and left Lost Lake heartbroken because he has revealed to Jude. Meantime, he writes to Jude that he has reconsidered and asks her to write him in return. Jude's eager answer is unsigned owing to Judge West's presence for an indefinite time, and it is but until too late that the missive is accidentally revealed.

Discovery of the letter leads to a speedy understanding.

INTERNATIONAL FILM SERVICE.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 65 (Aug. 8).

New York.—Clean up or dirty soda fountains, uncovered fruit stands and other aids to the spread of infantile paralysis is needed in New York.

Hammond, Ind.—The first of Uncle Sam's armored railroad cars for the transportation of troops.

New York.—Bagpipe monkey, a new addition to the city's zoological collection, is brought here.

Saloniki, Greece.—British and French auxiliary aircraft guns scour the sky for hostile aeroplane and zeppelins.

The latest in bathing suits is artistically displayed by beautiful models on beach setting.

New York.—A gigantic whale measuring forty-five feet in length is killed with clubs and axes in Far Rockaway inlet.

Chicago.—The terrific heat kills scores in this city. A mammoth look to the beaches for relief in Lake Michigan.

Washington, D. C.—Statuary decorating a part of the United States Capitol grounds is unveiled with impressive ceremonies in the presence of a large crowd.

Wilhelmshaven, Germany.—The first of a series of exclusive pictures of the Kaiser's fleet.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 64 (Aug. 11).

Shoreham, England.—A German submarine U-C3 is captured by the British after it had menaced shipping in and about the English Channel and is exhibited to the public.

Detroit.—Charles Hughes opens his campaign here, making open-air addresses.

Wilhelmshaven, Germany.—Exclusive pictures showing a day in the life of a German sailor.

Fashion Section.—Miss Olive Thomas, of the Ziegfeld Midnight Follies, and one of the stars of the International Film Service, Inc., poses exclusively in gowns of the latest designs.

San Diego, Cal.—Rear Admiral Caperton becomes commander of the Pacific fleet and is inaugurated on board his flagship with impressive ceremonies.

Berkeley, Cal.—Girls of Berkeley University take swimming lessons on dry land and are prohibited swimmers the first time they plunge into the water.

Sayville, L. I.—A live shark caught in net of lower Nassau puts up a desperate battle before it is finally roped by the tail and dragged up on shore and killed.

Somewhere in France.—Artillery of the Belgian army leaves for the front and begins bombardments of German trenches. Pictures show big shells bursting in the midst of the German lines.

FROHMAN AMUSEMENT CORP.

Jaffery (Six issues—August).—Jaffery Clayne is the successful author of two novels, the others being Hilary Fretch, a literary man; Adrian Doherty, a short story writer, and Tom Castleton, playwright.

The story opens with Tom Castleton going on a voyage for his health and leaving with his friend, Jaffery, the manuscript of the first novel he ever attempted.

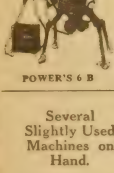
Shortly after Castleton's trip, he dies at sea, and the novel is discovered by Adrian of his friend's death, the temptation to secure the girl he loves by publishing his friend's novel and taking the money and credit from it is so strong that he succumbs and becomes the "thief in the night."

Jaffery returns to London with the widow of his associate, who is an Albanian cheetah's daughter, the last one of her race. Jaffery arrives in London with this strange woman and she is introduced into the household of Hilary Fretch and meets Jaffery's friends. Adrian brings his sweetheart, Doria, and when she is introduced to Jaffery, it is a case of love, on Jaffery's part, at first sight, he having no eyes for Liosha, the widow desperately in love with him.

Doria, however, marries Adrian, supposed to be the great author, and Jaffery leaves Liosha in London and then goes on another expedition. On his return he finds Adrian dead. His love for the wife, Doria, is as strong as ever and he tenderly cares for her and takes charge of Adrian's affairs.

When Jaffery and Hilary are appointed the legal executors of Adrian's estate they find the original novel in Castleton's handwriting and nothing but could be made into a second novel from the pen of Adrian. They realize that Adrian has stolen his fame and fortune and that his conscience really has killed him. Jaffery realizes that the knowledge of this will probably be the death blow to Doria, who has always considered Adrian as a genius, so he takes the papers home and puts them out of sight in his desk and then begins to go through the long manuscript and from them he writes a novel, signs it with Adrian's name and gives it to the publishers as the second work of the literary genius. The novel does make a tremendous sensation.

When Jaffery proposes marriage to Doria she refuses him. The former starts on a long voyage. Liosha begs to go, too. Jaffery consents. The result is the strengthening of the love of Liosha for Jaffery. Doria learns the perfidy of her late husband and offers to be the wife of Jaffery in gratitude for his self-sacrifice. Jaffery, however, discovers he loves Liosha and Doria releases him.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FOR SALE—Power's 6-B motor drive, used one week. Reason for selling—other power. Buyer or wire W. P. Wells, box 685, Sumter, W. Va.

CAMERAS FOR SALE.

MOTION PICTURE CAMERAS and tripods for sale and for rent. Commercial Instrument and Supply Co., 6 Beekman St., 220 West 42nd St., N. Y. City.

BETTER CAMERAS for less money. Kinegraphs, $50 and $75 Standards, $80 to $200. Prestwich, $150. 2 lenses on all tripods, $20 to $50. Ray, 326 Fifth Ave., N. Y. City.

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INDEX

TO CONTENTS

Advertising for Exhibitors.....1395
Activities at Tashinoset Studio.....1382
Auditorium New Amusement Co.....1430
Another Billboard Theater in Detroit.....1429
Arbo Railway Before Backing Serials.....1428
At Loew's Victoria Theaters.....1412
Authors Seldom to Have More Power.....1432
Association Notes.....1388

"Beatrice Fairfax" (International).....1391
Big Things for Paramount Week Aug. 28.....1377
Biographs in Two and Three Reels.....1380
Bits on the Southern Trail. (Biograph).....1381
Blackbird Ready with September Program.....1379
British Notes.....1409

Call for Kansas Convention.....1384
Censorship ($20000 Sign for Fairer).....1430
Calendar of Daily Program Releases.1446, 1448
Carleton, William T.....1416
Cash-Basis Plan in Toronto.....1425
Champagne on Screen.....1382
Chicago News Letter.....1386
Children's Matinee Idea Grows.....1435
"Cleanup Week" Theme in Detroit.....1429
Cleveland Children in Fairy Picture.....1409
Cleveland Unions' New Demands.....1431
Coming Metro Features.....1414
Comments on the Films.....1417

"Dawn of Freedom, The" (Vitagraph).....1392
Donaldson Leaves Screen for Stage.....1411
Drama Versus Fiction.....1435
Dugger (J. B.) Heads Local V-L-S-E.....1434

Entwistle, Harold.....1415

Facts and Comments.....1373
Fields, Lew, and Marie Dressler in World Films.....1413
Fighting Proposed Federal Tax.....1427
Frost, Lorraine, New Metro Star.....1412

Gaumont for Week of August 27.....1412
"Girl of Lost Lake, The" (Bluebird).....1393
"God's Half Acre" (Metro).....1394
"Grip of Evil, The" (Pathe).....1390

"Ham's Strategy" (Kalem).....1392
Hardships in Women's Eight Hour Law.....1427
Harwell Joins New Company.....1376
How Prejudice Disappears.....1375

Leaves Law for the Screen.....1415
List of Licensed Film Release Dates, 1456, 1458, 1400, 1462
"Little Lady Eileen" (Famous Players).....1390
Louisville Masonic-Strand Leased.....1428
Lynch, Joseph H.....1416

MacDermott in Blue Ribbon Features.....1381
Manufacturers' Advance Notes.....1420
"Man's Enemy" (Biograph).....1380
Mary Pickford a Producer.....1376
Memphis Exchange Men Associate.....1428
Metro Has a Shakespearian "Round Up".....1378
Metro's Fine, New Boston Exchange.....1424
Motion Picture Exhibitor, The.....1384
Motion Picture Children.....1407
Motion Picture Photography.....1403
Music for the Pictures.....1405
Mutuals for Week of August 21.....1380

News of Los Angeles and Vicinity.....1388
No Brains Required.....1374
"No Children" Sign—Another View.....1432
"Pacificist, The" Essanay).....1391
Patch Lenses Pitt Theater.....1381
"Patriot, The" (Triangle).....1392
Photoplaywright, The.....1398
Pickford, Mary, a Producer.....1376
Pictures In School and Churches.....1377
President and Cabinet in Pictures.....1376
Projection Department.....1399
Quick Action May be Needed.....1376
Reichenbach Joins Frohman.....1385
Reviews of Current Productions.....1390
Rolfe Studio Changes.....1414

Selig General Film Releases.....1381
Stars Aplenty in August Kalem.....1414
Stirring 'Em Up in Kansas.....1384
"Stolen Jail, The" (Kalem).....1392
Stories of the Films.....1437

That Universal Program for the Week of August 21.....1379
Theater Stands Up for Rights.....1433
"Their Mother" (Lubin).....1393
Two Kalem Comedies.....1392

Vitagraphs on General Film.....1411
V-L-S-E Change in Managers.....1413

"Wall Street Tragedy, A" (Mutual).....1392
"War Brides" and Under Way.....1381
Weinberg, Edwin O.....1382
Williams, Kathlyn, Joins Moroseo.....1385
"Woman's Way, A" (World).....1393

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.
Jones & Cammack.....1461
Speer Carbon Co.....1464

CHAIR AND SEATING MANUFACTURERS.
American Seating Co.....1465
Steel Furniture Co.....1465

ELECTRICAL & MECHANICAL EQUIPMENT.
Amusement Supply Co.....1461
Calehuff Supply Co.....1463
Erker Bros.....1465
Foos Gas Engine Co.....1464
Fulton, E. E.....1443
Hallberg, J. H.....1451
Herbert Electrical & Mfg. Co.....1447
Hommel, Ludwig & Co.....1441
Kleine Optical Co.....1462
Lears Theater Supply Co.....1465
Lucas Theater Supply Co.....1463
Northwestern Electric Co.....1459
Picture Theater Equip. Co.....1452
Porter, B. F.....1463
Strelinger, Chas. A.....1443
Westinghouse Electric & Mfg. Co.....1456

FILM EXCHANGES.
Bradenburgh, G. W.....1464
Friedman Film Corp.....1441

LENS MANUFACTURER.
Bausch & Lomb Optical Co.....1457

MANUFACTURERS OF MOVING PICTURES.
American Film Co., Inc.....1360-62
Biograph Co.....1446
Bluebird Photoplays, Inc.....Colored Insert
Clara Kimball Young Film Corp.....1384
Consolidated Film Co.....1352-53
Emerald Motion Picture Co.....1445
E. & R. Jungle Film Co.....1443
Essanay Film Mfg. Co.....1331 1340-47
Famous Players-Lasky Corp.....1342-43
Florida Feature Films.....1368-69
Gaumont Co.....1354
Great Northern Film Co.....1464
Herbert Bremen Productions.....1365
International Film Service.....Colored Insert
Kalem Co.....1372
Kleine, George.....1335
Metro Pictures Corp.....Colored Insert
Moss, B. S.....1339
Mutual Film Corp.....1355-59
National Drama Corp.....1445
Oliver Moroseo Photoplays Co.....1344
Paramount Pictures Corp.....1340-41, 1345
Pathe Exchange.....1349-51
Thanhouser Film Corp.....1330
Triangle Film Corp.....1366-67
Unicorn Film Service Corp.....1350
Unity Sales Corp.....Colored Insert
Universal Film Mfg. Co.....1332-34
Vim Comedies.....1371
Vitagraph Co. of America.....1370
V-L-S-E, Inc.....Colored Insert
Vogue Films, Inc.....1363
World Film Corp.....1336-37

MISCELLANEOUS.
Automatic Ticket Selling & C. R. Co.....1443
B 1000, care M. P. World.....1423
Bioscope, The.....1461
Botanical Decorating Co.....1465
Cailles Bros.....1423
Chicago Herald.....1465
Cinema Camera Club.....1443
Cine Mundial.....1464
Classified Advertisements.....1453
Cole, Irving W.....1441
Corcoran, A. J.....1442
Eastman Kodak Co.....1455
Erbograph Co.....1442
Evans Film Mfg. Co.....1403
Exhibitors' Exchange.....1444
Gunby Bros.....1444
Il Tirso Al Cinematografo.....1463
Kinematorgraph Weekly, The.....1444
Kraus Mfg. Co.....1445
Lewis, Edgar.....1447
Marion, Louise M.....1464
Motion Picture Electricity.....1461
M. P. W. Circulation Coupon.....1465
M. P. Directory Co.....1463
Moore, Wm. N.....1443
National Ticket Co.....1463
National Cash Register Co.....1467
Pacific Tank & Pipe Co.....1443
Richardson's M. P. Handbook.....1455
Richardson, F. H.....1463
Rothacker Film Mfg. Co.....1423
Standard Motion Picture Co.....1444
Willis & Inglis.....1457

MOVING PICTURE CAMERAS.
Los Angeles M. P. Co.....1444
Stern, David Co.....1464
Universal Camera Co.....1464

MUSIC AND MUSICAL INSTRUMENT.
American Photoplayer Co.....1445
Harmo Pipe Organ Co.....1464
Schirmer, G., Inc.....1461
Seeburg, J. P. Piano Co.....1442
Simon, Walter C.....1441
Sinn, Clarence E.....1465
Symphony Player Co.....1453
Wangerin-Weickhardt.....1459

POSTERS AND FRAMES.
Goes Lithographing Co.....1443
Menger & Ring.....1443
Payne Show Card Co.....1461

PROJECTION MACHINE MANUFACTURERS.
American Standard M. P. Mach. Co.....1442
Enterprise Optical Co.....1459
Power, Nicholas, Co.....1468
Precision Mch. Co.....1457

PROJECTION SCREEN MANUFACTURERS.
Genter, J. H., Co., Inc.....1442
Gold King Screen Co.....1463
Radium Gold Fibre Screen, Inc.....1442

THEATRICAL ARCHITECTS.
Decorators' Supply Co.....1461

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Chicago—Illinois

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1446 1448.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Selig, Vitagraph.

Tuesday—Essanay, Kalem, Lubin.

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

July 24—A Natural Born Gambler (Two parts—Comedy).
July 26—The Billionaire (Three parts—Com.). (Biograph Reissue No. 67.)
July 31—Gold and Glitter (Drama) (Biograph—Reissue No. 68).
Aug. 1—The House of Discord (Two parts—Drama) (Biograph—Reissue No. 69).
Aug. 7—The Telephone Girl and the Lady (Drama) (Biograph—Reissue, No. 70).
Aug. 9—The Fatal Wedding (Three parts—Drama—Biograph Reissue No. 71).
Aug. 14—Saved from Himself (Drama) (Biograph—Reissue No. 72).
Aug. 15—A Temporary Truce (Two parts—Dr.) (Biograph—Reissue No. 73).
Aug. 21—The Adopted Brother (Two parts—Drama) (Biograph—Reissue No. 74).
Aug. 22—Seven Days (Three parts—Comedy).
Aug. 28—A Change of Spirit (Drama) (Biograph Reissue, No. 75).
Aug. 29—Enoch Arden (Two parts—Drama) Biograph Reissue No. 76).

ESSANAY.

July 19—Vernon Howe Bailey's Sketch Book of New Orleans. (Cartoon—Comedy). —A scenic subject on the same reel.
July 22—The Grouch (Three parts—Comedy-Drama).
July 25—A Brother's Loyalty (Two parts—Drama) (Reissue).
July 26—Cantonated Nonz Pictorial, No. 13 (Cartoon—Comedy). —A scenic subject on the same reel.
July 29—Repentance (Three parts—Drama).
Aug. 1—The Chimney Sweep (Two parts—Dr.).
Aug. 2—Vernon Howe Bailey's Sketch Book of Perrogrd (Cartoon). —A scenic subject on the same reel.
Aug. 5—The War Bride of Plumville (Three parts—Comedy-Drama).
Aug. 8—The Three Scratch Clue (Two parts—Drama).
Aug. 9—The Fable of "Books Made to Balance" (Comedy).
Aug. 12—Worth While (Three parts—Drama).
Aug. 15—My Country 'Tis of Thee (Two parts—Drama).
Aug. 16—Cantonated Nonz Pictorial, No. 14 (Cartoon—Comedy).
Aug. 19—A Little Volunteer (Three parts—Dr.).
Aug. 22—A Man for That (Two parts—Drama) (Reissue).
Aug. 23—The Fable of "How Wissenstein Did Not Lose Out to Buttinsky" (Com.).
Aug. 26—The Face in the Mirror (Three parts—Drama).
Aug. 29—His Stolen Fortune (Two parts—Dr.).
Aug. 30—Vernon Howe Bailey's Sketch Book of Washington (Cartoon—Comedy). —A scenic subject on the same reel.
Sept. 2—The Higher Duality (Three parts—Drama).

KALEM.

July 20—A Watery Wooing (Comedy).
July 21—A Double Elopement (Comedy).
July 22—In Death's Pathway (No. 80 of the "Hazards of Helen" Railroad Series—Drama).
July 25—Hans's Whirlwind Finish (Comedy).
July 26—A Mix-Up in Art (Comedy).
July 28—The Girl and the Tenor (Comedy).
July 29—A Plunge from the Sky (No. 90 of the "Hazards of Helen" Railroad Series —Drama).
Aug. 1—The Heart Menders (Comedy).
Aug. 4—Perches and Ponies (Comedy).
Aug. 5—A Mystery of the Rails (No. 91 of the "Hazards of Helen" Railroad Series —Drama).
Aug. 8—Good Evening Judge (Comedy).
Aug. 9—The Fighting Heiress (No. 1 of "The Girl from Frisco"—Two parts—Drama).
Aug. 11—Daisy, the Demonstrator (Comedy).
Aug. 12—Hazards of Helen Railroad Series, No. 92, "Hurled Through the Drawbridge" (Drama).
Aug. 15—Hans's Stratagem (Comedy).
Aug. 16—The Girl from 'Frisco, Series No. 2, "The Turquoise Mine Conspiracy" (Two parts—Drama).
Aug. 18—He wrote Poetry? (Comedy).
Aug. 19—With the Aid of the Wreckers (No. 93 of the "Hazards of Helen" Railroad Series) (Drama).
Aug. 22—The Star Boarders (Comedy).
Aug. 23—The Girl from 'Frisco, Series No. 3, "The Old Field Plot" (Two parts—Drama).
Aug. 25—The Stolen Jail (Comedy).
Aug. 26—At Danger's Call (No. 94 of the "Hazards of Helen" Railroad Series) (Drama).

LUBIN.

July 17—Otto's Vacation (Comedy).
July 20—The Rough Neck (Three parts—Dr.).
July 22—American After All (Comedy).
July 24—Otto, the Salesman (Comedy).
July 25—By Right of Love (Two parts—Dr.).
July 27—In the Hour of Disaster (Three parts—Drama).
July 29—It Happened In Pikersville (Com.).
July 31—Otto the Gardener (Comedy).
Aug. 1—The Price of Dishonor (Two parts—Drama).
Aug. 8—Their Mother (Two parts—Drama).
Aug. 15—A Lesson in Labor (Two parts—Dr.).
Aug. 22—The Usurer's Due (Two parts—Dr.).

SELIG.

July 20—Selig-Tribune, No. 58, 1916 (Topical).
July 22—Shooting Up the Movies (Two parts—Comedy).
July 24—The Comfort (Three parts—Drama).
July 24—The Selig-Tribune No. 59, 1916 (Top.).
July 27—The Selig-Tribune No. 60, 1916 (Top.).
July 29—Love Color on the A-1 Ranch (Two parts—Western—Comedy).
July 31—The Old Man (Who Tried to Grow Young (Three parts—Drama).
July 31—The Selig-Tribune No. 61, 1916 (Topical).
Aug. 3—The Selig-Tribune No. 62, 1916 (Topical).
Aug. 5—An Anecdic Attitude (Comedy).
Aug. 7—The Gold Ship (Two parts—Drama).
Aug. 7—The Selig-Tribune, No. 63, 1916 (Topical).
Aug. 10—The Selig-Tribune, No. 64, 1916 (Topical).
Aug. 12—A Western Masquerade (Western—Comedy).
Aug. 14—The Germ of Mystery (Three parts—Drama).
Aug. 14—The Selig-Tribune, No. 65, 1916 (Topical).
Aug. 17—The Selig-Tribune, No. 66, 1916 (Topical).
Aug. 19—A Bear of a Story (Western—Com.).
Aug. 21—The Fare Country (Two parts—Dr.).
Aug. 21—The Selig-Tribune No. 67, 1916 (Tonical).
Aug. 24—The Selig-Tribune, No. 68, 1916 (Topical).
Aug. 28—Roping a Sweetheart (Western—Dr.).

VIM FEATURE COMEDY.

Aug. 9—That Tired Business Man (Comedy).
Aug. 16—Their Dream House (Comedy).
Aug. 23—The Lemon in Their Garden of Love (Comedy).
Aug. 30—The Tormented Husband (Comedy).

VIM.

Aug. 4—Wait a Minute (Comedy).
Aug. 10—Dreamy Knights (Comedy).
Aug. 11—Rushing Business (Comedy).
Aug. 17—Life Savers (Comedy).
Aug. 18—Comrades (Comedy).
Aug. 24—Their Honeymoon (Comedy).
Aug. 25—The Try-Out (Comedy).
Aug. 31—An Aerial Joy Ride (Comedy).
Sept. 1—Reward (Comedy).

VITAGRAPH.

July 7—When It Rains It Pours (Comedy).
July 10—Wrong Beds (Comedy).
July 14—The Man from Egypt (Comedy).
July 15—Waters of Lethe (Three parts—Drama) (Broadway Star Feature).
July 17—The Musical Barber (Comedy). —The Head Waters of the Dalaivan (Scenic).
July 21—The Fur Coat (Comedy).
July 24—A Cheap Vacation (Comedy).
July 28—A Jealous Guy (Comedy).
July 31—His Hard Job (Comedy).
Aug. 4—A Race for Life (Comedy).
Aug. 5—The Bond of Blood (Three parts—Drama) (Broadway Star Feature).
Aug. 7—Pa's Overalls (Comedy).
Aug. 11—Romance and Roughhouse (Comedy).
Aug. 14—Conductor Kate (Comedy).
Aug. 18—Three and Luck (Comedy).
Aug. 19—The Wandering Horde (Three parts—Drama) (Broadway Star Feature).
Aug. 21—Did He or Did He Not? (Comedy).
Aug. 25—The Yellow Girl (Novelty).
Aug. 28—The Fair Face (Comedy).
Sept. 1—Love and Trout (Comedy).
Sept. 2—A Fool and His Friend (Three parts—Drama) (Broadway Star Feature).

General Film Company Features

BROADWAY STAR FEATURES.

June 16—A Strange Case (Three parts—Dr.).
June 17—Ashes (Three parts—Drama).
June 24—Would You Forgive Her? (Three parts—Drama).
July 1—Letitia (Three parts Drama).
July 15—Waters of Lethe (Three parts—Dr.).
Aug. 5—The Bond of Blood (Three parts—Dr.).
Aug. 15—The Wandering Horde (Three parts—Drama).
Aug. 19—The Wandering Horde (Three parts—Drama).
Sept. 2—A Fool and His Friend (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

June 23—The Ancient Blood (Three parts—Drama).
June 30—The Head of the House (Three parts—Drama).
July 7—The Crooked Road (Three parts—Dr.).
July 14—The Dupe (Three parts—Drama).
July 21—Sibyl's Scenario (Three parts—Dr.).
July 28—The Sand Lark (Three parts—Dr.).
Aug. 11—The Better Woman (Three parts—Drama).
Aug. 25—Faith's Reward (Three parts—Dr.).

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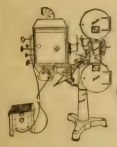

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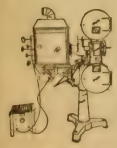

WHY NOT FOR YOU?

THE PRECISION MACHINE CO. INC.

317 East 34th St. New York

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1446, 1448.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Aug. 2—Number 31 (Topical).
Aug. 9—Number 32 (Topical).
Aug. 16—Number 33 (Topical).
Aug. 23—Number 34 (Topical).
Aug. 30—Number 35 (Topical).

BIG U.

Aug. 6—The Captain of the Typhoon (Two parts—Drama).
Aug. 10—The Silent Man (Drama).
Aug. 13—A Woman's Eyes (Drama).
Aug. 18—Weapons of Love (Drama).
Aug. 25—The Devil's Own (Drama).
Aug. 27—The Lady from the Sea (Drama).
Aug. 31—No release this day.
Sept. 3—The Song of the Woods (Drama).

BISON.

July 29—For the Love of a Girl (Two parts—Drama).
Aug. 5—Under the Lion's Paw (Two parts—Drama).
Aug. 12—Along the Malibu (Two parts—Dr.).
Aug. 19—Beyond the Trail (Two parts—Dr.).
Aug. 26—The Trail of Chance (Two parts—Drama).
Sept. 2—The Desert Rat (Two parts—Drama).

GOLD SEAL.

Aug. 1—The State Witness (Three parts—Dr.).
Aug. 8—Queen of the Orient (Three parts—Drama).
Aug. 15—A Son of Neptune (Three parts—Dr.).
Aug. 22—The Castle of Despair (Three parts—Drama).
Aug. 29—The Chance Market (Three parts—Drama).

IMP.

July 23—No release this day.
July 27—Won by Valor (Drama).
July 28—The Circular Room (Two parts—Dr.).
July 30—Mutiny (Drama).
Aug. 2—The Lucky Gold Piece (Drama).
Aug. 4—Which Way (Drama).
Aug. 6—The Finishing Touch (Drama).
Aug. 13—The Great Corona Race (Two parts—Drama).
Aug. 16—The Toll of the Law (Drama).
Aug. 18—Good and Evil (Drama).
Aug. 25—The Panel Game (Two parts—Drama).
Sept. 1—The Call of the Past (Two parts—Drama).

JOKER.

July 29—I've Got Yer Number (Comedy).
Aug. 5—Kate's Affinities (Comedy).
Aug. 12—She Wrote a Play and Played It (Comedy).
Aug. 19—Soup and Nuts (Comedy).
Aug. 26—A Marriage for Revenge (Comedy).
Sept. 2—The Elixir of Life (Comedy).

LAEMMLE.

July 29—The Mask of Fortune (Drama).
Aug. 2—Partners (Two parts—Drama).
Aug. 9—A Knight of the Night (Drama).
Aug. 11—The Highway of Fate (Two parts—Drama).
Aug. 12—The Intruder (Drama).
Aug. 16—No release this day.
Aug. 23—No release this week, replaced with the two-reel Universal Special, "Brennon o' the Moor."
Aug. 26—No release this day.
Aug. 30—No release this day.
Sept. 2—No release this day.

L-KO.

July 30—No release this day.
Aug. 2—Dinty's Daring Dash (Two parts—Comedy).
Aug. 6—The Youngest in the Family (Com.).
Aug. 9—Unhand Me Villain (Two parts—Comedy).
Aug. 13—No release this day.
Aug. 16—The Mother in Law (Two parts—Comedy).
Aug. 20—No release this day.
Aug. 23—A Double Cross (Comedy).
Aug. 27—Snoring in the High C (Comedy).
Aug. 30—The Right Car But the Wrong Berth (Two parts—Comedy).

NESTOR.

Aug. 7—He Maid Me (Comedy).
Aug. 11—Some Medicine Man (Comedy).
Aug. 14—The Battle of Chile Con Carne (Com.).
Aug. 18—No release this day.
Aug. 21—Broke But Ambitious (Comedy).
Aug. 28—The Terrible Turk (Comedy).
Sept. 1—No release this day.

POWERS.

Aug. 10—Ben, the Sailor (Manikin Comedy).
—Salmon from the Egg to the Table (Educational).
Aug. 17—The Riddle of the World—Japan As Seen by Dr. Dorsey (Educational).
Aug. 20—Pie (Comedy).
Aug. 24—No release this day.
Aug. 25—Sammy Johnsin in Mexico (Com.-Cartoon).
—Creating Life from a Dead Leaf (Educational).
Aug. 31—Japan's Gateway to the Temple of the Gods (Educ.).
Sept. 1—Little Browne's Bravery (Drama).

RED FEATHER PHOTOPLAYS.

July 31—From Broadway to a Throne (Five parts—Drama).
Aug. 7—The Mark of Cain (Five parts—Dr.).
Aug. 14—A Yoke of Gold (Five parts—Drama).
Aug. 21—The Beckoning Trail (Five parts—Drama).
Aug. 28—The Folly of Desire (Five parts—Drama).

REX.

July 16—The Crimson Yoke (Two parts—Dr.).
July 21—The Phone Message (Drama).
July 23—Branscombe's Pal (Two parts—Dr.).
July 25—Cross Purposes (Drama).
Aug. 11—By Conscience's Eye (Drama).
Aug. 20—No release this day.
Aug. 27—No release this day.
Sept. 3—No release this day.

VICTOR.

Aug. 13—What Darwin Missed (Comedy).
Aug. 10—Aschenbroedel (Two parts—Comedy-Drama).
Aug. 15—He Wrote a Book (Comedy).
Aug. 17—Ashamed of the Old Folks (Two parts—Comedy-Drama).
Aug. 22—No release this day.
Aug. 24—You Want Something (Two parts—Comedy).
Aug. 29—A Lucky Leap (Comedy).
Aug. 31—No release this day, replaced by the Universal Special, "The Heart of a Show Girl."
Sept. 3—Arthur's Desperate Resolve (Comedy).

UNIVERSAL SPECIAL FEATURE.

Aug. 14—Liberty, No. 1, "Fangs of the Wolf" (Three parts—Drama).
Aug. 14—Timothy Dobbs That's Me, No. 1, "The Body Clerk" (Two parts—Comedy).
Aug. 21—Timothy Dobbs That's Me, No. 2, "A Thousand a Week" (Two parts—Comedy).
Aug. 21—Brennon o' the Moor (Two parts—Drama).
Aug. 21—Liberty, No. 2, "Riding with Death" (Two parts—Drama).
Aug. 28—Timothy Dobbs That's Me, No. 3, "He Becomes a Cop" (Two parts—Dr.).
Aug. 28—Liberty No. 3, "American Blood" (Two parts—Drama).
Aug. 28—The Heart of a Show Girl (Two parts—Drama).

Mutual Film Corp.

AMERICAN.

July 27—Out of the Rainbow (Three parts—Drama).
July 31—The Dresmer (Two parts—Drama).
Aug. 3—The Madonna of the Night (Three parts—Drama).
Aug. 7—The Little Troubadour (Two parts—Drama).
Aug. 10—The Power of Mind (Three parts—Drama).
Aug. 14—Ruth Ridley Returns (Two parts—Drama).
Aug. 17—The Holly House (Three parts—Dr.).
Aug. 21—Enchantment (Two parts—Drama).

BEAUTY.

July 16—The Rummy Act of Omar K. M. Comedy).
July 19—In the Land of the Tortilla (Comedy).
July 23—A Studio Satire (Comedy).
July 26—Gamblers in Greenbacks (Comedy).
July 30—A Germ Gem (Comedy).
Aug. 2—Daredevils and Danger (Comedy).
Aug. 6—Just as He Thought (Comedy).
Aug. 9—Billy Van Deusen the Cave Man (Comedy).
Aug. 13—Too Bad Eddie (Comedy).
Aug. 16—Perkins Mystic Manor (Comedy).
Aug. 23—In a Prohibition Town (Comedy).

CENTAUR.

July 29—The Haunting Symphony (Two parts—Drama).
Aug. 5—Fate's Decision (Two parts—Drama).
Aug. 12—For Her God Name (Two parts—Dr.).
Aug. 19—Destiny's Boomerang (Two parts—Drama).
Aug. 26—The Spite Husband (Two parts—Dr.).

CUB.

Aug. 4—When Jerry Came to Town (Comedy).
Aug. 11—Jerry's Celebration (Comedy).
Aug. 18—Jerry and the Counterfeiters (Com.)
Aug. 25—The Rookie (Comedy).

FALSTAFF.

Aug. 15—The Guiders (Comedy).
Aug. 22—Fare Lady (Comedy).

GAUMONT.

July 26—See America First, No. 46, "Crater Lake, Ore." (Scenic).
—Kartoon Komics (Cartoon).
July 30—Reel Life, No. 13 (Mutual Film Magazine).
Aug. 2—See America First, No. 47 "Philadelphia, Pa." (Scenic).
—Kartoon Komics (Cartoon).
Aug. 6—Reel Life, No. 14 (Mutual Film Magazine).
Aug. 9—See America First, No. 48 "Delaware Water Gap and Pocono Mountains" (Scenic).
—Kartoon Komics (Cartoon—Comedy).
Aug. 13—Reel Life, No. 15 (Mutual Film Magazine).
Aug. 16—See America First, No. 49 (Scenic).
—Kartoon Komics (Cartoon—Com.).
Aug. 20—Reel Life, No. 16 (Mutual Film Magazine).
Aug. 23—See America First, No. 50 (Scenic).
—Kartoon Komics (Cartoon—Com.).
Aug. 27—Reel Life No. 17 (Mutual Film Magazine).

MUSTANG.

July 21—The Dyscrpte (Two parts—Drama).
July 28—That Gal of Burke's (Two parts—Dr.).
Aug. 4—Sandy, Reformer (Two parts—Dr.).
Aug. 11—The Courtin' of Calliope Clew (Two parts—Drama).
Aug. 18—El Diabolo (Two parts—Drama).
Aug. 25—Not All Men Folks (Two parts—Drama).

MUTUAL WEEKLY.

July 19—Number 81 (Topical).
July 26—Number 82 (Topical).
Aug. 2—Number 83 (Topical).
Aug. 9—Number 84 (Topical).
Aug. 16—Number 85 (Topical).
Aug. 23—Number 86 (Topical).

(*Mutual Releases continued on page 1458.*)

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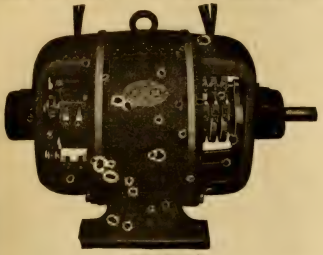

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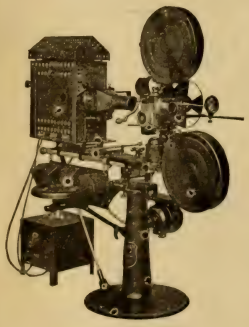

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1446, 1448.)

(Feature Releases continued from page 1456.)

MUTUAL MASTERPICTURES DE LUXE.

Aug. 7—Father and Son (Five parts—Comedy-Drama) (No. 124).
Aug. 10—The House of Mirrors (Five parts—Drama) (No. 125).
Aug. 14—A Wall Street Tragedy (Five parts—Drama) (No. 126).
Aug. 24—The Mystery of the Riviera (Gaumont—Five parts—Drama) (No. 129).

MUTUAL SPECIAL FEATURE.

Aug. 14—The Secret of the Submarine, No. 13 (Two parts—Drama).
Aug. 21—The Secret of the Submarine, No. 14 (Two parts -Drama).
Aug. 28—The Secret of the Submarine, No. 15 (Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

Aug. 3—The Strength of Donald McKenzie (American—Five parts — Drama) (No. 125).
Aug. 17—A Welsh Singer (Five parts—Drama) (No. 127).
Aug. 21—A Million for Mary (American—Five parts—Comedy-Drama) (No. 128).

VOGUE.

Aug. 1—Painless Extracting (Comedy).
Aug. 6—Love and Found (Comedy).
Aug. 13—Some Liars (Two parts—Comedy).
Aug. 20—Her Luckless Scheme (Two parts—Comedy).
Aug. 22—Going to the Dogs (Comedy).

Pathe Exchange, Inc.

ARROW.

July 24—Who's Guilty? No. 12, "Weighed in the Balance" (Two parts—Drama).
July 31—Who's Guilty? No. 13, "The Goad of Jealousy" (Two parts—Drama).
Aug. 7—Who's Guilty? No. 14, "The Irony of Justice" (Two parts—Drama).

BALBOA.

Aug. 14—The Grip of Evil, No. 5, "The Way of a Woman" (Five parts—Drama).
Aug. 21—The Grip of Evil, No. 6, "The Hypocrites" (Five parts—Drama).
Aug. 28—The Grip of Evil, No. 7, "The Butterflies" (Two parts—Drama).

GOLD ROOSTER PLAYS.

Aug. 14—The Fugitive (Five parts—Drama).
Aug. 21—A Woman's Fight (Five parts—Dr.).
Aug. 28—The Shine Girl (Five parts—Drama).

PATHE.

Aug. 7—Tokio, Capital of Japan (Scenic).
—Jumping Analyzed (Physical Culture—Educational).
Aug. 7—Florence Rose Fashions (A Day With Betty Young (Fashions).
Aug. 14—Losing Weight (Cartoon).
—Nature's Tireless Energy (Scenic).
Aug. 21—Florence Rose Fashions (Betty Prepares for Cool Weather) (Fashions).
Aug. 28—Some Foreign Birds (Topical).
Aug. 28—Historic St. Augustine (Picturesque America) (Scenic).

PATHE NEWS.

Aug. 2—Number 62, 1916 (Topical).
Aug. 5—Number 63, 1916 (Topical).
Aug. 9—Number 64, 1916 (Topical).
Aug. 12—Number 65, 1916 (Topical).
Aug. 16—Number 66, 1916 (Topical).
Aug. 19—Number 67, 1916 (Topical).
Aug. 23—Number 68, 1916 (Topical).
Aug. 26—Number 69, 1916 (Topical).
Aug. 30—Number 70, 1916 (Topical).

ROLIN.

July 24—Luke Crystal Gazer (Comedy).
Aug. 7—Luke's Lost Lamb (Comedy).
Aug. 14—Braver Than the Bravest (Comedy).
Aug. 21—Luke Does the Midway (Comedy).
Aug. 28—Caught in a Jam (Comedy).

Miscellaneous Releases.

BLUEBIRD PHOTOPLAYS, INC.

Aug. 14—Bettina Loved a Soldier (Five parts—Drama).
Aug. 21—Little Eve Edgarton (Five parts—Drama).
Aug. 28—The Girl of Lost Lake (Five parts—Drama).
Sept. 4—A Miracle of Love (Five parts—Dr.).

CONSOLIDATED FILM CORP.

August—The Crimson Stain, No. 1 (Drama).

EMERALD M. P. CO.

July 3—Tom & Jerry, No. 2, "Quarantined" (Two parts—Comedy).
July 10—Tom & Jerry, No. 3, "In the Movies" (Two parts—Comedy).
July 17—Tom & Jerry, No. 4, "In a Fog" (Two parts—Comedy.
July 24—Tom & Jerry, No. 5, "Kidnapped" (Two parts—Comedy).

EVA TANGUAY FILMS.

July—Energetic Eva (Five parts—Comedy).

FOX FILM CORPORATION.

July 17—Caprice of the Mountains (Five parts—Drama).
July 24—The Beast (Five parts—Drama).
July 31—Under Two Flags (Five parts—Dr.).

THOMAS H. INCE.

July—Civilization (Drama).

INTERNATIONAL FILM SERVICE, INC.

Aug. 4—Hearst-International News Pictorial, No. 62, 1916 (Topical).
Aug. 8—Hearst-International News Pictorial, No. 63, 1916 (Topical).
Aug. 11—Hearst-International News Pictorial, No. 64, 1916 (Topical).
August—The Story of the Missing Watchman (Two parts—Drama).
Aug. 15—Hearst-International News Pictorial, No. 65, 1916 (Topical).
Aug. 18—Hearst-International News Pictorial, No. 66, 1916 (Topical).
Aug. 22—Hearst-International News Pictorial, No. 67, 1916 (Topical).
Aug. 25—Hearst-International News Pictorial, No. 68, 1916 (Topical).

IVAN FILM PRODUCTION, INC.

July—The Faded Flower (Drama).

KEMBLE FILM CORPORATION.

July—The Zeppelin Raids on London and the Siege of Verdun (Topical).

LEWIS J. SELZNICK PRODUCTIONS, INC.

July—The Common Law (Drama).
August—Who Pays (Drama).

METRO PICTURES CORPORATION.

July 24—His First Tooth (Comedy).
July 31—The Devil at his Elbow (Popular Plays and Players—Five parts—Drama).
July 31—Microbe (Rolfe—Comedy).
Aug. 7—God's Half Acre (Rolfe—Five parts—Drama).
Aug. 14—The Weakness of Strength (Popular Plays & Players—Five parts—Dr.).
Aug. 21—The Profiteers (Rolfe—Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Aug. 10—Little Lady Eileen (Famous Players—Five parts—Drama).
Aug. 14—The Stronger Love (Morosco—Five parts—Drama).
Aug. 17—Public Opinion (Lasky—Five parts—Drama).
Aug. 21—Rolling Stones (Famous Players—Five parts—Drama).
Aug. 24—Hoodoo Ann (Friend—Lasky—Five parts—Drama).
Aug. 28—Victory of Conscience (Lasky—Five parts—Drama).
Aug. 31—Jean o' the Heather (Famous Players—Five parts—Drama).
Sept. 4—Parson of Panimint (Pallas—Five parts—Drama).
Sept. 7—The Big Sister (Famous Players—Five parts—Drama).
Sept. 11—Patience (Famous Players—Five parts—Drama).
Sept. 14—The House of Lies (Morosco—Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Aug. 3—31st release, "In Lunyland" (Cartoon—Comedy).
Aug. 10—32d release, "Farmer Al Falfa's Egg-citement" (Cartoon—Comedy).
Aug. 17—33d release, "Colonel Heeza Liar on Strike (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

Aug. 7—From Carlsbad to Moravia (Scenic).
Aug. 14—28th release, "In Innsbruck, Capital of the Austrian Tirol" (Scenic).
Aug. 21—29th release, "In South Tirol, the Italina Corner of Austria" (Scen.).
Aug. 28—30th release, "Climbing the Austrian Alps (Scenic).
Sept. 4—31st release, "In Switzerland" (Scen.).
C. POST MASON.
July—The Wonder City of the World, Greater New York by Day and Night (Three parts—Scenic).

THE FROHMAN AMUSEMENT CORP.

July 15—Jaffery (Drama).

THE RESERVE PHOTO-PLAYS CO.

Aug. 2—Jerry, the Janitor (Episode 1—Com.).
Aug. 9—Jerry, the Janitor (Episode 2—Com.).
Aug. 16—Jerry, the Janitor (No. 3—Comedy).

TRIANGLE FILM CORPORATION.

Releases for Week of Aug. 13.

The Devil's Needle (Fine Arts—Five parts—Drama).
Shell Forty-Three (Ince—Five parts—Dr.).

Releases for week of Aug. 20.

"Hell to Pay" Austin (Fine Arts—Five parts—Drama).
The Jungle Child (Ince—Five parts—Drama).

UNICORN FILM SERVICE CORPORATION.

(*Releases for the Fourteenth Week.*)

July 24—The Black Mask (Rancho—Drama).
July 24—Guilty Neighbors (Hippo—Comedy).
July 24—Shadow of Doubt (Supreme—Dr.).
July 25—Their Frontier Wives (Utah—Drama).
July 25—The Terrible Turk (Jockey—Comedy).
July 25—The Ironclad Code (Supreme—Dr.).
July 26—The Honor of the Tribe (Buffalo—Two parts—Drama).
July 26—Striking Them Along (Judy—Com.).
July 27—The Call of the Desert (Hiawatha—Drama).
July 27—Fifty-Fifty (Judy—Comedy).
July 27—The Brand of Shame (Sunset—Dr.).
July 28—An Indian Maid's Vengeance (Buffalo—Two parts—Drama).
July 28—The House on the Hill (Supreme—Drama).
July 29—The Man Who Came Back (Rancho—Drama).
July 29—The Stolen Jewels (Sunset—Drama).
July 29—Wife's Frame-Up (Gayety—Comedy).
July 30—Treachery of the Red Man (Buffalo—Two parts—Drama).
July 30—Life's Lottery (Sunset—Drama).

(*Releases for Fifteenth Week.*)

July 31—The Dare Devil Ranch Girl (Rancho—Drama).
July 31—The Long Ring (Judy—Comedy).
—U. S. Fighting Craft (Educational).
July 31—In the Governor's Keeping (Supreme—Drama).
Aug. 1—The Sentinel on the Mountain (Rancho—Drama).
Aug. 1—The Silent Battle (Puritan—Drama).
Aug. 1—Panhandle Pete (Supreme—Comedy).
Aug. 2—Bad Man of Angle Trail (Rancho—Drama).
Aug. 2—Love Sick Larry (Hippo—Comedy).
Aug. 2—The Little Sister (Supreme—Drama).
Aug. 3—The Nevada Ranger (Utah—Drama).
Aug. 3—Nostrand's Discovery (Supreme—Dr.).
Aug. 3—Missing Link (Hippo—Comedy).
Aug. 4—A Foolish Romance (Jockey—Two parts—Drama).
Aug. 4—An Indian Maid's Vengeance (Hiawatha—Drama).
Aug. 5—Soldier's Squaw (Rancho—Two parts—Drama).
Aug. 5—The Vicar's Trust (Lily—Drama).
Aug. 6—A Daughter of the Dauntless (Buffalo—Two parts—Drama).
Aug. 6—Shadows of the Past (Lily—Drama).

WORLD PICTURES.

July 31—Miss Petticoats (Peerless "Brady Made"—Five parts—Drama).
Aug. 7—A Woman's Way (Peerless—"Brady Made"—Five parts—Drama).
Aug. 14—The Summer Girl (Peerless—Five parts—Drama).
Aug. 21—The Rail Rider (Parason—"Brady-Made"—Five parts—Drama).
Aug. 28—Husband and Wife (Five parts—Dr.).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1446, 1448.)

V-L-S-E, INC.

July 17—Kernel Knutt and Prince Tango (Vitagraph—Comedy).
July 24—The Prince Chap (Selig—Five parts—Drama).
July 24—More Money (Vitagraph—Comedy).
July 24—The Daring of Diana (Vitagraph—Five parts—Drama).
July 24—Selig Athletic Feature Film Series No. 5 (Sports).
July 31—Hesper of the Mountain (Vitagraph—Five parts—Drama).
July 31—The Light at Dusk (Lubin—Five parts—Drama).
July 31—Selig Athletic Feature Film Series No. 6 (Sports).
Aug. 7—The Sting of Victory (Essanay—Five parts—Drama).
Aug. 7—The Alibi (Vitagraph—Five parts—Drama).
Aug. 7—Selig-Athletic Series, No. 7 (Sports).
Aug. 14—The Dawn of Freedom (Vitagraph—Five parts—Drama).
Aug. 14—Selig-Athletic Series, No. 8 (Sports).
Aug. 21—The Country that God Forgot (Selig—Five parts—Drama).
Aug. 21—Selig-Athletic Series No. 9 (Sports).

GEORGE KLEINE.

July 12—The Mishaps of Musty Suffer, Series 2, No. 4, "Local Showers" (Com.).
July 17—Gloria's Romance, No. 9, "The Shadow of Scandal" (Two parts—Drama).
July 19—The Mishaps of Musty Suffer, Series 2, No. 5, "A Pirate Bold" (Comedy).
July 24—Gloria's Romance, No. 10, "Tangled Threads" (Two parts—Drama).
July 26—The Mishaps of Musty Suffer, Series 2, No. 6, "Strictly Private" (Comedy).
July 31—Gloria's Romance, No. 11, "The Fugitive Witness" (Two parts—Drama).
Aug. 2—The Mishaps of Musty Suffer Series 2, No. 7 (Comedy).
Aug. 7—Gloria's Romance, No. 12, "Her Fighting Spirit" (Two parts—Drama).
Aug. 9—The Mishaps of Musty Suffer Series 2, No. 8 (Comedy).
Aug. 14—Gloria's Romance, No. 13, "A Midnight Riot" (Two parts—Drama).
Aug. 21—Gloria's Romance, No. 14 (Two parts—Drama).

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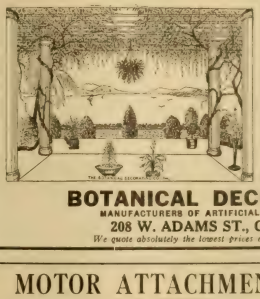

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